

Directorate of Distance Learning,
Bahauddin Zakariya University, Multan.



SYLLABUS AND STUDY SCHEME FOR
M.A. ENGLISH Part-I
(Session 2009-2011)

Directorate of Distance Learning,
Bahauddin Zakariya University, Multan.

SYLLABUS FOR M.A ENGLISH Part-I

Paper-I	Poetry
Paper-II	Drama
Paper-III	Novel
Paper-IV	Criticism
Paper-V	Introduction to Linguistics

M.A. English, Part-I

Note: All the papers are divided into different sections. The students will be required to attempt at least one question from each section in the examination. Besides, the students are expected to have a comprehensive knowledge of the historical development of all the genres, forms and movements including basic concepts and definitions of important terms.

Paper-I, Poetry

This course aims at introducing the students to the development of English poetry in different eras. It starts from Chaucer and ends at Sylvia Plath. The representative poets from each age are taken to highlight various trends in English poetry from 14th to 20th century.

Classical Poetry

Chaucer	The Prologue
Milton	Paradise Lost, Book-1
Donne	Good Morrow
	The Sun Rising
	Go and Catch a Falling Star
	Extasie
	Batter My Heart
	When Thou Hath Donne

Romantic Poetry

Wordsworth	Prelude Book-1
Keats	Ode to a Nightingale
	Ode on a Grecian Urn
	Ode to Autumn
	Ode on Melancholy

Modern

T.S. Eliot	Prufrock
Salvia Plath	Daddy

Paper-II, Drama

This paper will introduce students to the origins and development of the classical Greek drama followed by the emergence of Mystery, Miracle and Morality plays during the English Renaissance. Thus an over view of the development of the genre (and sub-genres i.e. tragedy, comedy) over the centuries will be given followed by an in-depth textual analysis of the plays by the major dramatists.

Classical

Sophocles

Oedipus Rex

Renaissance

Marlowe

Dr. Faustus

Shakespeare

Hamlet

Twelfth Night

Modern

Ibsen

A Doll's House

Shaw

Major Barbara

Paper-III, Novel

This course is designed to include major novelists of the Classical, Victorian and Modern Age. Tracing the origin and development of the genre in the eighteenth century, the major novelists of English literature are covered under three ages; each with its own distinct style, thus exposing the students to a range of texts and styles beginning with the Picaresque novel of Fielding and moving on to Woolf's technique of the Stream of Consciousness. A compulsory question will be set based on the textual analysis of the prescribed novels.

Classical and Romantic

Fielding

Jane Austen

Joseph Andrews

Pride and Prejudice

Victorian

George Eliot

Thomas Hardy

The Mill on the Floss

Return of the Native

Modern

E.M. Forster

Virginia Woolf

A Passage to India

To the Lighthouse

Paper-IV, Criticism

The purpose of this course is to bring our syllabi on a par with international standards. After familiarizing the students with the tenets of classical literary criticism, it introduces them to the literary approaches of the modern critics i.e. Eliot, Frye followed by the beginnings of postmodern critical theories, rooted in the works of Woolf and introduced later in detail Eagleton. The recent and current trends of post-structuralism will be introduced so as to enable the students to apply these theories to textual analysis. To achieve this objective, a compulsory question of practical criticism will be set on an unseen passage, in the final examination.

Classical

Aristotle

Longinus

Poetics

On the Sublime

Modern

T.S. Eliot

Frye

The Tradition and the Individual

Talent

Anatomy of Criticism

Postmodern

V. Woolf

Terry Eagleton

A Room of One's Own

Modern Literary Theory

(Structuralism, Post-Structuralism)

Paper-V, Introduction to Linguistics

This course is designed to introduce the basic notions of linguistics, its various branches and levels of study. It is divided into three sections. The first section provides an introduction to different terms and major sub-divisions of the field of linguistics. The second section provides a brief introduction to the levels of linguistics and the third section focuses on the much-needed area of phonology and phonetics of English. Together they are expected to give a preliminary knowledge of the subject for the study of language in both written and spoken aspects.

Section-I

Historical Perspective

Theoretical and General Linguistics

Linguistics VS Traditional Grammar

Branches of Linguistics

 Sociolinguistics

 Psycholinguistics

 Applied Linguistics

 Animal Vs. Human Communication

Section-II

Levels of Linguistics

Morphology

Syntax

Semantics

Discourse

Pragmatics

Section-III

Phonetics and Phonology of English

Suggested Reading List & Reference Books

Aitchison, Jean (2004) Teach Yourself Linguistics, Teach Yourself

Crystal, D. (1997) Encyclopedia of Language, Cambridge University Press

Crystal, D (1997) Linguistics Cambridge University Press

O'Connor JD (1973) Phonology of English, Harmondsworth

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PROPOSED STUDY SCHEME
FOR M.A. ENGLISH Part-I

Course Tutor:
Prof. Dr. Farida Yousaf
Dept. of English, B.Z. Univ. Multan.

Paper-I Poetry

Marks 100=20% Assignment+80% Theory

Part-I

Classical Poetry:
Chaucer, Donne, Milton

Topic-1:

Origin and development of English poetry through the Age of Chaucer

Old English Period (allegory, Romance, Lyric, ballad)

Middle English Period

Modern English period (Age of Chaucer)

Reading List

A critical History of English Literature: by David Daiches Volume-I. First five chapters.

Topic -2:

Chaucer and his works

Three periods division of Chaucer's poetic career.

Romance of the Rose (Translation from the French poem Roman – de la Rose)

The Book of the Duchess

The parliament of Foules

The Italian period

The House of Fame

Troilus and Criseyde

The Legend of Good Women

The English period

The Canterbury tales

Reading List

John Spiers **Chaucer the maker London.** 1975

Brmer Derek **Chaucer in His time** 1977

Topic-3:

Reading of the Text: Prologue to the Canterbury Tales

Discussion about Characters in the prologue

Chaucer's Irony in Characterization

Reading List

Benson C.D **Chaucer's Drama of Style** – 1986
Tatlock J.S **The Mind and Art of Chaucer**

Donne

Topic-4:

An Introduction to Metaphysical School of Poetry

Definition of Metaphysical Poetry

Donne and other metaphysical poets

Crashaw, Uagun, carew, Andren Marvel, Herbert, Conley

Donne and his works

Reading List

David Deviches

A critical History of English Literature Vol. 2 Chapter Metaphysical school of poetry

Topic -5:

Reading of Donne's poems

i. Good Morrow

ii. The Sun Rising

iii. Go and catch of falling star

iv. Ecstasie

v. Batter my Heart

vi. When thou Hath Donne

Reading List

James Winning: **A preface to Donne: London** 1973

Gerald Hammond ed: **The Metaphysical poets: A case Book: Essex** 1974

Milton

Topic -6:

Milton and his Age

Milton does not represent but dominates his age

Reading List

1. Legious of Cazamiam: **A critical History of English Literature** Chapter on

Milton

2. David Daiches **A critical History of English Literature** Vol 2. Chapter on Milton

Topic -7:

Reading of Paradise Lost Book-I

Doctrinae Content:

Good did not create the world out of nothing

Christ is the son of God but his inferior

Absolute freedom of will

A belief in Reformed Catholicism

Reading List

Text Book paradise Lost Book-I. ed with Introduction and notes by Macmillan.
Macmillan Education Ltd. 1971

Topic -8:

1. Theme of paradise Lost
2. Character of Satan
3. Milton's grand style

Reading List

1. Mar Jorie Hope Nicolson: **A Reader's Guide to John Milton** London 1964
2. Diekhoff, John's **Milton's Paradise Lost: A commentary on the Agreement:**
New York 1946
3. Wright Bernard: **Milton's Paradise Lost: A Reassessment of the Poem** London
1962

Assignment-1:

Development of Classical Poetry from Chaucer to Milton (10 Marks).

Part-II

Wordsworth, Keats, Eliot, Sylvia Plath

Topic -9:

Definition and characteristics of Romanticism
Influence of Romanticism on 19th century Poetry

Reading List

1. **A critical History of English Literature** by David Daiches Vol. 4. First two chapters

Topic -10:

Reading of the text. The prelude Book-I

Reading List

The Prelude by words worth 1805 text.

Topic -11:

The Prelude as a psychological poem
Wordsworth's Attitude towards Nature

Reading List

1. Richard J. Onorato **The character of the poet: Words worth in the prelude** Essex 1980
2. James H. Averill **Words worth and the poetry of Human suffering** Leeds 1982

Keats

Topic-12:

Introduction to Second generation of Romanic Poets: Keats, Byron, Shelley
Introduction to Keats

Reading List

1. **A critical History of English Literature by David Daiches.** Vol 4. Chapter Second generation of Romantic poets.
2. Sir Sidney Colvin: **John Keats** (1917)

Topic -13:

Reading of the text

1. Ode to a Nightingale
2. Ode on a Grecian Urn
3. Ode to Autumn
4. Ode on Melancholy

Reading List

1. C.D Thrope ed. **Complete poems and Selected Letters** (1935)

Topic-14:

Proportion of imagination and Reading in Keats's odes.

Keats's Negative capability
Keats's Sensuousness

Reading List

1. Case Book Series: **Twentieth Century Interpretation of Keats odes** Ed Stillinger
2. R.H. Fogle: **The imagery of Keats and Shelley** (1949)
3. W.J. Bate: **Negative capability** (1939)

T.S. Eliot

Topic -15:

Introduction to 20th Century English Poetry
Effects of the two world wars on poetry

Reading List

History of English Literature by Compton Reckeu Chapter. 20th century
Literature
A critical History of English Literature by David Daidches Vol. 4 Chapter
Modern English

Topic-16:

Reading of the text

Reading List

Love Song of Alfred J. Prufrock

Topic-17:

1. Dilemma of Modern man in prufrock
2. Symbolism and allusions in Eliot's poetry

Reading List

1. F. O. Matthiessen The Achievement of T.S Eliot
2. Helen Gardner T. S. Eliot. The Art of T. S. Eliot

Sylvia Plath

Topic-18:

Introduction to Sylvia Plath

Reading List

1. P. R. King Nine Contemporary Poets. **A critical Introduction**
2. Dodsworth M. **The survival of Poetry**

Topic-19:

Reading of the text

Reading List

Daddy by Sylvia Plath

Topic-20:

The art of Sylvia Plath

Disproportion in Sylvia Plath's poetry

Reading List

1. Nemman C. (ed) The Art of Sylvia plath
2. Holbrook, D. **Sylvia Plath: poetry and Existence**

Assignment -2:

- i) Keats's Negative Capability (5)
- ii) Eliot and Sylvia Plath as modern Poets (5)

Tutor: Ms. Shazrah Salam
Dept. Of English
B.Z.Univ. Multan.

PAPER-II (Drama)
Marks 100=20% Assignment+80% Theory

Part I

Topic 1: Drama: An Introduction

Defining drama (performance & communal activity);
Drama and Ritual;
Function of drama (communal & psychological);
Great ages of drama -A Brief overview (study of the Greek, Roman, Medieval, Renaissance, Restoration & eighteenth century, nineteenth century to the turn of the century, early and mid-twentieth century, contemporary drama , alongwith the dominant genres in each age);
Elements of drama (plot, characterization, setting, dialogue, music, movement, theme)

Suggested Readings:

The Bedford Introduction to Drama by Lee A. Jacobs(1989)...pp 1-24
Literary Terms & Criticism (New Edition) by John Peck & Martin Coyle (1993)
A History of English Literature by Michael Alexander (2000)
Studying Literature The Essential Companion by Goring, Paul, Hawthorn, Jeremy and Mithcell Domhnall (2001)

Topic 2: Greek Drama-Beginning and historical development till Sophocles

The beginnings; charms, rites and ritual; from myth, festival of Dionysus to Greek tragedy and comedy; Thespis till Sophocles.
The Greek stage
Structure of Greek play (prologue, parodos, episode, stasimon, & exodos)
Aristotle's concept of Tragedy

Suggested Reading:

The Bedford Introduction to Drama by Lee A. Jacobs(1989)...pp 33-39
A Norton Critical Edition of Sophocles' Oedipus Rex by Luci Berkowitz & Theodore F. Brunner (1970).....pp 75-81
Tragedy: Serious Drama in Relation to Aristotle's Poetics by F.L. Lucas(1957)

Topic 3 & 4: Reading text of Sophocles' Oedipus Rex

Topics for discussion:

- Significance of the Prologue (thematic & structural)
- Use of irony in Oedipus Rex
- Oedipus Rex as a Tragedy or "Oedipus" as a Tragic Hero

- The issue of fate & free will in Oedipus Rex (Man is fated but free, free but fated)
- Oedipus Rex as representative of Humanity (Man's quest to know the truth & its consequences; the irony of human fate; the question of identity)
- Oedipus Rex as play of discovery and self-knowledge (man's search for identity....thematic affinities in Sophocles, Shakespeare and Beckett)
- The key images and symbols in the Oedipus Rex (death, disease, eyes, riddle, metaphor of feet)
- Sophocles as a dramatist(with special reference to Oedipus Rex)
- Sophocles' treatment of the myth of Oedipus Rex

Suggested Readings:

1. The Bedford Introduction to Drama by Lee A. Jacobs(1989)...pp 85-96
2. A Norton Critical Edition of Sophocles' Oedipus Rex by Luci Berkowitz & Theodore F. Brunner (1970)
3. Oedipus, Myth and Dramatic form by Sanderson & Zimmerman (1968)....pp 3-9; 255-298.
4. Sophoclean Tragedy by C.M.Bowra (1994)
5. On Aristotle and Greek Tragedy(paperback edition) by John Jones(1968)
6. Greek Tragedy by H.D. F. Kitto (1966)
7. Tragedy: Serious Drama in Relation to Aristotle's Poetics by F.L. Lucas(1957)

Topic 5: Renaissance Drama-historical overview

- Characteristics of Renaissance Age
- Historical development of Renaissance Drama: Minstrels, Tropes, Liturgical plays, mystery plays & miracle plays, morality plays, the renaissance drama(interludes, tragedy, contribution of University Wits & Shakespeare)
- George Steiner's view of Tragedy.....
- The Adaptation of the Legend of Faust by Marlowe and other writers

Suggested Readings:

1. The Death of Tragedy by George Steiner (1961) Chapter II.....pp 11-44
2. A Brief history of English Literature by Iffor Evan
3. A History of English Literature by Michael Alexander (2000)
4. A critical history of English literature by David Daiches (1960)

Topic 6 & 7: Reading text of Marlowe's Dr Faustus

Chorus; Act 1- Scene I,III & IV ; Act 2 complete; Act III-Scene I; Act IV-Scene I, & II; Act 5 complete

Topics for discussion:

- Dr Faustus as a Morality play or Dr Faustus as a Tragedy
- Renaissance elements in Dr Faustus
- Autobiographical Elements in Dr Faustus
- The question of Dr Faustus's sin and damnation
- Key images, symbols used by Marlowe and their significance in the play

- Marlowe's "Mighty Lines": use of blank verse in Dr Faustus
- The five-act structure of Dr Faustus
- Dr Faustus's choice---assertion of free will?
- Dr Faustus: Tragedy of a modern scientific libertine who gained control over universe but lost control over himself
- Theorizing the relationship of Dr Faustus and Mephistophilis in Dr Faustus
- Dr Faustus as a tragic hero

Suggested Readings:

1. Marlowe: Dr. Faustus (Casebook Series) by Frank Kermode (ed). (1969)
2. Christopher Marlowe's Doctors Faustus by Harold Bloom(ed) in The Modern Critical Interpretations(1988)
3. Marlowe the Over-reacher by Harry Levin (1961)
4. Marlow-The Plays in Analysing Text Series by Stevie Simkin (2001)
5. Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries by Jonathan Dollimore (1989)

Topic 8: Shakespeare

The canvass of Shakespeare's dramas; key characteristic features of a Shakespearean tragedy, with special reference to Hamlet (Tragic Hero, Tragic Flaw, Use of Supernatural Elements, Use of Soliloquies, Element of Death and Destruction); Shakespeare's England (Politics & court, revenge, incest, religion, the subordination of women, theatre)

Suggested Readings:

1. *A critical history of English literature* by David Daiches(1960)
2. *Shakespearean Tragedy* by A.C. Bradley (1904)
3. *History of English Literature* by Legious and Cazamian
4. *Hamlet* by Rex Gibson in the Cambridge Student Guide Series (2002)
5. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries* by Jonathan Dollimore (1989)

Topic 9: Reading text of Shakespeare's Hamlet

Act 1- Complete; Act II—Scene I (lines 74-120), Scene II(lines 40-58, 85-375,543-601);Act III--- Scene I, II(1-264,290-390),Scene III; Act IV--- Scene III, Scene IV (lines 31-66), Scene V (154-216), Scene VII (162-193);Act V--- Scene I, Scene II(lines 221-408).

Topics for Discussions:

- Hamlet as a Tragic Hero
- The problem of Hamlet's procrastination
- The theme of appearance and Reality in Hamlet
- The structural and thematic significance of Hamlet's soliloquies
- Hamlet as a study in death, degeneration and evil or Hamlet as an ambassador of Death

- Analyzing key images, motifs and linguistic structures in Hamlet (Images of warfare, disease/corruption, appearance & reality, madness; use of paradoxes, antithesis, oxymoron, irony, punning, innuendoes, repetitions)

Topic 10: Analyzing Hamlet 1

Topics for discussion:

- The theme of Madness in Hamlet
- Feminist reading of Hamlet
- Supernatural element in Hamlet
- Hamlet as a revenge tragedy or the religious element in Hamlet
- Hamlet and Oedipus Complex: A Psychoanalytical approach
- Comparing Hamlet with Horatio, Laertes, Fortinbras
- Hamlet as the tragedy of the modern man

Topic 11: Analyzing Hamlet 2

Analyzing individual scenes/sections from Hamlet

- Significance of the opening scene (Act I, Scene I)
- Analyzing Scene II, Act I(the confrontation between the mighty opposites “Hamlet” & “Claudius”, alongwith the first soliloquy of Hamlet)
- The Closet Scene
- The Nunnery Scene
- The Grave-digger scene
- The Mouse Trap
- The First and Third soliloquy of Hamlet

Suggested Readings for all the sections on Hamlet:

1. What Happens in Hamlet by Dover J. Wilson (1950)
2. Form and meaning in drama: A study of six Greek plays and of Hamlet by H.D. F. Kitto (1960)...pp 246-339
3. Shakespeare’s Tragic Heroes by Lily b. Cambell (1961)
4. The Question of Hamlet by Harry Levin (1959)
5. Hamlet by Rex Gibson in the Cambridge Student Guide Series (2002)
6. Hamlet in the Twentieth Century Interpretations Series by David Bevington(Ed) (1968)
7. Shakespeare’s Feminist Endings by Philippa Berry (1999)
8. The Wheel of Fire by G. Wilson Knight (new Edition)
9. Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries by Jonathan Dollimore (1989)
10. Hamlet by Peter J. Smith & Nicel Wood(Eds) (2003)
11. William Shakespeare’s Hamlet in Viva Modern Critical Interpretations(Indian Edition) by Harold Bloom(Ed) (2008)
12. Appropriating Shakespeare: Contemporary Critical Quarrels b y Brain Vickers (1993)...pp 325-371
13. Shakespeare and the Nature of Woman by Juliet Dusinberre(1975)

Assignment 1:

In the plays, that you have read so far, which character would you identify most with and why? Elaborate with examples, comparisons and arguments

Assignment 2:

Draw a cross comparison between Eliot's J. Alfred Prufrock and Hamlet

Part II

Topic 12: Shakespearean Comedies

Four period of Shakespeare's dramatic career & Comedies, features of Shakespearean comedies (A make-believe world, Fairy tale atmosphere, Dramatic tension: by comic errors and blunders, Happy ending, Mostly central characters have been played by women

Suggested Reading

1. *A critical history of English literature* by David Daiches(1960)
2. *History of English Literature* by Legious and Cazamian

Topic 13: Reading Text of Twelfth Night (Text)

Topics for Discussion:

- Twelfth Night as a Comedy of Disguise and Self-deception
- Theme of Love in Twelfth Night/ Difference between Love and Fancy in Twelfth Night
- Twelfth Night as a Romantic Comedy
- Reversals, Crossings in Twelfth Night
- Feste and the Shakespearean fool

Suggested Readings:

1. *Shakespeare the comedies: A Collection of Critical Essays* by Kenneth Muir (1965)
2. *Shakespeare's Happy Comedies* by John Dover Wilson (1962)

Topic 15: Modern Drama(19th century drama till the turn of century)

Traits of Modern age; Romantic drama; Melodrama, drawing room comedies of Wilde, realist drama & Ibsen, Theatre of Ideas & Shaw

Suggested Readings:

1. *The Bedford Introduction to Drama* by Lee A. Jacobs(1989)
2. *Literary Terms & Criticism (New Edition)* by John Peck & Martin Coyle (1993)
3. *Ibsen: Twentieth century views* by R. Fjelde(Ed) (1965)
4. *Shaw in the Critical Heritage series* by P.E. Evans
5. *Modernism* by Peter Childs (2000)

Topic 16: Reading the Text of Ibsen's A Doll's House

Topics for discussion:

- A Doll's house as a realistic play
- A Doll's House as a Social Play

- Feminist Study of A Doll's House
- Key images & motifs in the play
- A Doll's House as a tragedy
- Nora as "The New Woman"

Suggested Readings:

1. *Ibsen: Twentieth century views* by R. Fjelde(Ed) (1965)
2. *Men and Feminism in Modern Literature* by Declan Kiberd (1985)
3. *The Cambridge Companion to Ibsen* by James McFarlane(Ed) (1994)
4. *Woman, Love & Power: Literary and Psychoanalytic Perspectives* by Elaine Hoffman Baruch (1991)

Topic 17: Studying the Text of Major Barbara

Read Act 1 of Major Barbara

Topics for Discussion:

- G.B. Shaw as a social Reformer
- Major Barbara as play of Ideas
- Poverty as the central issue in Major Barbara
- The issue of Morality and immorality in Major Barbara

Suggested Readings:

1. *The Shawian Playground* by M. Morgan (1974)
2. *Shaw in the Critical Heritage series* by P.E. Evans

Assignment 3:

Using insights from feminism, draw a cross comparison between Austen's treatment of Elizabeth and Ibsen's treatment of Nora in "Pride and Prejudice" and "A Doll's House" respectively.

Assignment 4:

Is Shakespeare a misogynist? Based on your reading of his plays, prove or refute this statement.

Course Tutor:
Mrs. Safia Asif,
Dept. of English
B.Z. Univ. Multan

Paper III (Novel)

Marks 100=20% Assignment+80% Theory

PART-I

This course is designed to include major novelists of the Classical, Victorian and Modern Age. Tracing the origin and development of the genre in the eighteenth century, the major novelists of English literature are covered under three ages; each with its own distinct style, thus exposing the students to a range of texts and styles beginning with the Picaresque novel of Fielding and moving on to Woolf's technique of the Stream of Consciousness. Titles to be studied include:

Classical and Romantic

Fielding

Jane Austen

Joseph Andrews

Pride and Prejudice

Victorian

George Eliot

Thomas Hardy

The Mill on the Floss

The Return of the Native

Modern

E.M. Forster

Virginia Woolf

A Passage to India

To the Lighthouse

UNIT 1: A brief overview of the origin and development of novel in the eighteenth century.

How novels should be read?

- Theme
- Character
- Structure
- Imagery
- Narrative technique or prose style

Suggested Reading

Forster, E.M. (1927) Aspects of Novel. London: Penguin Classics.

UNIT 2: Introduction to Fielding and Joseph Andrews

- Genesis
- Form - Picaresque
- Themes – Appearance and reality, inhumanity of individuals and society, lust versus chastity, charity, vanity
- Characterization
- Style – Comic-epic- poem in prose
- Moral Tone

Discussion on “The Preface to Joseph Andrews”.

Coursebook reading

Read the Preface to Joseph Andrews.

Suggested Reading

Alter, R. (1968) *Fielding and the Nature of the Novel*. Cambridge: Harvard University Press.

Butt, J. (1954) *The Best Short Introduction to Fielding*. London: Longman.

Marsh, N., (1998) *Jane Austen: The Novels*. New York: St. Martin's Press. (Pp.1-3, 26-27, 28-39, 66-68, 94-106,130-137,162-166,206-212).

UNIT 3: Joseph Andrews (Book 1 and 2)

1. How is Joseph described in chapter 2?
2. How does he change after coming to London?
3. What is the significance of the stage-coach episode?
4. Compare and contrast the characters of Lady Booby and Mrs. Slipslop.
5. What is the purpose of both the preface (the author speaking to the reader) and the opening chapter (the narrator to the reader) each of these introductions? How do they establish tone?
--Why does Fielding separate chapter 1 from the preface? Is the narrator different from the author, or is the narrator actually Fielding himself? How do you decide?
6. Why does Fielding so insistently stress the chastity of Joseph and Fanny? Is it related to Joseph's claims that he can preserve his "virtue" and control his passions (pp. 37, 43, 53)?
7. On page 51 Mrs. Tow-wouse says, "Common charity, a fa-t." How typical of the attitudes of the other figures in the novel is her comment?
8. Note the apostrophe to Vanity (p. 62). Remember that vanity is cited as being at the root of the "true ridiculous" (pp. viii-ix). Since vanity is obviously a major theme in the novel, what are its effects upon the characters and situations Fielding describes?
9. Note that Mr. Tow-wouse (Book I, Chapter 12-13), the host of another inn (II, 16) and a peddler (II, 15) all show charity to Adams and company, as had the postilion. Is there any particular significance in the fact that it is generally lower- and middle-class figures like these who are often charitable while the nobility is often vicious? Remember that Mr. Booby is benevolent and Mrs. Tow-wouse is vicious.

10. Fielding says in the preface that he has exhibited vices in the novel for the purpose of arousing the reader's detestation. Give examples. Does Fielding succeed in his efforts?

Coursebook reading: Read the text of Joseph Andrews (Book 1 and II).

UNIT 4: Joseph Andrews (Book III and IV)

1. What is the purpose of chapter 1 Book III?
2. "I describe men, not manners; not an individual, but a species" (Book III, Chapter 1). Discuss Fielding's presentation of two characters in the light of the above comment.
3. What is the function of digressions in Joseph Andrews?
4. What is slapstick comedy? Give an example from Book III.
5. How does Lady Booby feel after meeting Joseph again at her countryside in book 4?
6. Are Joseph, Fanny, and Adams "round" or "flat" characters? How do you know?
7. Consider Abraham Adams as:
 - a. "hero": in what ways does he conform to and/or differ from our expectations about heroism?
 - b. "the moral man" or the archetypal "good man"
 - c. the naif (i.e., the naive, simple or uninitiated figure who goes about passing judgment upon the behavior and values of the society that surrounds him)
 - d. archetype: if he is an archetypal figure, explain further.
8. Is there any particular significance to the fact that so much time is spent on the road, with characters making journeys of various sorts?
9. Fielding says in the preface that he has exhibited vices in the novel for the purpose of arousing the reader's detestation. Give examples. Does Fielding succeed in his efforts?
10. Many readers and critics find the story rambling and haphazard, its incidents neither connected to the protagonist (whether he is perceived to be Adams or Joseph) nor contributing to the denouement. The two interpolated tales of Leonora and Wilson have no necessary connection to the rest of the novel. And some find the ending unsatisfactory and disappointing. Discuss.

Coursebook reading: Read the text of Joseph Andrews (Book III and IV).

UNIT 5: Overview of Jane Austen's Age

Analyzing Jane Austen's novels

- Language and texture
- Irony
- Theme of love and marriage
- Characterization/Relationships

Discussion on Pride and Prejudice (Chapter 1-12)

1. The novel begins with one of the most famous first sentences in all novels. What does this sentence mean? What is the view of marriage that it suggests? In what ways is the conversation between Mr. and Mrs. Bennet in chapter one a commentary on this sentence?

2. In *Pride and Prejudice* Jane Austen presents an interesting view of 19th century life in England. A key part of her presentation involves humor. Describe the presence of humor in the beginning of the novel. What examples of humor do you find? (E.g. in the dialogue between Mr. and Mrs. Bennet pp. 3-4.) What does this humor suggest about the tone of the novel?
3. In chapter 6, Elizabeth and Charlotte Lucas are concerned about Jane and her relationship with Bingley. What do they think Jane should do? Elizabeth and Charlotte express different views of marriage. How do they think a person should prepare for marriage? What do they expect from marriage?
4. The novel moves between varieties of different settings: Longbourn House, Netherfield, Lucas Lodge, Meryton, and town. Who lives in each of these places? What are their economic situations? Describe and characterize each of those settings. Describe the Bennet sisters. In what ways do Elizabeth and Jane contrast (e.g. chap 4)?
5. Who is Mr. Bingley? What is his financial status? How does this relate to his marriage prospects? Bingley is also accompanied by his friend Darcy. Just as Elizabeth and Jane contrast each other, Bingley and Darcy also contrast. Describe the differences in their personalities, bearing, and attitudes (e.g. pp. 8, 12).
6. How well does Elizabeth understand herself? How does she view herself? How well does Darcy understand himself? How does he view himself? How do you view both Elizabeth and Darcy at this point in the novel?
7. What do the Bingley sisters think of Elizabeth? Of Jane? Of Mrs. Bennet?
8. As Elizabeth and Jane stay at Netherfield, what more does Elizabeth learn about Bingley's sisters? How would you describe the relationship between Miss Bingley and Darcy? Does Elizabeth's view of Darcy change? Does Darcy's view of Elizabeth change? By the time that Elizabeth returns to Longbourn, Darcy has conflicting feelings about Elizabeth. What does he feel? What does he decide to do about it?
9. The Bennet family, as you learned in earlier chapters, consists of Mr. and Mrs. Bennet and their five daughters. What will happen to the Bennet property after the death of Mr. Bennet? Who will become the owner of this estate? The expected loss of their property makes the hunting for husband necessary. How does Mrs. Bennet do it improperly, say, in the episode of Jane's sickness and then at the Netherfield park?

UNIT 6: *Pride and Prejudice* (chapter 13-47)

1. In chapter 13 we are first introduced to Mr. Collins. What is his occupation? What is his social position and financial status? The narrator says that Collins has a mixture of "pride and obsequiousness." Can you find examples of this description (e.g. his

mentioning of Lady Catherine and his marriage proposal)? Can you find out reasons for this peculiar mixture?

2. What are Elizabeth's first impressions of Mr. Collins? What does she base her judgement of him on? Do you agree with her initial assessment of him? In chapter 14 we learn about Mr. Bennet's opinion of Mr. Collins. What does Mr. Bennet think of his visitor? After learning more about Mr. Collins in subsequent chapters, what is your opinion of him?
3. When Mr. Wickham and Mr. Darcy happen to meet in Meryton, how do the two men respond to each other? In chapter 16 Mr. Wickham explains his troubled relationship with Darcy. What is the relationship between the two men, according to Wickham? What does Wickham claim that Darcy has done to him? How does Elizabeth respond to Wickham's account of his past experiences with Darcy? Jane's response to Wickham's account differs from Elizabeth's. How does Jane respond?
4. Elizabeth is eager to meet Wickham at the ball given by Mr. Bingley at Netherfield, but her high hopes are not actualized. Why not? Why does Elizabeth not dance with Wickham at the Netherfield ball? Who does she dance with? What happens between Mr. Darcy and Elizabeth at the ball? How does Elizabeth feel about Darcy at the ball? How does Darcy feel about her? What happens between Jane and Mr. Bingley at the ball?
5. How would you describe Mr. Collins' proposal of marriage to Elizabeth? Is it romantic? Passionate? What is his view of marriage? How does Elizabeth respond to him? Does he accept her reply? How does he interpret her response? How does Mrs. Bennet respond to Elizabeth's decision? How does Mr. Bennet respond?
6. There are a lot of witty play of language and ironies in the dialogue between Elizabeth and Darcy. Try to find out their multiple meanings. For instance, Lizzy's response to Darcy's first and second dance invitations ("Mr. Darcy is all politeness" [18] and p. 36); their discussion of rules of conversation in chapter 18.
7. What happens simultaneously in these chapters is Mr. Bingley's departure for London with no return date, which we get to know from Ms. Bingley's letter (chapter 21). What does Jane learn from that letter? How does Jane interpret the letter? How does Elizabeth's understanding of the letter differ from Jane's? What could be the possible reasons for Bingley's behavior? We will not know the actual reasons until chapters later, but there are clues that prepare us for it (e.g. p. 34 and the Netherfield ball).
8. Why do Lydia and Mrs. Bennet want to spend the summer in **Brighton**? How does **Mr. Bennet** feel about this? How do Mr. and Mrs. Bennet respond when Colonel Forster and his wife ask Lydia to accompany them to Brighton? What does **Elizabeth** think of this plan? What does she tell her father? How does Mr. Bennet respond to Elizabeth? What are his reasons for allowing Lydia to go?

Course book Reading: Read the text from chapter 13 to 47 chapters of *Pride and Prejudice*.

Suggested Reading: Teachman, D. (1997) *Understanding Pride and Prejudice*. Greenwood Publishing Group.

UNIT 7: Pride and Prejudice (Chapters 48-61)

1. Who is Lady Catherine de Bourgh? What does Mr. Collins think of her? Does Elizabeth agree with Mr. Collins views on Lady Catherine? Why or why not? What are your impressions of her?
2. When Elizabeth arrives at the Collins's house, what does she learn about the marriage between Charlotte and Mr. Collins?
3. How would you describe the first meeting of Elizabeth and Mr. Darcy at Hunsford? How does Mr. Darcy feel about Elizabeth? As they spend more time together, does he completely understand her words and actions? How does Elizabeth feel about him? Does Elizabeth understand his feelings, thoughts, and actions? Can you give examples of Elizabeth and Darcy's misunderstandings of each other? Does Charlotte understand Darcy's attitude toward Elizabeth?
4. During one of her regular walks in the park around Rosings, Elizabeth meets Fitzwilliam. While talking with him, Elizabeth learns more about Darcy's involvement in Mr. Bingley's estrangement from Jane. How does she respond to this in front of Fitzwilliam and by herself? Does she show any lack of judgment in her defense of her own family? Will you respond the same way as Elizabeth?
5. What do Elizabeth and the Gardiners learn about Darcy from Mrs. Reynolds? Does Elizabeth's attitude toward Darcy change while at Pemberley and after talking with Mrs. Reynolds? What does she think about him now?
6. Elizabeth confides in Jane SOME of what happened between herself and Darcy in **chap 40**. What does she tell Jane? What does she not tell her? How does **Jane** respond to the news? How does Elizabeth feel about Mr. Darcy at this point?
8. Why do Lydia and Mrs. Bennet want to spend the summer in **Brighton**? How does **Mr. Bennet** feel about this? How do Mr. and Mrs. Bennet respond when Colonel Forster and his wife ask Lydia to accompany them to Brighton? What does **Elizabeth** think of this plan? What does she tell her father? How does Mr. Bennet respond to Elizabeth? What are his reasons for allowing Lydia to go?
6. In chap 45, Elizabeth receives two surprising letters from Jane. What shocking news about Lydia does Jane communicate? This elopement, as you will see, brings together the Lydia-Wickham plot and Elizabeth-Darcy one. At this point, how does she think this news about Lydia will influence her relationship with Darcy? What do the Gardiners and Elizabeth decide to do in response to the letter?
7. When Lydia describes her wedding day, she mentions, much to Elizabeth's surprise, that Mr. Darcy was at the wedding. After Elizabeth asks her aunt about the reasons for Mr. Darcy's presence at the wedding and his involvement with Lydia and Wickham's wedding arrangement, her aunt sends a long, detailed letter. What information does this letter contain? How did Darcy help to facilitate the wedding? Mrs. Gardner offers several explanations for why Darcy helped. What are her explanations? How does Elizabeth respond to this letter? How does this influence her views of Darcy?

8. After Jane's marriage to Bingley and Elizabeth's to Darcy, the Bennet family experiences some changes. How does Kitty benefit from the marriages? How does Mr. Bennet respond? Mrs. Bennet? Lydia and Wickham? Mary?
9. In the letter that Lydia left for Mrs. Forster, what does she say that she and Wickham are about to do? How would you describe the tone of her letter? What does that tone suggest about her?
10. After Lady Catherine talks to Elizabeth, Lady Catherine goes to London and meets with Darcy. What does she tell him? How does he respond to this news from his aunt? When he returns to Longbourn, he has a long walk and conversation with Elizabeth. What do they talk about? What do they decide to do? How have they both changed since he first proposed to her?
11. What do Elizabeth and the Gardiners learn about Darcy from Mrs. Reynolds? Does Elizabeth's attitude toward Darcy change while at Pemberley and after talking with Mrs. Reynolds? What does she think about him now?
12. When Mr. Bennet returns from London, how does he feel about his own behavior as a father?
13. What does Mrs. Bennet do to foster the relationship between Jane and Bingley? Does it work? What do Jane and Bingley decide to do?
14. In the dialogue between Elizabeth and Darcy, how does Elizabeth explain the reason for his attraction to her? After the account of Darcy's self-improvement, what do you think about their marriage? Is Elizabeth lucky to marry such a rich man? Does she deserve it?

Course book Reading: Read the text from chapter 49 to chapter 61

UNIT 8: Historical context of George Eliot's novels.

- George Eliot's Biography
- Religion and Morality
- Education
- Roles of Women
- Industrial Revolution

Brief overview of:

- George Eliot's technique of narration
- Symbolism – River Floss, mill
- Psychological Realism

Discussion based on the study of The Mill on the Floss.

Book 1: Boy and Girl

1. In Chapter 1, what is the effect of the narrator describing Dorlcote Mill as he or she stands there looking upon it?
2. What do we learn about the Tulliver family after reading Chapter 2.
3. What is the significance of the book that Maggie shows Mr. Riley (Defoe's History of the Devil)?
4. In Chapter 4, Luke tells Maggie: "I can't do wi' knowin' so many things besides my work. That's what brings folk to the gallows--knowin' everything but what they'n got to get their bread by." How are his comments relevant to the matters that preoccupy the Tullivers in the early stages of the novel?

5. What do we learn about the differences between Maggie and Tom in Chapter 5?
6. What is the significance of Bob and Tom's discussion about rat-catching and their subsequent game of Heads and Tails that leads to the altercation?
7. How does Eliot use characterization to distinguish among all of the relatives gathered at the Tulliver's in Chapter 7?
8. How does Chapter 8 help us develop a more complete picture of Mr. Tulliver?
9. What is the significance of Maggie's encounter with the gypsies when she runs away?
10. Why does Chapter 12 begin with the legend of St. Ogg's?
11. Why does Mrs. Glegg decide not to write Maggie and Tom out of her will when she receives Tulliver's letter?

Suggested Reading

Thale, J. (1959) *The Novels of George Eliot*. New York: Columbia University.

Stephen, L. (1994) *The Heroine of the Mill on the Floss.* The Mill on the Floss. Ed.

Carol T. Christ. New York, NY: W.W. Norton & Company. 471-80

UNIT 9: Discussion based on the study of books 2, 3, 4 and 5.

Book 2: School-Time

1. In Chapter 2 of "School-Time," the reader learns that Mr. Tulliver sees the law as a cock-fight in which "it was the business of injured honesty to get a game bird with the best pluck and the strongest spurs." What does this attitude towards the law say about Mr. Tulliver?
2. Why does Eliot give Philip a hump-back?
3. What is the significance of the "sword dropping" episode?
4. Discuss the similarities and differences in Eliot's characterization of Maggie and Tom to this point in the novel.

Book 3: The Downfall

1. In Chapter 2, Bessy Tulliver is found by Tom and Maggie watching over her precious linens, monogrammed table cloths, and various other possessions. Are we meant to interpret Bessy's behaviour as fundamentally selfish or do we empathize with the position in which her husband has put her?
2. Earlier in the novel, Tom and Bob Jakin get into a bit of a scrape over their game of Heads and Tails. What, then, is the significance of Bob's reappearance in Chapter 6?
3. What does Bessie's meeting with Wakem tell us about the similarities and differences between the latter and Mr. Tulliver? Why does Eliot have Mrs. Tulliver contribute to her husband's downfall?
4. What is the significance of Mr. Tulliver taking out a Bible and forcing Tom to sign an oath swearing never to forgive Wakem?

Book 4: The Valley of Humiliation

1. What is the importance of the opening chapter of Book Four? How does it help us understand the Dodsons and the Tullivers?
2. How is Chapter 3 significant in helping us understand the evolution of Maggie's character? Why is her new approach to dealing with her emotions by suppressing them ultimately doomed to fail?

Book 5: Wheat and Tares

1. Discuss the importance of foreshadowing in Chapter 4 of this book. How is it connected to Eliot's use of water imagery?
2. Eliot certainly could have had Mr. Tulliver die before seeing his debts paid off. Why is it significant that he lives long enough to see them overcome through Tom's resourcefulness?
3. In what sense is Tom successful in upholding the memory of his father and in what sense is he unsuccessful?

Coursebook reading: Book 2, 3, 4 and 5.

UNIT 10: Discussion based on the study of book 6 and book 7.

Book 6: The Great Temptation

1. Discuss the symbolic importance of music in The Mill on the Floss. How can it be compared to other major metaphors in Eliot's novel?
2. In Chapter 4, why does Tom ultimately compromise in letting Maggie have a friendship with Philip?
3. Is Stephen a villain for betraying his engagement vows or does Eliot mean for us to see his position as being rather complicated?
4. Is Philip's confrontation with his father in Chapter 8 an act of heroism? How does the novel define what it means to be a hero?
5. Why can Philip tell that something is happening between Stephen and Maggie, and yet Lucy cannot figure this out until she learns of their infamous boat ride?
6. In Chapter 14, what is the significance of Maggie's dream?

Book 7: The Final Rescue

1. Is Tom justified in the way he reacts to Maggie's aborted elopement with Stephen?
2. Do you consider the fatal ending purely the result of an unfortunate accident, or are other interpretations possible?
3. What is the purpose of Eliot's "Conclusion?" Why does the novel not simply end with the deaths of its two central characters?

Course book reading: Read book 6, and 7.

Workshop

A four hours workshop will be conducted at the end of mid-term. The students will be required to make presentations on a topic related to the three novels studied before the mid-term.

Assignment-1

Answer any TWO of the following questions. Each question carries 5 marks.

- Q.1. Is the novel, Joseph Andrews, realistic? What devices does Fielding employ to try to give the novel a sense of realism and authenticity?
- Q.2. Elizabeth and Darcy undergo transformations over the course of the book. How does each change and how is the transformation brought about? Could Elizabeth's transformation have happened without Darcy's? Or vice versa.
- Q.3. In the novel, Maggie is torn between obeying her brother's often selfish wishes and choosing her own happiness. Which do you think is more important: obeying the wishes of parents and family and choosing your own life, even when they disagree

with it? If your parents or brother threatened to disown you because of a choice you made, what would you do?

PART II

UNIT 11: Introduction to Hardy and ‘The Return of the Native’

Life and Works

Hardy as a Novelist

Plot

Characters

Themes

Style

UNIT 12: Discussion based on the study of Book 1 and 2.

Book 1: The Three Women

1. How is Egdon Heath described in the opening chapter?
2. Which characters are introduced in chapter 2? What do we learn about them?
3. Which rustic characters are introduced in chapter 3? Why have they gathered on the barrow? What information do we get through them?
4. How does Hardy describe Mrs. Yeobright?
5. Who is Olly? What is her opinion about Wildeve?
6. What information does the Reddleman provide to Mrs. Yeobright about Thomasin?
7. What conversation goes on between Mrs. Yeobright and Thomasin?
8. What do we learn about Wildeve’s personality after reading chapter 5? What explanation does he give for not marrying Thomasin? How does Mrs. Yeobright react to it?
9. Who is Eustacia? Why does she light the bonfire? What conversation goes on between Eustacia and Wildeve? What impression do we form about their characters?
10. Why does Hardy call Eustacia “The Queen of Night”? Why does she hate Egdon Heath? What is her greatest desire?
12. What information does the little boy provide to the Reddleman in chapter 8?
13. What do we learn about the Reddleman after reading chapter 9? How does he try to help Thomasin?
14. What do we learn about the personalities of Wildeve and Eustacia from their conversation in chapter 9?
15. What does the Reddleman offer to Eustacia? How does she react?
16. What strategy was employed by Mrs. Yeobright? What was the outcome of it?

Book 2: The Arrival

1. What information is provided by the rustics?
2. Why does Eustacia feel so excited at Clym’s arrival?
3. What is the significance of the mummers play in the story?
4. Describe the first meeting between Eustacia and Clym ?
4. How has Hardy combined humour and pathos in chapter 8, book 2?

5. Why does Wildeve marry Thomasin? What role does the Reddleman play in their marriage? How does Clym react to their marriage?

UNIT 13: Discussion based on the study of Book 3, 4, 5, and 6

Book 3: The Fascination

1. How does Hardy describe Clym in book 3 chapter 1?
2. Who was Christian Cantle and what news he gave to Mrs. Yeobright?
3. Briefly describe how Mrs. Yeobright feels after learning Clym's future plans.
4. Describe the game of dice.
5. What do we learn about the characters of Eustacia, Mrs Yeobright and Clym after reading book 3?

Book 4: The Closed Book

1. Why the misunderstanding develops between Mrs. Yeobright and Eustacia?
2. What is the effect of Clym's semi-blindness on Eustacia? How does Clym feel about this misfortune? How does Eustacia react?
3. How does Eustacia's visit to the village festival prove to be a dangerous enterprise?
4. What strategy does the Reddleman employ to keep Wildeve away from Eustacia?
5. What role does chance play when Mrs. Yeobright tries to reconcile with Clym?
6. How luck favours Wildeve?
7. How does Clym react on seeing his mother on the point of death?
8. To what extent do you consider Eustacia responsible for Mrs. Yeobright's death?

Book 5: The Discovery

1. What happens to Clym after the death of his mother?
2. Why Eustacia does not disclose the incident of "closed door" to Clym?
3. What is the significance of the Reddleman's meeting with Clym?
4. Describe the quarrel that takes place between Clym and Eustacia in chapter 3?
5. How far do you agree that chapter 4 "is remarkable for its psychological realism"?
6. Why does Charley light the bonfire? How does Eustacia misunderstood it? What is the result of this misunderstanding?
7. What prompts Clym to write a letter to Eustacia?
8. What accident happens on the night of 6th of November?
9. How does Clym feel after this incident?

Book 6: Aftercourses

1. Write an essay defending or attacking Hardy's addition of a sixth book to the original conception of five. Make clear the grounds on which you argue. Consider, for example, whether the addition was made solely to give Thomasin a happy future.

Suggested Reading:

Hawkins, Desmond, (1965) *Hardy: the Novelist*, David and Charles.
Sumner, Rosemary (1981) *Thomas Hardy: Psychological Novelist*, St. Martins Press.

UNIT 14: Introduction to Virginia Woolf and "To the Lighthouse"

Biography

Themes

Characterization
Stream of Consciousness Technique
Symbolism

UNIT 15: Discussion based on the study of Book 1, Window (chapters I- X)

1. Why does James hate his father?
 2. Why does James want to go to the lighthouse?
 3. Why does Mrs. Ramsay want to go to the lighthouse?
 4. What do Mrs. Ramsay's daughters think of her?
 5. Why do Mrs. Ramsay's daughters want to live a life different from their mother's?
 6. Why was Charles Tinsley invited?
 7. What events from Charles Tansley's past seem to have shaped his personality?
 8. How does Charles Tansley's view of Mrs. Ramsay change on their trip into the town?
- II.
1. Why is this a separate section?
 2. Who of the three figures--Charles Tansley, James, Mrs. Ramsay--is the most powerful?
- III.
1. What does Mrs. Ramsay do to console James?
 2. What do the ocean's sounds mean to Mrs. Ramsay?
 3. Who says the poetry so loud?
 4. What is Mrs. Ramsay's attitude towards Lily?
 5. What is the power relationship in the Ramsay marriage?
 6. Why, if her marriage has some unpleasant aspects to it, does Mrs. Ramsay look down upon Lily for not being married?
- IV.
1. Why is Mr. Ramsay yelling out poetry and gesturing?
 2. Why doesn't Lily like people looking at her paintings?
 3. Why is Mr. Ramsay annoyed at Lily and Mr. Bankes?
 4. How does Lily conceive of painting?
 5. How is Lily's view of painting different from current art values?
 6. What is Lily trying to achieve with this painting?
 7. What is Mr. Bankes' opinion of Mr. Ramsay?
 8. What is Lily's assessment of Mr. Bankes and Mr. Ramsay?
 9. What is Mr. Ramsay's work about?
 10. Is Andrew's image of the kitchen table useful? What does the table mean to Lily?
 11. What is the significance of Jasper's shooting at the birds?
- V.
1. What is the significance of the inscriptions on the books given to Mrs. Ramsay?
 2. What is the state of the beach home?
 3. Why doesn't Mrs. Ramsay read the books she is given?
 4. Why aren't Mrs. Ramsay's commands about the house not followed?

5. What is Marie's problem?
6. Why does Mrs. Ramsay look so sad, and what do people think of her look of sadness
7. What effect does Mrs. Ramsay's beauty have upon other people?
8. What is the significance of the shawl covering the "authenticated masterpiece"?
9. Why is an "authenticated masterpiece" in the "shabby" home.
10. What areas of life is Mrs. Ramsay seen as powerful in?
11. What areas of life is Mrs. Ramsay supposed to concern herself with?
12. What areas of life do the men concern themselves with?
13. What does the chapter say about class relationships?

VI.

1. Why is Mr. Ramsay disgusted with his wife over the lighthouse argument?
2. Why is Mrs. Ramsay disgusted with her husband over the lighthouse argument?
3. Why does James hate his father?
4. What is Mr. Ramsay's intellectual problem?
5. How have Mr. Ramsay's intellectual limits affected his domestic life?
6. What is Mr. Ramsay's "vanity" problem that makes him anguished and outraged at the opening of this section?

VII.

1. What sort of relationship do Mrs. Ramsay and Mr. Carmichael have?
2. How does Mr. Carmichael's response to Mrs. Ramsay differ from the responses of most people?
3. Why does Mr. Ramsay want to disparage Shakespeare?
4. What is Mr. Ramsay's opinion of the lower classes?
5. Why can't Mr. Ramsay just be happy?
6. What is Lily's opinion of Mr. Ramsay?
7. How have Mrs. Ramsay and many women of the era been raised to view and to treat men?
8. What burden does male superiority place upon both men and women in domestic life?

VIII.

1. What sort of relationship do Mrs. Ramsay and Mr. Carmichael have?
2. How does Mr. Carmichael's response to Mrs. Ramsay differ from the responses of most people?
3. Why does Mr. Ramsay want to disparage Shakespeare?
4. What is Mr. Ramsay's opinion of the lower classes?
5. Why can't Mr. Ramsay just be happy?
6. What is Lily's opinion of Mr. Ramsay?

IX.

1. What is Bankes' opinion of Mr. Ramsay?
2. What is significance of the references to Caryle, his personality, and his reputation?
3. What does Bankes feel for Mrs. Ramsay?

4. Why does Lily feel that Bankes' "rapture" is "helpful ... exalting"?
5. Why do you think Lily believes women can't love women the way Bankes loves Mrs. Ramsay?
6. How do Mrs. Ramsay and Lily differ?
7. Why does Lily want to marry?
8. How effective are the images used in the chapter to represent character or subjectivity (the glove, secret chambers, tablets, a bee hive)?
9. What is Lily trying to do with her painting?
10. What does Bankes think of her painting?

X.

1. Why do we not get into Cam's mind?
2. Why does Mrs. Ramsay not want her children to grow up?
3. Why does Mrs. Ramsay think her children will not be as happy when they grow up?
4. Why does Mrs. Ramsay prefer "boobies" to clever men if her husband is a clever man? (page 55)
5. Why will Minta having spent time with Paul alone force her to have to marry him? (page 55, 56, +knowledge of period customs)
6. Why does Mrs. Ramsay tell lies to Minta's parents? (p. 57)
7. What is the significance of Minta being different from her parents? (p. 57)
8. Why can't Mrs. Ramsay do the work she wants with dairies and hospitals? (pp. 57-8)
9. Why is Mrs. Ramsay upset looking at her fifty years of life? (pp. 59-60)
10. Is Mrs. Ramsay hypocritical about wanting people to marry? (p. 60)
11. Do you agree children never forget childhood disappointments? (pp.61-2)

UNIT 16: To the Lighthouse (Book 1, chapter 11 -19 and book 2)

XI.

1. How is Mrs. Ramsay's vision of herself as a "wedge" like Lily's painting of her? (pp. 62-3) Why is this significant?
2. Why doesn't Mrs. Ramsay believe "We are in the hands of the Lord"? (pp.63-4)
3. Why is Mr. Ramsay depressed about his marriage? (pp. 64-5)
4. Why does the lighthouse symbolize happiness to Mrs. Ramsay? (p. 65)

XII.

1. Why do the Ramsays enjoy their disagreement about Andrew's future? (p. 67)
2. Why can't Mrs. Ramsay talk about her unhappiness to Mr. Ramsay? (p. 68)
3. What does Mr. Ramsay long for from his single days? (p. 69)
4. How are the Ramsay children like Mr. Ramsay's books? (p. 69)
5. Why does Mrs. Ramsay see Mr. Ramsay's speeches as "phrase- making"? (p. 69)
6. Why would she kill herself if she said half the things her husband did? (p. 69)
7. What insight does Mrs. Ramsay have into Mr. Ramsay's differences as a "great man"? (pp.70-1)
8. Why is it ironic this leads to thoughts of rabbits and making Lily marry? (p. 71)

XIII.

1. What is the difference between Titans and Darwins and humble people? (pp. 72-3)
2. Why do the Ramsays appear to be "the symbols of marriage" to Lily? (pp.72-3)

XIV.

1. What happened to Nancy when she held Minta's hand?
2. What does Andrew think of Minta?
3. What does Andrew's refusal to accept masculine behavior in Minta suggest about his values?
4. Why is Nancy outraged to find Paul and Minta in each other's arms?
5. Why does Nancy think Minta isn't crying at losing the brooch?
6. Why does Paul think proposing was "appalling"?
7. What is the significance of Paul's feeling Mrs. Ramsay made him ask Minta to marry him?

XV.

1. Why does this chapter contain the answer to a question asked in chapter 13?

QUESTIONS

1. Why does Mrs. Ramsay think Rose will suffer?
2. Why does Mrs. Ramsay feel Rose's love exaggerates Mrs. Ramsay's worth?
3. Why does Jasper think birds don't feel?
4. Why does Jasper dismiss his mother's feelings as irrelevant?
5. What has Jasper already learned about women's place in the world?

QUESTIONS

1. Why is Mrs. Ramsay "past everything" and unable to love Mr. Ramsay at the start of dinner? (pp.82-3)
2. What is it that Mrs. Ramsay feels is her duty to start at the table that men are incapable of? (pp. 83-4)
3. Why doesn't Lily think Mr. Bankes should be pitied? (p. 84)
4. What does Lily plan to do about her painting? (p.84-5)
5. Why is Tansley mad at the conversation and "these silly women" (85)?
6. Why does Lily provoke Tansley? (pp. 86-7)
7. Why is Tansley so mean to the women?
8. What is the significance of the discussion of the Mannings? (pp. 87-89; p. 93)
9. How do Mr. Bankes' feelings about Mrs. Ramsay at the dinner differ from his "rapture" felt in section 9?
10. What is the "social manner" that Mrs. Ramsay and Mr. Bankes can speak in but Tansley doesn't know exists? (pp.89-90)
11. What social laws about men and women does Lily acknowledge and then choose to ignore? (p. 91)
12. Why does she change her mind? (p. 92)
13. Why does being nice mean that Lily and Tansley will not know each other? (p.92)
14. Why does Lily believe relationships between men and women are insincere? Do

- you agree or not?
15. How do Mr. Bankes and Mrs. Ramsay prove Lily right about the insincerity in this chapter?
 16. What does Tansley's speech seem to say about the others at the table? (p. 94)
 17. Why is Mr. Ramsay mad, and why will the children laugh at him? (pp. 95-6)
 18. What effect does lighting the candles have? (pp. 97-8)
 19. Why does Minta pretend to be dumber than she is? (p. 98)
 20. Why is Mrs. Ramsay jealous of Minta? (pp. 98-9)
 21. Why does the main dish make Mrs. Ramsay triumphant? (pp. 100- 1)
 22. What are the two sides of love according to Lily? (pp. 102-3)
 23. Why does Mrs. Ramsay's talking of what she values produce mocking laughter? (pp. 103-4)
 24. Do you agree with Mrs. Ramsay that at forty Lily will be superior to Minta? (p.104)
 25. What is the role "masculine intelligence" at the dinner party and in the lives of the people at the dinner party (106)?
 26. Why will a dissertation and wife keep Tansley from "I--I--I" (106)?
 27. Why does Mrs. Ramsay decide she likes Tansley? (pp. 109-110)

XVIII.

1. Why does Mrs. Ramsay feel that the people at the dinner party will always remember it and her?
2. Why doesn't Prue want to grow up?
3. How does Prue feel about her mother?
4. Why can't Mrs. Ramsay go to the beach?

XXI.

1. What is it that Mrs. Ramsay wants from Mr. Ramsay that she can't figure out for a great deal of the chapter?
2. How does reading separate works together in silence change the Ramsay's feelings toward each other?
3. Why won't Mrs. Ramsay say "I love you" to her husband?
4. Why does Mrs. Ramsay feel very happy after spending time alone with her husband?

(Part A: Time Passes)

I.

1. What is the symbolism of this discussion of the lights being out?
2. How is the point of view different in this section?

II.

1. What is the significance of the airs' exploration of the house?
2. Why might the terms "allies" and "enemies" be used in this section (153)?

III.

1. What is the significance of the description of autumn?
2. What is the impact of the news of Mrs. Ramsay's death, given in brackets?

IV.

1. What is Mrs. McNab's job? (p. 130)
2. Do the descriptions of time's effects upon the house also describe time's effects upon humans?

V.

1. What is Mrs. McNab's character like?
2. How is Mrs. McNab different from mystics?
3. Which type of character do you prefer? Why?

VI.

1. What do we learn about Prue in this section?
2. What do we learn about Andrew?
3. What do we learn about Mr. Carmichael?
4. Have Mrs. Ramsay's predictions about her children come true?
5. How is WWI represented in this section?

VII.

1. What does this chapter convey about WWI?

VIII.

1. What does Mrs. McNab's mind tell us of the years since "The Window" section of the novel?
2. What does Mrs. McNab remember of the time of "The Window" section of the novel?

XI.

1. Why is it significant that the war is over?
2. How does this section prepare us for the return to narrative about the characters of "The Window"?
3. Have Mrs. Ramsay's predictions of the future come true or not?

X.

1. Why does the novel stress the fact the house, if not saved then, would fall into an abandoned hovel?
2. What happens to the house?
3. How is the dinner party of "The Window" recalled?

XI.

1. Why is it significant that the war is over?
2. How does this section prepare us for the return to narrative about the characters of "The Window"?

UNIT 17: Discussion based on the study of Part III (Lighthouse)

I.

1. What is the significance of Mr. Ramsay's question, "'What's the use of going now?'" (146)?
2. How is Nancy handling Mrs. Ramsay's tasks?
3. What needs does Mr. Ramsay try to get Lily to satisfy that Mrs. Ramsay used to for him?
4. What does Lily remember of the dinner party in "The Window" section of the novel?
5. Why does Lily see Mr. Ramsay's forcing Cam and James to go to the lighthouse as a tragedy? (pp.148-9)
6. What do women get out of giving sympathy to Mr. Ramsay?
7. Why doesn't Lily understand why this giving of sympathy seems so rewarding?

II.

1. Why does Lily feel Mr. Ramsay's need for sympathy is indecent?
2. Why does Mr. Ramsay feel angry at Lily for not giving him sympathy?
3. Why does Lily feel it is "immensely to her discredit, sexually, to stand there" and not give Mr. Ramsay sympathy?
4. Why doesn't Mr. Ramsay demand sympathy from Mr. Carmichael?
5. Why does Lily feel guilty about praising Mr. Ramsay's boots?
6. Why does Lily's guilt make Mr. Ramsay's happiness in his boots ironic?

7. Why does Mr. Ramsay's demonstration of how to tie a shoe make Lily want to give him sympathy?
8. What conclusions about Mr. Ramsay's marriage and character does Lily draw at the end of this section?

III.

1. What is art like for Lily?
2. What do you think Woolf is trying to say about experimental art and To the Lighthouse?
3. Can Lily figure out what the meaning of life is?
4. How is the meaning of life revealed to Lily?
5. What do you think Lily thinks is the meaning of life?
6. How does the end of the chapter provide a transition to the next one?

IV.

1. What compact have Cam and James made?
2. Why is Cam tempted to break the compact?
3. Why does Mr. Ramsay's reciting of poetry 'shock and outrage' Cam (166)?
4. Why can't Mr. Ramsay believe Cam can't understand a compass?
5. Why does Mr. Ramsay think women are vague?
6. Why does Mr. Ramsay think women with vague minds are charming?
7. How is Cam forced to choose between the desires of her father and those of

her brother?

8. What is the significance of the last paragraph?
9. How has Mrs. Ramsay's prediction about Cam's happiness come true?
10. How is Cam's sadness like her mother's?

V.

1. How is praise of Mr. Ramsay linked to his treatment of women?
2. Why does a hole in a stocking so offend Mr. Bankes?
3. How does the hole represent "the annihilation of womanhood" (172)?
4. How does this pre-war view seem in the post-war world?
5. What happened to the Rayley's marriage?
6. How did Paul's affair save the marriage?
7. What does this bad marriage suggest about Mrs. Ramsay and her views upon marriage?
8. How does Lily recall Paul's earlier love for Minta?
9. Why does Lily feel that she barely escaped being forced by Mrs. Ramsay to marry?
10. What kind of relationship have Lily and Bankes had?
11. Why does Lily feel words are inadequate to express feelings?
12. What does Lily think is the meaning of life at the end of this chapter?

VI.

1. What is the significance of this chapter?
2. Does it relate to the fairy tale of "The Window"?

VII.

1. How did Lily deal with Mrs. Ramsay's death?
2. What is Lily's painting representing, both literally and symbolically?

VIII.

1. Why does James still want to kill his father?
2. What is James' opinion of his father?
3. What does James remember of the events of "The Window"?
4. What does James remember about and think of his mother?

IX.

1. How is Cam's sudden joy like her mother's?
2. What is the significance of Cam's belief that "one could let whatever one thought expand here like a leaf in water; if it did well here, among the old gentlemen smoking and The Times crackling, then it was right" (189)?
3. How does the above quote reflect the sexism of post-WWI British culture?
4. What is the significance of Cam's fantasy "about escaping from a sinking ship" (190)?

X.

1. Why is Mrs. Ramsay "past everything" and unable to love Mr. Ramsay at the start of dinner? (pp. 82-3)
2. What is it that Mrs. Ramsay feels is her duty to start at the table that men are

- incapable of? (pp. 83-4)
3. Why doesn't Lily think Mr. Bankes should be pitied? (p. 84)
 4. What does Lily plan to do about her painting? (p.84-5)
 5. Why is Tansley mad at the conversation and "these silly women" (85)?
 6. Why does Lily provoke Tansley? (pp. 86-7)
 7. Why is Tansley so mean to the women?
 8. What is the significance of the discussion of the Mannings? (pp. 87-89; p. 93)
 9. How do Mr. Bankes' feelings about Mrs. Ramsay at the dinner differ from his "rapture" felt in section 9?
 10. What is the "social manner" that Mrs. Ramsay and Mr. Bankes can speak in but Tansley doesn't know exists? (pp. 89-90)
 11. What social laws about men and women does Lily acknowledge and then choose to ignore? (p. 91)
 12. Why does she change her mind? (p. 92)
 13. Why does being nice mean that Lily and Tansley will not know each other? (p. 92)
 14. Why does Lily believe relationships between men and women are insincere? Do you agree or not?
 15. How do Mr. Bankes and Mrs. Ramsay prove Lily right about the insincerity in this chapter?
 16. What does Tansley's speech seem to say about the others at the table? (p. 94)
 17. Why is Mr. Ramsay mad, and why will the children laugh at him? (pp. 95-6)
 18. What effect does lighting the candles have? (pp. 97-8)
 19. Why does Minta pretend to be dumber than she is? (p. 98)
 20. Why is Mrs. Ramsay jealous of Minta? (pp. 98-9)
 21. Why does the main dish make Mrs. Ramsay triumphant? (pp. 100- 1)
 22. What are the two sides of love according to Lily? (pp. 102-3)
 23. Why does Mrs. Ramsay's talking of what she values produce mocking laughter? (pp. 103-4)
 24. Do you agree with Mrs. Ramsay that at forty Lily will be superior to Minta? (p. 104)
 25. What is the role "masculine intelligence" at the dinner party and in the lives of the people at the dinner party (106)?
 26. Why will a dissertation and wife keep Tansley from "I--I--I" (106)?
 27. Why does Mrs. Ramsay decide she likes Tansley? (pp. 109-110)
- XI.
2. Why is Lily trying to balance her picture with Mr. Ramsay?
 3. Who else is trying to balance their lives and needs with Mr. Ramsay's?
 4. Who in the past tried to balance their lives and needs with Mr. Ramsay's?
 5. What does this need to deal with Mr. Ramsay say about patriarchal culture?
 6. What do we learn of Mr. Carmichael since the time of "The Window"? How did Mrs. Ramsay's vocation to help the poor and suffering affect Lily and Mr. Carmichael?
 7. What happened to Mr. Tansley since the time of "The Window"?
 8. What is Lily's opinion of the Ramsay marriage?

9. How has Lily dealt with the death of Mrs. Ramsay?
10. How has Mr. Carmichael dealt with the death of Andrew?

XII.

1. How does James feel about finally seeing the lighthouse?
2. Why does Cam feel safe by the act of Mr. Ramsay eating his lunch?
3. How does Mr. Ramsay's praise of James affect James?
4. How is James actually like Mr. Ramsay concerning praise?
5. Does the end of the chapter imply the author does not believe in God? Why or why not?

XIII.

1. How is the end of Lily's vision appropriate for the end of the book?
2. What is the meaning of the vision and the final stroke of the painting?

Suggested Reading:

Beja, Morris, ed. (1970) *To the Lighthouse: 'A Casebook*. London: Macmillan
 Vogler, Thomas A, ed. (1970) *Twentieth Century Interpretations of To the Lighthouse: A Collection of Critical Essays*. Eaglewood Cliffs, New Jersey: Prentice Hall.

UNIT 18: Introduction to E.M.Forster and 'A Passage to India'.

Biography

Plot

Characterization

Themes

Motifs/Symbols

Discussion based on the study of Part 1 (chapter 1-6)

1. What does the city of Chandrapore symbolize?
2. Who are Adela and Mrs. Moore?
3. Describe the first meeting between Dr. Aziz and Mrs. Moore?
4. What is the significance of the bridge party?
5. What do Adela and Mrs. Moore hope to get out of their visit to India? Do they succeed?
6. What do we learn about the character of Dr. Aziz after reading chapter 6?

UNIT 19: Discussion based on the study of Part I (chapter 7-11) and Part II

1. How is Fielding described in chapter 7? What more do we learn about Dr. Aziz and Adela?
2. How the contrast is developed between Adela and Ronny in chapter 8?
3. Which important traits of the character of Aziz and Fielding are discussed in chapter 9 and 10?

(Part B)

1. In what ways the Marabar caves represented India?
2. Why was the picnic arranged?
3. Who was Professor Godbole? What was his philosophy?

4. What is the difference between the attitude of an Oriental and an Occidental as discussed in chapter 15?
5. What causes Adela's breakdown? Why does she accuse Aziz? What qualities enable her to admit the truth at the trial?
6. How do the Indians behave after the Marabar Caves incident?
7. What is the attitude of the Englishmen towards Indians? How does Mrs. Moore react?
8. What is the symbolic significance of echo?

UNIT 20: Discussion based on the study of Part III

1. How does the author pay tribute to the universality of the Hindu religion?
2. What happens to Aziz after his trial is over?
3. Describe the Hindu festival?
4. Relate briefly the legend about the shrine of the Head and the shrine of the Body at Mau?
5. What is the symbolic significance of wasp?

Workshop

A four hour workshop will be conducted at the end of final-term. The students will be required to make presentations on a topic related to the three novels studied in the final-term.

ASSIGNMENT-II

Answer any TWO questions. Each question carries 5 marks.

1. Discuss Hardy's fatalistic view of life as shown through 'The Return of the Native'.
2. What distinguishes Woolf from other writers? What is her writing style?
3. Compare Forster's depiction of the English in Chandrapore with his depiction of Aziz's Indian Community. Do the two groups have any similarities? Does Forster portray one group more sympathetically?

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Paper IV Criticism

Marks 100=(20% Assignment +80% Theory)

PART-I

Topic 1: Introduction

1. Introduction to Criticism
 - i. Definition and Explanation of the term “Criticism”
 - ii. Historical Background of Criticism
 - a. Greeks
 - b. Christian era before Renaissance
 - c. Renaissance
 - d. 17th and 18th Century
 - e. 19th Century
 - f. Recent trends
 - iii. Types of Criticism
 - a. Descriptive and Prescriptive
 - b. Theoretical and Practical
2. Introduction to the Writers and Works Included in the Paper
 - i. Aristotle “Poetics”
 - ii. Longinus “On the Sublime”
 - iii. T. S. Eliot “Tradition and the Individual Talent”
 - iv. Frye “Anatomy of Criticism”
 - v. Virginia Woolf “ A Room of One’s Own”
 - vi. Terry Eagleton “Modern Literary Theory” (Structuralism and Post- Structuralism)

Reading List:

Cuddon, J. A. (1991) *Dictionary of Literary Terms and Literary Theory*, 3rd Ed. New York: Penguin Books Ltd.

en.wikipedia.org/wiki/Aristotle

[en.wikipedia.org/wiki/Longinus_\(literature\)](http://en.wikipedia.org/wiki/Longinus_(literature))

en.wikipedia.org/wiki/T._S._Eliot

Classical

Aristotle “Poetics”

Topic 2: Imitation

Concept of Imitation by Plato

Concept of Imitation by Aristotle

Differences between the Arts due to Imitation

- Means of Imitation
 - Objects of Imitation
 - Manners of Imitation
- Source: Aristotle’s “Poetics” Chapter 1-3

Topic 3: Tragedy

Two Species of Poetry: Tragedy and Comedy (Poetics Chapter 4)

Evolution of Tragedy (Poetics Chapter 4)

Comparison of Epic, Tragedy and Comedy (Poetics Chapter 5)

Tragedy Defined (Poetics Chapter 6)

Qualitative Elements of Tragedy (Poetics Chapter 6)

- Plot
- Character
- Thought
- Diction
- Melody
- Spectacle
- Quantitative Elements of Tragedy (Poetics Chapter 12)
 - Prologue
- Episode
- Exode
- Chorus (Parode, Stasimon, Commos)
- Function of Tragedy: Pity and Fear (Poetics Chapter 9)

Topic 4: Qualitative Elements of Tragedy

Plot

- Organic Unity: beginning, middle and end (Poetics Chapter 7)
- Probability and necessity (Poetics Chapter 7)
- Unities of action, place and time (Poetics Chapter 8)
- Simple and complex plot (Poetics Chapter 10)
- Parts of complex plot: peripety (reversal), anagnorisis (discovery), and suffering (Poetics Chapter 11)

Character

- Tragic hero and hamartia (Poetics Chapter 13)
- Essentials of character: goodness, appropriateness, truth to life, self consistency (Poetics Chapter 15)

Thought: its reaction to plot and diction (Chapter 19)

Diction: its various parts (Chapter 20)

Topic 5: Comparison of Epic and Tragedy

Construction of Epic poetry (Chapter 23)

Kinds of Epic poetry: how it differs from tragedy (Chapter 24)

Epic and Tragedy: Comparative Value (Chapter 26)

Suggested Readings for Aristotle:

Cooper, L., *The Poetics of Aristotle. Its Meaning and Influence* (Boston 1923)

House, Humphrey, *Aristotle's Poetics* (London 1956)

Lucas, F.L., *Tragedy. Serious drama in relation to Aristotle's Poetics* (London 1957)

Jones, J., *On Aristotle and Greek Tragedy* (London 1962)
Rorty, A.O. (ed.), *Essays on Aristotle's Poetics* (Princeton 1992)
Held, G.F., *Aristotle's Teleological Theory of Tragedy and Epic* (Heidelberg 1995)
www.leeds.ac.uk/classics/resources/poetics/poettran.htm
[en.wikipedia.org/wiki/Poetics_\(Aristotle\)](http://en.wikipedia.org/wiki/Poetics_(Aristotle))
www.iep.utm.edu/a/aris-poe.htm
www.leeds.ac.uk/classics/resources/poetics/poetbib.htm

Longinus “On the Sublime”

Topic 6: Sublimity

Sublimity Defined (Chapter 1)

Spur and Curb (Chapter 2)

Vices of the Sublime (Chapter 3, 4, 5)

- Tumidity
- Puerility
- Parenthyrsus
- Sublimity continued (Chapter 6, 7)

Topic 7: Sources of Sublimity

Sources of Sublimity (Chapter 8)

- Power of forming great conceptions (Chapter 9)
- Vehement and inspired passion (Chapter 10)
- Formation of figures (Chapter 11-29)
- Noble Diction (Chapter 30-38)
- Dignified and elevated composition (Chapter 39-44)

Topic 8: Use of Figures

The use of figures of speech (Chapter 16, 17)

- The use of questions as a rhetoric device (Chapter 18, 19)
- Imagery (Chapter 15)
- Hyperbata or Inversions (Chapter 22)
- Polypota (Chapter 23, 24)
- Periphrasis (Chapter 28, 29)
- Metaphors (Chapter 32)
- Similies (Chapter 37)
- Hyperboles (Chapter 38)

Suggested Readings for Longinus:

Longinus, Cassius. *On The Sublime*. Trans. T. S. Dorsch. London: Penguin, 1965.

Burke, Edmund. *A Philosophical Enquiry into the Sublime and Beautiful*. London: Penguin, 1998 (pgs. 101-127)

fxylib.znufe.edu.cn/wgfljd/古典修辞学/pw/longinus/index.htm

www.sjsu.edu/faculty/patten/sublime.html

www.carleton.ca/philosophy/cusjp/v20/n1/magrini.html

Modern

T. S. Eliot "Tradition and the Individual Talent"

Topic 9: Discussion on "Tradition and the Individual Talent"

The title announces the two main parts of the essay: Part I is about "tradition": Part II is about "the individual talent." Which is Eliot more in favor of?

PART-A

- Eliot begins his essay with an opposition between criticism and creativity which Matthew Arnold had made famous in "The Function of Criticism at the Present Time." In that essay, Arnold had called for a new spirit of critical thinking to replace the emotional immaturity of the Romantics. When Eliot says that "criticism is as inevitable as breathing" which side of the Classic/Romantic debate is he taking?
- What is Eliot attacking when he talks about the "prejudice" for looking at a "poet's difference from his predecessors"? What is his attitude towards emulation, learning from the masters? What side would he be on the 18thC Ancients vs. Moderns debate?
- "The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them." Two important ideas here:
 - 1) the idea of "tradition" as a kind of organic entity in itself-- as if literature existed in, even created its own world;
 - 2) the idea that the literature of the present can change (our perception) of the literature of the past. How does this work? Can you think of any contemporary work of literature you have read which changed how you saw an earlier work? This also works for film. Can you think of an example of a parody film which fundamentally changes the way you look at the original? If you know anything about Eliot's poetry, can you see this process working in, say, "Prufrock" or *The Waste Land*?
- Notice how in the first section, the poet subordinates himself (no her selves here) to tradition-- the poet's mind is subordinated to "the mind of Europe." (What does the mind of Europe contain?) In the second section, the poet is also subordinated, this time to the peculiarly disinterested, aesthetic emotions of art. NB: Eliot is using "aesthetic" here in a Kantian sense: referring to the emotion experienced when contemplating art as a special category. The aesthetic sense is divorced both from concerns of immediate utility and from all personal emotions. For Kant, we know something is art because it has no other purpose or use than to be beautiful. This led eventually to the art-for-art's sake movement in the late 19thC, of which Eliot is a partial, though unadmitted heir.

PART-B

- Poetry rather than the poet. What kind of shift in critical concerns (in Abrams's terms: mimetic, rhetorical, expressive, objective) is Eliot signaling here?
- Does the catalyst image really work--logically? How is it anti-romantic?
- No one has definitively sorted out "emotions" vs. "feelings." In general, in Eliot, emotions are associated with experiences/events in one's personal life-- things with a plot that happened to one. Emotions have a cause and effect component

and some sense of structure (the "objective correlative" which Eliot mentions in his *Hamlet* essay is a plot structure corresponding to an emotion). Feelings, on the other hand, are vaguer, more floating impressions and images that are somehow less personal and more aesthetic.

- "How completely any semi-ethical criterion of sublimity misses the mark" -- here Eliot is complaining about ideas that some particular subject-matter is intrinsically more poetical, that somehow poems about clouds are better than poems about mud puddles.
- "But of course, only those who have personality and emotion know what it means to want to escape these things" -- for me, the most interesting sentence in the essay. Remember this is the man who wrote "Prufrock." What (Tom) cat comes scratching out of the bag here?

Suggested Readings for T. S. Eliot

Brooks, Harold Fletcher. *T. S. Eliot as Literary Critic*. London: C. Woolf, 1987.

Rainey, Lawrence S. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press, 1998.

Shusterman, Richard. *T. S. Eliot and the Philosophy of Criticism*. London: Duckworth, 1988.

"T. S. Eliot." *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden, Martin Kreiswirth, and Imre Szeman. The Johns Hopkins University Press, 2005.

"T. S. Eliot." *The Norton Anthology of Theory and Criticism*. Ed. Vincent Leitch. New York: Norton, 2001.

<http://www.bartleby.com/200/sw4.html>

en.wikipedia.org/wiki/Tradition_and_the_Individual_Talent

www.selectedworks.co.uk/tradition.html

virtual.clemson.edu/groups/dial/t&vseminar/titaby.htm

Assignment-1

Q.1 What do you know about Aristotle's concept of tragedy? Discuss it in detail.

Q.2 Write a comprehensive note on Longinus as a Romantic critic.

Q.3 Discuss T.S. Eliot's achievement as a modern critic.

Workshop

A workshop of four hours will be conducted at the end of Part-I.

Part-II

Frye "Anatomy of criticism"

Topic 10: Polemical Introduction

- First Essay: Historical Criticism (**Chapter 1**)
- Theory of Modes (**Chapter 2**)

Topic 11: Ethical Criticism

- Theory of symbols (**Chapter 3**)

Topic 12: Archetypal Criticism

- Theory of myths (**Chapter 4**)

Topic 13: Rhetorical Criticism

- Theory of Genres (Chapter 5)

Suggested Reading for Frye

1. Northrop Frye, Hemam. Anatomy of Criticism, New Jersey: Princeton Press, 1957.
2. Hamilton, A.C. Northrop Frye: Anatomy of Criticism: University of Toronto Press, 1990.

Post Modern

V. Woolf "A Room of One's Own"

Topic 14: October, Oxbridge; Women are Poor (Chapter One)

Announces thesis ("an opinion based upon one minor point"): "a woman must have money and a room of her own if she is to write fiction" (4) and proposed a novelistic approach to defending it, using a narrator, here called "Mary Beton, Mary Seton, Mary Carmichael or by any name you please" (5), but in Chapter 6 referred to as Mary Beton (105). Metaphor of thinking as fishing; beadle warns narrator off the turf and a librarian bars her from a "famous library." Elegant lunch at a men's college; sees cat without tail (11); contrasts pre-war to post-war life ("humming noise" 12); glimpses "bent figure" of "J—H—" (17; later identified as Greek scholar Jane Harrison). Contrasts poor dinner at "Fernham" to the riches of the men's colleges; her host "Mary Seton" traces history of the women's colleges; narrator links their poverty to the status of women (20-24).

Topic 15: London; Men are Angry (Chapter Two)

Narrator goes to the British Museum to find out "Why did men drink wine and women water? What effect has poverty on fiction?" (25) and, after seeing the card catalog on "Women," "Why are women so much more interesting to men than men are to women" (27-28). Constructs picture of Professor von X, representing scholars who write on "W" (31) and analyzes the anger she and they feel on the subject (32), from all of which she extracts "the one fact of anger" (33). Refers to her aunt "Mary Beton" leaving narrator a legacy of 500 pounds a year (37; Woolf's own legacy from her aunt Caroline Emilia Stephen was capital of 2500 pounds, or about \$185,000 in today's U.S. dollars (115,000 in today's pounds). Invested, it earned her about 100 pounds a year, or about \$7360 in today's U.S. dollars. Concludes with observations about women's advancement and speculation on loss of protected status.

Topic 16: London, Women in Fiction vs. Women in History (Chapter Three)

Uses Professor Trevelyan's History of England to look up information about women in England in the Renaissance to learn why women were not writing then as men were. Contrasts women depicted in fiction ("of the utmost importance" 43) with women in history books ("all but absent"). Imagines story of Shakespeare's "sister," Judith Shakespeare, and speculates about lost women writers, "some mute and inglorious Jane Austen" or that "Anon . . . was often a woman" (49). Characterizes the situation of gifted Elizabethan women as unhappy, "a woman at strife against herself" (51), facing not only the world's indifference but hostility, as expressed in the words of Mr. Oscar Browning [an actual person, a fellow at Cambridge]: "'the best woman was intellectually the inferior of the worst man'" (53).

Topic 17: London; History of Women Writers, 16th to 19th Century (Chapter Four)

Surveys writings of aristocratic writers Lady Winchelsea (Anne Finch, a countess, 59-61) and Margaret of Newcastle (a duchess, 61-62) and argues that their talent is distorted by anger and bitterness because of the "sneers and laughter" of male contemporaries. Presumes that only childless aristocrats with understanding husbands would be able to write literature at that time. Praises the letters of a middle class woman, Dorothy Osborne (62). Acknowledges the accomplishments of Aphra Behn (63-65), from whom she dates the "freedom of the mind" that writers need, but who also "proved that money could be made by writing at the sacrifice, perhaps, of certain agreeable qualities" (64). Speculates about why four major 19th century women writers wrote novels, not poetry (Austen, the Brontes, George Eliot), relating this to the circumstances of their writing in "the common sitting room" (66). Links Jane Austen to Shakespeare as a literary genius (68), in contrast to Charlotte Bronte, who "had more genius in her than Jane Austen," but whose rage makes her books "deformed and twisted" (69). Contrasts male and female values, whereby books on war are judged "important," while books on "the feelings of women in a drawing room" are insignificant (74). Only Jane Austen maintains the artistic integrity to "write as women write, not as men write" (74-75). Calls for a women's sentence (76-77), which Austen created and which made her a better writer (though a lesser genius) than Charlotte Bronte. Suggests that genres also are gendered, and that the novel alone was young enough to be adapted by women writers (77-78).

Topic 18: London, Chloe and Olivia (Chapter Five)

Continues survey of library bookshelves, now in the 20th century, when "almost as many books [are] written by women . . . as by men" (79) and not only novels. Writes book review of imaginary novelist "Mary Carmichael," in whose first novel *Life's Adventures* "Chloe liked Olivia," thus breaking not only the sentence but the expected sequence. [The lesbian idea here is indicated in the reference to Sir Chartres Biron, the presiding magistrate at the Radclyffe Hall obscenity trial going on at the time of the original Cambridge lectures.] Praises Mary Carmichael for writing "as a woman, but as a woman who has forgotten that she is a woman" (93).

Topic 19: London, Androgynous Mind (Chapter Six)

Opens with story of a man and woman meeting on the street and getting into a taxicab, all observed from the narrator's window and interpreted as an image of the meeting of male and female in the quest for "the unity of the mind" (97). Cites Coleridge on the androgyny of great minds, which she regards as the fusion of the male and female parts of the mind (98). Critiques imaginary novelist, "Mr. A," who writes with the confidence and freedom of a man, but with a shadow across the page "shaped something like the letter 'I'" (99). Mr. A. stands for men who are "now writing only with the male side of their brains" (mentions Galsworthy and Kipling). Critic "Mr. B." misses "the secret of perpetual life" because "his mind seemed separated into different chambers" (101). "Mary Beton ceases to speak" (105) and the narrator changes to "my own person" Closes with a peroration on women's progress and opportunities, and a call to let Shakespeare's sister "live in you and in me, and in many women who are not here tonight, for they are washing up dishes and putting the children to bed" (113).

Terry Eagleton “Literary Theory”

Topic 20: What is Literature?

- The rise of English (Chapter 1)
- Phenomenology, Hermeneutics (Chapter 2)
- Reception Theory (Chapter 2)

Topic 21: Structuralism

- Semiotics (Chapter 3)
- Post Structuralism (Chapter 4)

Topic 22: Psychoanalysis

- Political Criticism (Chapter 5)

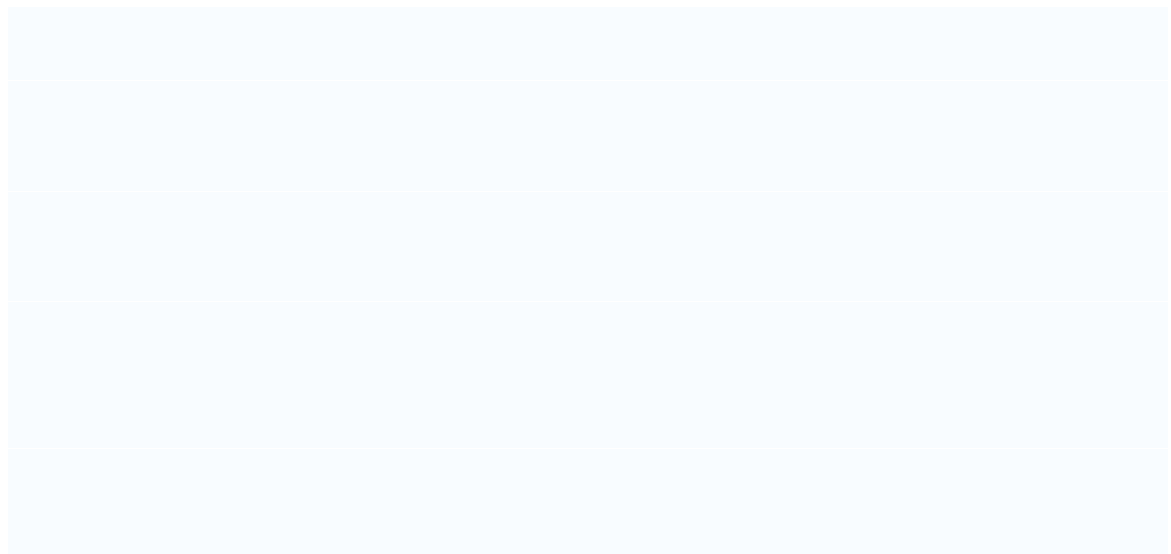
Suggested Readings for Terry Eagleton

1. Lee T. Lemon & Marion J. Reis (eds.) *Russian formalist Criticism: Four essays*, Nebraska, 1965.
2. Johan Crowe Ransom, *The World’s Body*, New York, 1938.
3. Robert R. Magliola. *Phenomenology & Literature*, West Lefayette, Ind., 1977.

Assignment: II

- Q.1** Discuss Frye’s theories in detail.
- Q.2** Woolf claims that social realities in which women live create female values and out looks. Does she think this good thing or bad?
- Q.3** Terry Eagleton gave the concept of structuralism in literature. Discuss it.

A workshop of four hours will be conducted at the end of Part II.



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Paper V(Linguistics)
Marks 100=20% Assignment+80% Theory

PART-I

Topic: 1

What is Linguistics?

- Definition
- Linguistics as a science
- Scope of Linguistics
- Linguistics vs Traditional Grammar

Suggested Readings:

Lyons, J (1981). **Language and Linguistics: An Introduction.** Cambridge: Cambridge University Press.

Jean, Aitchison (1999). **Linguistics: An Introduction.** London: Holder and Stoughton.

Topic: 2

Modern Linguistics: A Historical Survey

- The Greek Tradition
- The Roman Tradition
- The Indian Tradition
- The Middle Ages
- The Renaissance
- Twentieth-century Linguistics
- Later developments

Suggested Reading:

Crystal, D (1987). **The Cambridge Encyclopedia of Language.** Cambridge: Cambridge University Press.

Topic: 3

- What is language?
- Origin of language
- Animal vs human language

Suggested Readings:

Barber, C.L (2007). **The Story of Language.** New Dehli: Cosmo Publications.

Crystal, D (1987). **The Cambridge Encyclopedia of Language.** Cambridge: Cambridge University Press

Topic: 4

Branches of Linguistics

- Sociolinguistics
 1. Definition and Scope
 2. Language variation
 3. Bilingualism and Multilingualism

Suggested Readings:

Hudson, R.A. (1996) **Sociolinguistics**. Cambridge: Cambridge University Press.

Spolsky, B. (1998) **Sociolinguistics**. New York: Oxford University Press.

Crystal, D (1987). **The Cambridge Encyclopedia of Language**. Cambridge: Cambridge University Press.

Topic: 5

Branches of Linguistics

- Psycholinguistics
 1. Psycholinguistic evidence
 2. Acquiring language
 3. The content- process controversy
 4. The rule-governed nature of child language
 5. Speech production
 6. Speech disorders
 7. Language and the brain

Suggested Reading:

Jean, Aitchison (1999). **Linguistics: An Introduction**. London: Holder and Stoughton

Topic: 6

Branches of Linguistics

- Applied Linguistics
 1. Definitions
 2. The emergence of applied linguistics
 3. The need for applied linguistics
 4. Examples and procedures
 5. The scope of applied linguistics

Suggested Readings:

Cook, G (2003). **Applied Linguistics**. New York: Oxford University Press.

Byram, M (2000) **Routledge Encyclopedia of Language Teaching and Learning**. London: Routledge.

Topic: 7

Levels of Linguistics

- Morphology and Word formation
 1. Definition
 2. Morphemes
 3. Morphological description
 4. Problems in morphological description
 5. Morphs and allomorphs
 6. Other ways of word formation

Suggested Readings:

Yule (1996). **The Study of Language**. Cambridge: Cambridge University Press.

Finegan, E (1989). **Language: Its Structure and Use**. Florida: Harcourt Brace and Company.

Topic: 8

Levels of Linguistics

- Syntax
 1. Generative grammar
 2. Some properties of the grammar
 3. Deep and surface structure
 4. Structural ambiguity
 5. Different approaches
 6. Phrase structure rules
 7. Transformational rules

Suggested Reading:

Yule(1996). **The Study of Language**. Cambridge: Cambridge University Press.

Topic: 9

Levels of Linguistics

- Semantics
 1. The meanings of meaning
 2. Three conceptions of meaning
 3. Modern semantics
 4. Semantic structure
 5. Semantic fields
 6. Sense relationships
 7. Semantic component
 8. Sentence meaning

Suggested Reading:

Crystal, D (1987). **The Cambridge Encyclopedia of Language**. Cambridge: Cambridge University Press.

Topic: 10

Levels of Linguistics

- Pragmatics
 1. Invisible meanings
 2. Context
 3. Deixis
 4. Reference
 5. Anaphora
 6. Presupposition
 7. Speech acts
 8. Politeness

Suggested Reading:

Yule (1996). **The Study of Language**. Cambridge: Cambridge University Press.

Topic: 11

Levels of Linguistics

- Discourse
 1. Interpreting discourse
 2. Cohesion and coherence
 3. Speech events
 4. Conversational interaction
 5. The cooperative principle

Suggested Reading:

Yule (1996). **The Study of Language**. Cambridge: Cambridge University Press.

Assignment No. 1

An assignment of 10 marks will be given at the end of the mid term. The following two questions will be given for this assignment and each will be of 5 marks:

- Q. 1** How was language originated? What are different theories related to the origin of language?
- Q. 2** What is morphology? What are different types of morphology? What are different ways of word formation?

Workshop

A workshop of four hours will be conducted at the end of the mid term.

PART-II

Topic: 12

Phonetics and Phonology

- Definition of Phonetics and Phonology
- Difference between Phonetics and Phonology
- Phonemes
- Phones and allophones
- Minimal pairs and sets
- Organs of speech

Suggested Readings:

Yule (1996). **The Study of Language**. Cambridge: Cambridge University Press.

Roach, P(2000) **English Phonetics and Phonology**. Cambridge: Cambridge University Press.

Topic: 13

Description of Consonant Sounds

- Articulation: voiced and unvoiced
- Place of articulation
- Manner of articulation

Suggested Reading:

Roach, P (2000) **English Phonetics and Phonology**. Cambridge: Cambridge University Press.

Topic: 14

Description of Vowel Sounds

- Long and short vowels
- Diphthongs
- Triphthongs

Suggested Reading:

Roach, P (2000) **English Phonetics and Phonology**. Cambridge: Cambridge University Press.

Topic: 15

The Syllable

- The nature of syllable
- The structure of the English syllable

Suggested Reading:

Roach, P (2000) **English Phonetics and Phonology**. Cambridge: Cambridge University Press.

Topic: 16

Stress

- The nature of stress
- Levels of stress
- Placement of stress within the words

Suggested Reading:

Roach, P (2000) **English Phonetics and Phonology**. Cambridge: Cambridge University Press.

Topic: 17

Intonation

- Form and function in intonation
- Tone and tone language
- The tone-unit
- The structure of the tone-unit
- Functions of intonation

Suggested Reading:

Roach, P (2000) **English Phonetics and Phonology**. Cambridge: Cambridge University Press.

Topic: 18

Aspects of Connected Speech

- Rhythm
- Assimilation
- Elision
- Linking

Suggested Reading:

Roach, P (2000) **English Phonetics and Phonology**. Cambridge: Cambridge University Press.

Assignment No. 2

An assignment of 10 marks will be given at the end of the final term. The following two questions will be given for this assignment, each will be of 5 marks:

Q. 1 Write a detailed note on the description of consonant and vowel sounds?

Q. 2 What is syllable? What is the structure of the English syllable?

Workshop

A workshop of four hours will be conducted at the end of the final term.