This chapter gives a brief account of the origin and development of English as a language. The evolution of English literature, the development of various literary forms, the evolution and development of English in England, America and India. The research activity in English literature, its process, procedure and characteristics are also discussed. The institutional infrastructure of research in English literature in India is also described. The role, of the universities in Kerala, in promoting research activities in English literature is also discussed.

3.1. Introduction

English has assumed the status of world language today. Apart from being the mother tongue of many countries, even geographically situated apart, like England, America, Canada, Australia, Newzealand etc., this language has a commendable position as the language of governance and administration of several countries where it is not a spoken language. In multi lingual countries like India, English is the language of communication, a medium of communicating scientific, social and cultural ideas, among the various linguistic groups. It is the language also in which about half of the scientific papers published world-wide
appear. So the study of this language is promoted by the government, in our country. It is natural that the study of this language is taken up with zeal by the Indians.

3.2. The Origin of English

During the 5th and 6th centuries of the era, Roman invasion disturbed certain Germanic tribes of the Juteland Peninsula. So they travelled further southward and settled in the Roman province of Britannia. These tribes, the Angles, the Saxons, the Jutes and the Celts claimed the country for themselves, driving the British West and became a single nation. It is from the language of these tribes that Anglo Saxon language…the ancestor of Modern English emerged.

3.2.1. The Descent of English

English, as a language, shares a common ancestor with all the other languages of the world. The ancestral language, Proto Indo European, was spoken about 3500 to 3000 B.C. This in turn, split down into eight groups, of which one was Primitive Germanian. As a result of further divisions, this begot Anglo Saxon or Old English, the ancestor of Modern English.

The descent of Modern English from Proto Indo European language is shown in Figure 3.2.1.
Figure 3.2.1

Family tree showing the descent of English

PROTO INDO EUROPEAN LANGUAGE

Eastern Group
- Eastern
- Armanian
- Albanian
- Balto Slavonic

Western Group
- Primitive Germanic
- Hellenic
- Italic
- Celtic

Gothic
- Old High German
- Old Law German
- Old Frisian

Scandinavian

West Germanic
- Anglo Frisian
- Anglo Saxon

Middle English
- Modern English
It is obvious from the family tree that the nearest kin to English among the proto Indo European family of languages is Frisian. The closely kindred tongues were Saxon and Franconian. English became the language of communication and culture of the Anglo Saxons.

3.2.2. Early Script

As in any other language of the world, the earlier activities in English was also restricted to speaking, ie. the language was transmitted by the word of mouth from generation to generation. Though they had a runic alphabet of 24 letters, to which some more signs were added in course of time, the use of epigraphic characters were limited to inscriptions cut on hard surfaces.

With the introduction of Christianity, a great change took place in the situation because it marked the bringing in of the Roman alphabet. The church also brought the writing paraphernalia - the parchment, paper and ink. No surprise that the earliest writing were religious in character.

3.3 History of English Literature

English, language in rich in creative literature. It has a well developed literary tradition not only in Britain but all over the world. Apart from British English literature, we have the American literature, Canadian literature, Australian literature and also African English literature and Indian English literature.
3.3.1 History of English literature in Britain

Though English literature is written by people of different countries and continents, British English literature is the one which developed first. Because of its versatility and originality, it is given prime importance by the researchers also, so the history of the British English literature is described here first.

3.3.1.1 History of British Poetry

The first literary form emerged in Britain was poetry, more strictly speaking, oral poetry. They were usually ballads sung to the harp and transmitted from generation to generation by the word of mouth.

For the sake of convenience, the early history of British literature is divided into three parts: the Old English Period; i.e. from the beginnings to the conquests of Normans in 1060 A.D. The period between the Norman conquest and the birth of Chaucer in 1340 A.D. is regarded as the Middle English period. The period from the birth of Chaucer is regarded as the Modern English period. The poems of the old English period were ballad like with anonymous authorship depicting wars. Some religious poems also exist, which of course were signed by the authors. The Middle English poems were deeply influenced by the Norman conquest and thus the influence of French.

Geoffrey Chaucer is known as the father of Modern English literature. With him the evolution of Modern English form Middle English is complete. His
language is the East mid land dialect of English, spoken in London and taught in the two universities - Oxford and Cambridge. His most important work is the Canterbury Tales. His works have the charm of French literature. The other poets of the age are John Gower, William Langland and John Dunbar.

In the 15th century, ballads or story poems appeared. A collection of 14-lined poems titled Tottells, Miscellany was published in 1557. With this, a new type of poems, the sonnets entered the scene. This style of versification was later adopted by many poets, including Shakespeare.

The region of Queen Elizabeth I is known as the golden age in English literature. The main poet was Edmund Sponsor. His masterpiece is the Faerie Queene. His elegy on the death of Sir Philip Sydney, Astrophel is also important.

The Metaphysical poets entered the scene in the 17th century. Their poems appealed to the intellect rather than the senses. The main names are John Donne, Andrew Marwell, Richard Crashaw etc. In the same time another type of poetry, the dignified court poetry also appeared which was written by Richard Lovelance, Sir John Suckling etc.

The age of transition marks the interval between the Elizabethan age and the Neo classical age of Dryden and Pope. This age is remarkable in British History also. In this period, the civil war between the Staunch protestants called the Puritans and Charles II dominates. The war resulted in the defeat of Charles
II. Cromwell took over as the protector of the state. The greatest poet of the age is John Milton. His fame mainly rests in the two epics, *Paradise lost* and *Paradise Regained*.

The age after the Restoration of Charles II to the British throne is known as the Restoration age. In literary scenario, this age is known as the Neoclassical age because it showed a revival of classical learning which had its impact in poetry. The important poets of this age are John Dryden and Alexander Pope. Both were masters of verse satire. The former wrote *The Medal, Absalom and Achithophel etc.* The latter wrote the *Rape of the Lock, the Danciard etc.*

The Romantic poets, of the 19th century, proclaimed a return to the nature and revolted against the artificiality of the Neoclassicals. The main poets are William Wordsworth, S.T. Coleridge, Byron, Keats and Shelley. All were very prolific writers. The main features of their works are the love for beauty and nature, simple language etc.

During the reign of Queen Victoria, many important changes took place in the society. The industrial revolution, the advances in scientific field etc. occurred. These, together with the strict moral codes imposed by the court are reflected in the poems of Tennyson, Browning, Arnold etc. The poems were written to preach.
The Pre-Raphaelites revolted against the didacticism by the Victorians. Their motto was Art for Arts sake. The main Pre-Raphaelites are D.G. Rossettie, A.C. Swinburne, William Morris etc. The 1890s is known as the age of decadence in English literature. The most influencing factor during this period in the Irish literary Renaissance.

The first and foremost among the 20th century English poets is W.B. Yeats. Irish he was and his works reflected the Irish National Movement. The Symbolist Movement, which treated poems as symbols and the Imagist Movement, which advocated suggestive literature also had their impact in the poems of W.B. Yeats. The real change took place in 20th century poetry when two poets, Hopkins and Eliot entered the scene. The former wrote many religious poems and the latter has written the Wasteland, the masterpiece in modern English poetry. The 1930s came with the leftist poets and their Pink Poetry. The notable Pinks are W.H. Auden, Stephen Spendor, Day Lewis etc. only Louis Macneize stands apart. With the 1940s, Marxism was spent up and the poets once again returned to nature. Thus Neo-Romanticism entered English poetry. Dylan Thomas is the Neo Romantic poet. In the 1950s, Neo Romantics like Dylan Thomas was criticized by the Movement poets like Philip Larkin, Kingsley Amis, Donald Davie, Thomas Gunn etc. They used traditional verse forms. The 1960s is known as the era of Ted Hughes for he was accepted as the poet of first importance. His pet theme is predator animals like fox, jagour, hawk etc. The next important name is that of
Sylvia Plath, the wife of Hughes. Death seems to be the major infatuation in her poems. The Group poets of the 1970s demanded and wrote rhythmic poems, to be read aloud. Peter Porter, George Macbeth, Peter Red Grove etc. are the Group Poets. The last decades of the 20th century belonged to Craig Raine, Christopher Red, John Whitworth, Seamus Heaney etc. The twentieth century also witnessed many stylistic exercises like four letter word poems, three dimensional poems, which had the shape of the things depicted in it etc.

3.3.1.2 The History of British Prose

It is true that poetry in the oldest form of literary expression in English. The prose literature in English too has remote past, dating back to the old English times. Actually it emerged and developed side by side with poetry. While, the Anglo Saxon poetry developed in the North, prose flourished in the South. As Chaucer is considered as the father of English poetry, King Alfred of Normandy is considered as the father of English prose literature. He translated Bede’s *Ecclesiastical History* from Latin. The *Anglo Saxon Chronicle* was also brought out under his guidance. This narrates history of England during ancient times. Adventure stories and Knight errands reigned the scene in the 14th and 15th centuries.

During the Elizabethan Period, an important work in history was produced - Holinshed’s *chronicles*. The relevance of this work to literary scholars is mainly due to its association with Shakespeare’s History Plays. The other works
produced during this period are John Lily’s *Eupheus*, Sir Philip Sydney’s *Arcadia* etc., The real genius of English Prose literature Francis Bacon also wrote during this period.

It is during age of Transition, that English prose received versatility. Themes of writing during this time ranged from Medicine to Law. Milton himself wrote *Aeropagittica* on the freedom of press. Robert Burtle, Izack Walten, Sir Thomas Browne etc. were the other writers. Geromy Taylor wrote religious prose works.

During the time of Dr. Johnson, his circle produced many great works including Dr. Johnson’s *Lives of English Poets*, James Bosewell’s intimate biography of Dr. Johnson, Sir Olivar Goldsmith’s collection, *The Citizen of the World*. This age also produced much historical prose works like *Decline and Fall of Roman Empire* by Gibbon. After this age the prose literature was completely eclipsed till the Victorian Period when John Ruskin, Thomas Carlyle and Macaulay Wrote. During the 1890s, the age of decadence a journal, *Savoy* was started by Aubrey Bendsley. The exquisite grace and urbane artificiality of the decadent prose is seen in the works of Max Beerbaum, Arthur Symons etc.

The twentieth century did produce many prolific prose writers like William Henry Hudson, G.K. Chesterton, Hilaire Belloc, E.V. Lucas, A.G.Gardner etc. Notable works are done by Lytton Stratchey in the field of biography. The main writers on history are Macaulay and Trevellyn. Bertrand Rusell stands pre-eminent as a writer on scientific and philosophic subjects.
3.3.1.3 The History of British Drama

The drama was first introduced to England by the church. The dramatic enacting was inserted into mass for enlivening it. Later even when the secularization of drama occurred, the earliest forms were religious in character like the *Miracle Plays*, depicting biblical episodes and the *Moralities* or semi religious plays presenting abstract human qualities like Good Deeds, knowledge etc. in concrete form. With the interludes, presented before the aristocratic audience on different occasions like, feasts, marriages etc. the drama became totally divorced from religion.

The earliest comedies and tragedies began to develop under the direct influence of renaissance. Latin and Greek imitations came first. The first regular English comedy was titled *Ralph, Roister and Doister*. The first tragedy was fashioned on Senecan model. It was titled *Gorboduc*.

The drama received fresh impetus during the reign of Queen Elizabeth. This period marked the building of the first regular theatre - The *Play House* built in 1576. Many more sprang up following these. All these were open-air theatres. So plays were performed during day light. This together with other features, like the lack of female leads and drop curtains etc. have influenced the plays written for them. To write for these theatres came the university wits, the men of learning educated in one of the two universities like Marlowe, Kyd, Nashe etc. But the everlasting wizard had no university education. He was none other than
Shakespeare who was successful both in comedy and tragedy and had a supreme
gift of language. His 37 plays - 17 comedies & 10 each of tragedies and histories,
have given us a vast gallery of immortal characters. The other contemporary
playwrights of Shakespeare were Ben Jonson, John Webster & Philip Massinger.

After the Elizabethan period, for about 18 years, drama was totally eclipsed
because of many literary and social reasons. The great fire of London has totally
destroyed the play houses. The great tragedies like the Black death and civil war
that followed made the people too busy to enjoy plays performed. The result was
that the continuity was lost and the plays produced during this period were in no
ways similar to their Elizabethan counterparts. The play houses had painted
scenery, artificial lighting, drop curtains and actresses. The comedies produced,
the Comedy of Manners, as the name suggests, ridiculed the mannerisms of the
time. The tragedies - Heroic Drama were verse plays. Dryden himself was a
writer. Sir George Etheridge, William Congreve etc. were the important writers of
comedy.

During the 18th century, Oliver Goldsmith, R.B. Sheridan etc. saved the
comedy from immorality and restored it to its own province. So their dramatic
career is very significant, though short. The drama was again eclipsed during the
19th century. Oscar Wilde is the only dramatist.
Unlike this period, 20th century was a period of great promise and considerable achievement. With Bernard Shaw drama once again became more than just a theatrical achievement. In dramatic genius, Shaw's name is second only to Shakespeare. His plays of discussion dealt with various issues ranging from phonetics to prostitution. While Shaw dealt with the intellect, Barrie played with the sentiments. John Galsworthy also was preoccupied with social problems. The Manchester Drama Group gave scope to Sir John Ervin. All his plays dealt with the working class.

An important landmark in the history of 20th century drama in the Irish literary renaissance. The Abbey theatre was established in Dublin by W.B. Yeats, Lady Gregory, A.E.L. Robinson. The important dramatists were J.M. Synge, who wrote stories of the Irish fisher folk and Sean O'casey who was preoccupied by the Irish slum dwellers.

In the 1930s, Poetic Drama was developed. T.S. Eliot, was the important practitioner. His Murder in the Cathedral is a verse play. But it was Christopher Fry who made this literary form an exciting theatrical entertainment with his Lady's not for Burning.

For representing the plays of 1950s, the Theatre of Anger is the phrase used. Like the name suggests, the playwrights were social misfits who reacted angrily for self recognition. John Osborne, Kingsley Aimis, John Waine etc. were the Angry Young Men. Another term which strikes our attention while examining the history of English drama during the 1950s, is the Kitchen Sink Drama. They
were realistic plays where the working class or lower middle class were the subjects. The plays were usually set in cluttered, comfortless atmosphere like small flats, kitchens, restaurants etc.

The Theatre of Absurd aimed at representing the chaotic human life which lacked meaning or coherence in drama realistically. The dialogues etc. seems nonsensical, meaningless, and non-communicative. The main propagandists were Samuel Beckett, Edward Albee etc. These are the main milestones in the history of British drama.

3.3.1.4 The History of British Fiction

One of the greatest achievements of the 18th Century was the development of the novel. There is a little doubt that the novel has its origin in the early tales and romances in the middle ages like that of King Arthur and Robin hood. During the Elizabethan times a certain amount of prose fiction was produced, like Bunyan’s Pilgrims Progress. The De Coverley Essays of Addison carried the development a stage further with life like characterization.

In the accepted modern sense of the word, Samuel Richardson’s *Pamela or Virtue Rewarded* is the first modern novel and Richardson is the father of modern novel. This is the first character novel in English literature. His second novel is Clarrissa Harlowe. The second of the 18h century novelists and he greatest of them is Henry Fielding who wrote the *Adventures of Joseph Andrews*. This was followed by the *History of Tom Jones*. Fielding also wrote *Amelia*. The
conventions set up by Richardson and Fielding were broken by Lawrence Sterne’s works. His works lacked a central pilot. They were just a string of detached incidents. The most important work is the *Life and Opinions of Tristram Shandy*. Sir Oliver Goldsmith wrote the *Vicar of Wakefield* in 18th century.

The 19th century is an important phase in the development of English novel. The main novelists are Sir. Walter Scott, Thomas Love Peacock, Charles Dickens & Thomas Makepiece Thackeray. Most of these novelists depicted their contemporary society with its vanities, starvation, work houses and factories. During this time, a large number of women novelists entered the scene. Jane Austin, is regarded as one of the great novelists of English literature of all the times. With her we have the pictures of women drawn with much originality and intimacy. The other names are of the Bronte sisters - Emily, Catherine and Anne Bronte, George Eliot etc. Francis Burney also pictured woman from a woman’s point of view. Another landmark in the history of 20th century English novel is the development of horror novel - the *Gothic Novel*, which described horrible murders, fiendish conspiracy, appalling torture etc. to thrill the readers. Horace Walpole, Mrs. Anne Radcliff, Mathew Gregory Lewis etc. are the other writers of this genre.

In the first two decades of the twentieth century four outstanding novelists kept fairly close to the broad traditional kind of novel. They were Arnold Bennett, Antony Trollope, John Galsworthy and E.M. Foster. It was around 1920 that the
attack on traditional novels began. It was James Joyce who undertook the task. Virginia Woolf dealt the traditional novel another blow, perhaps the most effective one. Both of them used the *Stream of Consciousness* technique. D.H. Lawrence dealt with the emotional life. Graham Greene came out as the most individual of the younger novelists with notable characters and variety in narration.

Along the two world wars, Britain's major historical experience in the 20th century, is the eventual loss of her empire. These gave much impetus to many writers like Paul Scott and J.G. Farrell. The pangs resulting from the liberation of African colonies is reflected in Julian Mitchell. The permissive society of the fifties has called of the criticism of John Braine, C.P. Snow & Kingshy Aimis.

In the 20th century, many women novelists like Jean Rhys, Dorothy Richardson, Eva Figes, Anita Brookner, Edna O'Brien, Margaret Drabble, Dorris Lessing etc also entered scene. The two world wars are also reflected in the novels of Paul Bailey, Angus Wilson, Antony Powell, Henry Williams, Olivia Manning, Richard Huges, D.M. Thomas etc. In the last decades of the 20th century, William Golding, Iris Murdoch and Antony Burgess and also Ian Mac Evan & David Lodge are the main novelists.

### 3.3.1.5. History of English Short Story

The short story was a later development in England. Until about 1890, it had only a casual existence as the occasional byproduct of a novelist.
Individualism marks the first considerable development of the short story in England. The 20th century saw the humorous stories of W.W. Jacobs, the fantastic *Father Brown Stories* of G.K. Chesterton, Kipling’s journalistic anecdotes, Munro’s highly stylized individual wit of the English upper class etc. P.G. Woodhouse conveyed his comic vision with his peculiar twist of phrasing. The most dynamic contributions were made by E.M. Forster, D.H. Lawrence and James Joyce. Then a writer could make himself known entirely as a short story writer as did A.E. Coppard and Katherine Mansfield or could owe a considerable part of his achievement in the short story like Somerset Maugham. The public had come to recognize the pleasurable existence of the form, through the popular magazines like *the Strand* and *London Mercury*.

In the thirties, a new generation of both the writers and readers arrived. Among the names of the 1930s were those of H.E. Bates, Rhys Davies and L.A.G. Strong. The publishing of short stories was facilitated by the appearance of more periodicals and magazines. In the forties, output of the short stories naturally diminished as the war interrupted. The aftermath of war, especially its paper shortage, also severely limited the chances of the writer, especially a new one to get his short stories published. The record of the short story in the next decades were rather one of consolidation and established reputations like that of Rhys Davis, T.F. Powys, James Howley of the new talent, the most striking example was the work of Dentor Welch.
3.3.2 History of English literature in America

The English language in America was imported by the colonists of England who migrated and settled down along the Atlantic coast during the 17th century. It was naturally, the language spoken by Ben Jonson and Shakespeare. Before this colonization, the native Red Indians had no literature, at least in the written form. The Europeans were not as much interested in studying their language and civilization as they were in converting them to Christianity and using them for labour. The immigrants consisted of the French, the Spanish, the English etc. The English group consisted of a large number of Puritan fathers who went of exile, after Restoration of Charles II to the British throne. Soon they became the dominant group, and the New land became a colony of the British empire. Puritanism, the strict version of Protestantism became their religion. The crown’s exploitation of the colonies led to the liberation of the colonies in 1783.

The literature of America is broadly divided into five respective periods based on the Socio- Economic conditions of the time - the divisions are: the early colonial period, the romantic period, the transcendental period, 19th century period and 20th century period.

3.3.2.1 The History American Prose Literature

During the colonial period, literary production was comparatively less. This was a time of mutual war between the settlers, survival in the new country
kept the people so pre occupied that they could not divert their attention to literary pursuits. Colonists were a heterogeneous collection of people from several countries of Europe who lacked a common culture and the spirit of nationality. So the literary production was very low and a small volume of literature produced was devoid of true merit.

Due to the influence of Puritanism, a good volume of theological works were produced during the colonial period. Among the works were Reihand Mathers' *Church Covenant*, Thomas Hooker’s *A Survey of theory of Church Discipline* Richard’s son Increase Mather wrote *Remarkable Province*. Cotton Mather, Increase’s Son and the most gifted one of the Mather family wrote *Magnalina Christi Americana* denouncing the witch trials of America.

Among the secular writings, the most famous were the adventure stories, not surprising in a class of new settlers. Thomas Hariot Brief’s *True Report of the New Found Land of Virginia*, the works of Thomas Wood also fall into the same class. Another literary form which achieved popularity during this period, was diary or autobiography they were actually the records, maintained by the Puritan fathers, of their spiritual development. Such records were maintained for self introspection. Jonathan Edward’s *Personal Narrative*, Benjamin Franklin’s *Autobiography* and John Woolman’s *Journals* etc. are the works written in this tradition.
During the 18th and early 19th centuries, literature was almost totally eclipsed. Since the American war of independence, the new nation passed through a period of intellectual stagnation. During the period dominated by Jefferson and his idealism, the nation strongly opposed the introduction of any new idea from any foreign country. This sort of cultural isolation came to an abrupt end with the war of 1812. In the succeeding years, the young men of America visited Europe and came back with progressive revolutionary ideas. This seed of Romanticism transplanted from Europe eventually flowered to so called the American renaissance (1830 - 1880). During this period, Boston grew into the most dominant cultural centre. The New England writers of the period fall into two groups - the radicals who endeavored to break completely from the past and conservatives who remained close to the tradition. Emerson belonged to the first category of writers. All his essays are the byproducts of his philosophy namely transcendentalism. His principal works are Journals which record his mental development as a thinker and writer. His Essays are the distilled collection of 50 lectures delivered by him from 1826 to 1844. His Nature was a testament containing his philosophical views. His other works are Oversaul and the Representative Man. But his oft quoted work is Self Reliance. Oliver Wandall Holmes also made valuable contribution to American Literature. He began Atlantic Monthly. His essays are written in the form of imaginary conversations in a boarding house in Boston. Henry David Thoreau is famous for his Civil Disobedience comprehensive theoretical statement of Thoreau’s potential
doctrines. The work has greatly influenced Tolstoy, Mahatma Gandhi and Martin Luther King.

Abraham Lincoln, the President of United States from 1861 to 1865 and a champion of the Negro slaves has also made substantial contribution to American prose literature. During the course of civil war, his address in Gettysburg is a masterpiece. His definition of democracy as the Government of the people by the people, for the people is oft quoted. In the later half of the nineteenth century, the only notable prose work is Henry James’ *Art of Fiction*. It is actually a critical text which dictates the qualities of a good novel. No commendable contribution is made by 20th century writers in this field.

3.3.2.2 History of American Poetry

Though prose in the dominant form of literary expression during the colonial period, some works of poetry were produced. The poets of that age were Anne Bradstract, Michal Wiggle worth, Edward Taylor etc.

After the period of colonization, poets made their mark in American literature only in the 19th century. A group of aristocratic nineteenth century writers of Boston were known as the Brahmin writers. Their striking feature was that they copied English literary style. They started *Atlantic monthly* and formed the Saturday Club. The main poets were H.W. Longfellow, James Greenleaf Whittier, James Russell Lowell etc. Edgar Allen Poe was another lyrical romantic
poet of the 19th century. He wrote *Raven Israel and to Helen*, Robert Frost is the first American poet who could honestly be reckoned as a master craftsman because he developed poetry in a way that at last matches the American climate and American language. All his poems begin with delight and ends in wisdom.

In the beginning of the 20th century, the American poets began to move towards realism. So the poems produced during this time live in the continuous present. The main poets are Gertrude Stein, William Carlos Williams, Wallace Steevans, Macleish, Lindsay, E.E. Cummings, Hart Crane etc.

### 3.3.2.3 History of American Fiction

Fiction is one of the well developed branches in American literature. This is one literary form, which stands far ahead of all other forms both in volume and in merit. Until the last phase of 18th century, no production was made worth merit. W.H. Brown brought out the first American novel, the *Power of Sympathy*, which was followed by many others. In the Romantic period, the other distinguished novelists were Charles Bracken Brown, James Funimore Cooper, Washington Irving etc.

The Brahmin writers of the 19th century also wrote many novels. Oliver Wendells Holmes' novels of social satire were the chief among them. The real wizard of American fiction, Nathaniel Hawthorne also lived in 19th century. His masterpiece was the *Scarlet Letter*. It is a social - psychological novel, which
vehemently attacks the puritan pseudo-morality. Another great figure is Herman Melville who mostly wrote adventure stories in personal narration. His magnum opus is *Moby Dick*.

In the latter half of the 19th century, the American literature represented two diametrically opposite tendencies. A few writers bestowed their attention to American life while the others turned back to the European tradition. Mark Twain represented the first category of writers. His picaresque novel the *Adventures of Huckleberry Finn* and its sequel the *Adventures of Tom Sawyer* points the American life in general and that of the Mississippi valley in particular. Henry James belonged to the second class of writers. Unlike Twain, James was fascinated by the life of European upper class. He pictured innocent Americans and their confrontation with European complexities. He raised the dignity of fiction in American literature. The other notable novelists of the third quarter of the 19th century were William Dean Howells, Stephen Crane, Henry Brook Adams, Frank Narros, Jack London, Uptain Sinelaire, O. Henry, H.D. Howells, etc. Harriet Beecher Stowe unified the feeling of northern states against slavery by her *Uncle Toms Cabin*.

With the beginning of the 20th century, the progressive movement in American literature is featured in the novels of Edith Wharton, Theodore Draiser, Willa Cather, Ellen Glasgo, Edgar Lee Masters, Sherwood Anderson, Sinclair Lewis, Winston Churchill etc. They were all Naturalists who, were repelled by
Industrial America, with its moral degeneration, exploitation and lamented the loss of the pioneer era. The writers of the second decade following the conclusion of the first world war are designated as the writers of lost generation. This is because, the writers of the age have lost their ideals because of the war. Scott F. Fitzgerald, Earnest Hemingway, William Faulkner, John Steinbeck etc. were the main among them. John O’ Hara, Thomas Woolfe, Henry Miller, Robert Penn Warren, Katherine Anne Porter, Mary McCarthy, Norman Mailer, William Stayton, Robert Coover etc. were the other writers.

The Harlem Renaissance is another milestone in the history of 20th century American English literature. The term is used to denote the campaign organized by the blacks in Harlem, the Northern part of the New York city. Though President Abraham Lincoln has abolished slavery in 1863, the position of the Blacks in America still remained deplorable. So some revolutionary black writers began their struggle for social justice from the Whites. They began to write about the humiliation and social injustice they were mercilessly subjected to. They were mostly novelists like Jean Toomer, Richard Wright, Ralph Ellison, James Baldwin etc. Some poets like Langston Hughes, Lerov Jones, Gwendelin Brooks, Alex Halley, the biographer of Malcolm X, the champion of Black revolution were also included in the group.

Like the Blacks, the Jews in America also had representatives in American literature. Among the prominent novelists were Saul Bellow, Philip Roth, J.D.
Salinger etc. The lesser American novelists of the 20\textsuperscript{th} century is John O’ Hara, John Dos Passos, Henry Milton, Robert Penn Warren, Katherine Anne Porter etc.

3.3.2.4 The History of American Drama

This is a field of American literature where writers could not make considerable contribution. The early works were just melodramatic imitations of the works of their European counterparts. It was Eugene O’Neill who brought realism to American theatre. He followed the path of Norwegian dramatist Swindberg in the delineation of the interior working of the characters mind through expressionistic methods. The psychological discoveries of Freud and Jung dealing with the theories of psychoanalysis and social subconscious also influenced him. The main works are *Emperor Jones, the Hairy Ape; Beyond the Horizon, Mourning becomes Electra; Iceman Cometh* etc.

In the middle decades of twentieth century, rich and varied forms of literature emerged from the South. The writers of this area distinguished themselves not only in poetry and in fiction and drama but also in journalism and criticism. This is termed as Southern Renaissance in the history of American literature. Among the writers were Tennesse Williams, who presented a morbid, tragic picture of life in his plays of which the important works are the *Glass Manegerie, Hat on the Hot Tin Roof; a Street Car Named Desire*, etc.

Different from these two, Arthur Miller was a popular playwright. With
him the American theatre acquired new dignity and dimensions. He was influenced by Norwegian playwright Ibsen. The important works are *All My Sons, the Death of a Salesman; the Crucible* etc. He uses devices such as music and light as part of expressionist techniques.

Another important dramatist is Edward Albee. His plays could be classed with the post second world war, absurd plays. Such plays strive to express its sense of senselessness of the human condition and the inadequacy of rational approach by the abandment of rational devices. His important plays are the *Zoo Story, the American Dream, Who is Afraid of Virginia Woolf* etc.

### 3.3.2.5 America’s Contribution to Literary Criticism

Edgar Allan Poe is the first major critic in American literature. His early critical comments appeared in several periodicals in which he reviewed the works of his contemporaries like Hawthorne. He drew up many of his critical principles from Aristotle. He insisted that a critic should be frank, candid and independent, without fear, favour or partiality. He is somewhat a theoretician. His main works are *Philosophy of Composition and Poetic Principles*.

Another important work, which can be included in this category is Henry James’ *Art of Fiction*. In this work Henry James explicitly illustrates his own theory of fiction. He believes that the novel is a living thing, all one and continuous - each part of which is something of each of the other part.
In 1941, John Crowe Ransom published the work *New Criticism*. In this work, the author studied four contemporary critics and advocated the verbal analysis of literary texts. They consider the author and the work as two distinct entities free of each other. So the social, cultural background of the author should not interfere with the evolution of a literary work. Instead a close textual study is recommended regarding the form, design and language of the literary text.

A few critics attached to the Chicago University with identical views on critical methods came to be known as the Chicago group. They published a collection of essays with the title *Critics & Criticism*. They believed that different methods and approaches are possible in literary criticisms and hence it will be difficult to assert that one method alone is correct. Thus they strongly oppose the New Critics.

### 3.3.3 History of Indian writing in English

Like America, English in India was also one of the results of colonisation. But here, the similarity ends. Unlike in America, where the colonists were confronted with savage, illiterate aboriginals, devoid of any written literature, India had a well developed creative tradition in more than a dozen languages. The British arrived in India as traders and later they assumed administrative functions as well. They brought Christianity and printing press as well. The Christian Missionaries were given lavish grants to educate Indians in English. The English never wanted to suppress indigenous culture. Many books and news papers were...
brought out, many schools and colleges established. The postal and transport facilities were updated. Lord Macaulay brought out a minutes which made English education compulsory. The upper, middle class Indians were very much interested in English education which enabled them to go abroad and improve their career prospects. No surprise, they gained proficiency in the language and used it as a means of creative expression.

3.3.3.1 The History of Indian Prose Literature in English

Indian writing in English is termed variously as Indo Anglican Literature, Indo - Anglican literature, Indian English literature etc. The prose writing in English came rather earlier than the writing in other forms. This may be because, English became the medium for writing letters, pamphlets etc. Rajaram Mohan Roy, social reformer, champion of women’s rights, staunch advocate of English education, could be named as the first of Indian masters of English prose. He had mastered while still young, many languages, Persian, Arabic, Hindusthani and of course English. The renaissance in Modern Indo Anglican literature begins with Rajaram Mohan Roy.

The next important figure in Indian English prose writing is Michael Madhusudan Dutt. He handled English with exuberant eloquence other writers of the pre Macaulean minutes era are Surendranath Banerjea, Lal Behari Day etc. After the Indian National Congress was established, there started the era of annual
conferences, long resolutions in English. Another area where prose was assiduously cultivated was English journalism, which attracted many of the best minds of the country.

The Speeches, autobiographical sketches etc. of the congress leaders especially Gandhiji and Nehru are real monument of Indian English prose, the real greatness of these lies in the fact that these writings merge with their life. Sri Aurobindo’s works stands out because of their philosophical, metaphysical bend. The religious reform movements like the Brahma Samaj, Arya Samaj, Prarthana Samaj also led to the publication of certain books, talks, lectures, essays etc. covering sacred as well as secular themes written and spoken by people like Keshub Chandra Sen, Swami Vivekananda, Mahadev Govind Ranade etc.

The real masters of prose writing during the modern era are Dr. S. Radhakrishnan, Reghunathan and Nirad C Chaudhauri. Among them, Dr. S. Radhakrishnan’s works enjoy the foremost position among the prose writers in volume and in essence. Raghunathan is popular for his Sotto Voice, a column in the Hindu daily. Nirad C. Chaudhri is solitary among the Indian prose writers in English. His Autobiography of an Unknown Indian is quite readable. His humour resemble Pope.

Numerous are indeed the tasks on which the prosaits are engaged, ranging from historians to educationists. There are some writers who are competent
enough to get their ideas across. Historians like R.C.Dutt, K.M.Panicker, Romila Thaper, Philosophers like Swami Vivekananda, S.Radhakrishnanan etc. Jurists like Muttuswamy Aiyyar, Syed Mahmood, Dinshaw Mulla, Biographers, R.P. Masani, Homi Modi etc. Autobiographes, Gandhiji, Nehru etc., of Letter Writers, C.R. Reddy, Gandhiji etc, Essayists, Malabari, K. Iswara Pai etc. Writers on Education, Dr. Zakkir Hussain, Dr. D.S. Kothari etc. Critics, Sri. Aurobindo, etc. Economists A.K. Sen, Amartya Sen etc, Sociologists, Kishore Gandhi, Irawati Karve etc. Writers of travel books, K.P.S. Menon, Aruna Asaf Ali etc., are only some of them No doubt, many more will come since English is the language of communication now.

3.3.3.2 The History of Indian English Poetry

Like their counterparts in prose literature, the foremost Indian writers of verse also belonged to the pre-Macaulay period. Of the Indian English poets, Henry Dorozio, is the foremost. He was influenced by the Romantic poets. He was fond of the sonnet form. Kaliprosad Ghose was the first Indian to publish a regular volume of English verse. His poems appeared in 1830. But the more gifted poet than these two are Michael Madhusudan Dutt. He also revealed the influence of Romantics, especially Byron.

Toru Dutt was born in a rich family in Calcutta. Her father, along with his wife and three children embraced Christianity. She had a very short, unhealthy
life which could be used for nothing, but studies, she learned Sanskrit, English and French and read the classics in these languages in original. She had a brilliant poetic career cut short by her early death. She was only twenty one years old when she died. Earlier, both her brother and sister had also succumbed to death. She could publish only one poem along with her sister, Aru Dutt during her lifetime. The rest of their works were published posthumously by their father.

Romesh Chander Dutt, Toru’s cousin, was born eight years before her and died 32 years after her death. His fame, mainly rests as the translator of Ramayana and Mahabharata. Manmohan Ghose, the brother of Sri. Aurobindo has also published verses.

Rabindranath Tagore, was the first Indian poet who gained a place in world literary scene. He wrote mainly in Bengali, but had a mastery of English also. He translated many of his poem and plays to English, often changing, telescoping and transforming. His active literary career extends over a period of 65 years. His master poetic work, Gitanjali, was published in 1912 with W.B. Yeats’ introduction. The Crescent Moon; Fruit Gardening etc. are the other collections, when he died in 1914, at the age of eighty, he left behind him, an immense mass of worthwhile literature.

Shri. Aurobindo in one more outstanding name in Indian poetry output represents the creative effort of about 60 years. His most outstanding work is the
epic poem *Savithri*. Like Tagore and Aurobindo, Sarojini Naidu also was more than a poet. She was one of mother India’s most gifted children. But it was as an English poet that Sarojini Naidu, first caught attention. She is known as the Nightingale of India. Her important poetic collections are the *Golden Threshold* (1905); *A Bird of Time* (1912) and *the Broken Wing* (1917). The last of her collections, *the Feather of Dawn* was published Posthumously.

Sarojini Naidu’s brother, Harindranath Chattopadhyya also wrote poems. Where as his sister was a romantic, he was a mystic. He drew his themes mostly from the Hindu epics. Surendranath Das Gupta, Dilip Kumar Roy are also among the mystic poets of Sri. Aurobindo’s Pondicherry School. Among the romantic poets are Govinda Krishna Chittur, J. Vijayatunga, the Sinhalese poet, Joseph Furtado & Armando Menez, two Goan poets, Humayoonkabir, P. Sheshadri, Uma Maheswar, V.N. Bhushan, V.K. Gokak etc. They were all minor poets.

The new Indo Anglian poetry began out of the uncertainties of the 1930s. Manjeri S. Iswaran O.K. Kaikini, Shahid Suhrawardy etc. pictured a disillusioned generation in their verses of the post independence period, poets, the familiar names are Nissim Ezekiel, P. Lal, Dom Moreas, K. Raghavendra Rao, R.L. Bartholomeu etc. In the 1960s appeared A.K. Ramanujan, Kamala Das, R. de. L Furtado, Pradeep Sen, Debkumar Das Mokashi, Prilish Nandi, Monika Varma etc.
The modem Indian dramatic writing in English is neither rich in quantity nor in quality enterprising Indians have, for a century attempted drama in English but seldom for stage production. There had been a long and fruitful dramatic tradition in India, with great classic masters like Kalidasa, Bhasa etc.

Rabindranath Tagore was in the dramatic scene as an actor, before he attempted English drama. His works are Chithra; the Post Office; Chandalika; Mukthdhara; Natirpuja etc. Sri. Aurobindo also has a role with his verse plays like Perseus; Vasavadutta, Rodugone etc. Another verse play is Flute of Krishna by P.A. Krishnaswamy. Hrindranath Chattopadhaya has a number of plays and playlets, in his credit, which reveal the playwright’s protest in existing social scene. His plays on the lives of saints are perhaps le dramatically effective. T.P. Kailasam’s plays are inspired by puranic themes.

Bharati Sarabhai is the most distinguished of the women dramatists. Her first play, The well of the people is a poetic pageant. Her next play, Two Women is in prose. V.V. Srinivasa Iyengar, is the master of social comedy, delighting in the incongruous, ludicrous and droll elements in the lives of sophisticated, middle class people. A.S.P. Ayyar is also a vigorous citric of contemporary life. S.Fyzee Rahamin, S.J. Bhatt, G.V. Desani, Asf Currimbhoy etc. are the other dramatists.
Short and one act plays of varying quality appear in magazines. Other more recent playwrights are Pratap Sharma, Nissim Ezekiel, Guru Charan Das etc.

3.3.3.4 The Rise of Indian English Fiction

The novel as a literary phenomenon is new to India. Epics, lyrics, plays etc. have their respectable ancestries, going back to several centuries, but it is only during a period of little more than a century that the novel has occurred and taken root in India. Like drama, the novel also first set root in Bengal with Bankim Chandra Chatterjee's. Bengali Works like *Durgeshanandini* and their English versions. Rabindranath Tagore's *Choker Bali* was translated to Bengali as *Binodini*. After Tagore, Saratchandra Chatterjee entered the scene. His *Srikanta* was translated to English. The other notable Bengali names are Bhibhuti Bhushan Bandopadhyaya whose popular work is *Pather Panchali*; Naini Bhaumik, Manoj Basu, Tarasankar Bandhopadhyaya etc. are the other notable names.

The vicissitudes of the Bengali novel foreshadow more or less the vicissitudes of the novel in India, especially in the pre-independence period. History is the themes many novels of Ramesh Chandar Datt. Contemporary political and social scenario is pictured in the works of Raja Rao, R.K. Narayan, K.S. Venkata Ramani etc. Social protest is very vehement in the works of T. Ramakrishna, S.K. Ghose, S.M. Mithra, Sri. Joginder singh, Mulk Raj Anand etc. Bhabani Bhattacharya and Manohar Malgonkar also wrote with didactic aim. After independence, the novelists of India have shown themselves susceptible to
the influence of their American European counterparts. Vikram Seth revolutionised the scene with a novel, completely in verse the *Golden Gate*. This is the only area, after poetry, where women have made a considerable contribution among the early novelists are Rajlekshmy Debi, Cornelia Sorabji etc. It was only after the II World War, that the women's novels as a literary form developed well. The important names are Nayantara Sehgal; Kamala Mankendiya, Santa Rama Rau, Arundhati Roy, Jayasree Misra etc. are the more recent names.

3.4 Research in English Literature

The major thrust of literary research is a critical concern for the past and present creative writing. This critical concern may centre around an author or his works, or around the concept of critical theory itself or the formulation of literary theories based on historical or cultural approaches to criticism. The purpose of literature itself is the recovering, preserving and interpreting of the cultural heritage of mankind and it is concerned with the expressive, normal and contemplative aspects of living as distinct from instrumental ones.

3.4.1 The Salient features of Literary Research

Literature itself is a product of mind whereas the rest of the branches of knowledge are products of human brain. The mind of each person is something unique. Hence, literary research is also an individual endeavour. This tendency to work alone may reflect something about the nature of literary scholarship. Eventhough the same authors are studied time and again and similar things said about them, the individual view point is still considered as part of the overall
contribution to knowledge. Whatever means may be available of collecting and organizing materials pertinent to a particular line of enquiry, the individual scholar’s interpretation is paramount. Literary scholarship results from the application of one mind investigating a slice of reality and interpreting it anew in the context of that individual’s total experience & understanding. Constructing a subjective awareness on factual framework is the essence of literary scholarship.

Another important feature which gives a distinct colour to humanities research in the important role in which the library plays in it. Scientific researchers rely mostly on laboratories and social science researchers rely on surveys. For the humanities scholar, library is the laboratory. This is because literary texts, or authors which from the subject of literary research can be studied only with the help of the library collections.

Another marked feature of the humanities scholar is his need to browse for the wanted literature. He consider it at once as a need and privilege. He never employs deputies for his literature search. This is because; this gives him a chance of serendipitous interaction with the materials of research. Even though, such discoveries are of no direct importance to them, it may prove relevant in several other ways. The extent of browsing may vary from person to person. The scholars working on the history of thought need access not only to the works of the leaders of thought, but to the mediocre, the third rate and the laity and to be able to scan though it and extract the current thinking that underlies it. The kind of
information, humanities scholar is said to gain from browsing is also significant. It is said that the awareness in the back of the mind of the total structure of the book, communicated by its physical presence, may subtly affect the formulation of judgement as one move from page to page and chapter to chapter.

Another factor which makes the library important is that in every discipline, it provides access to reports of other people’s research, but here, it provides also the starting point of research, the raw materials. This is because the basic instrument of the humanists’ inquiry is book - though his subject may be author or work No wonder, the library’s holding makes the scholar choose or discard his topic of research.

The diversity of materials required by the literary researcher includes primary material such as the original scores, works of art, texts, manuscripts, recordings, originals of literary texts, different editions of the same text, galley and page proofs etc.

Of the conventional information sources, required by the humanities scholar, books far outnumber journals. This is because, having retrospective coverage is more important for the humanities scholar than having access to nascent information. Because, in literature, the ability to withstand time is considered as a plus point in the case of literary works. Here the scholar cannot rely on recent material alone, though it may or may not incorporate or build on a
previous body of knowledge. Even if it does, past work may still be required for the purpose of comparison. Recent documents may present the most up-to-date perception of a particular set of events in the light of both past and recent evidence, but scholars may still wish to go back to the original sources, rather than rely on the characterisation of those sources built to any interpretative work about them. Another factor is that, the interest in a work may remain dormant until reawakened in some way, like the winning of Nobel prize by some author. Then, previously unheeded material may assume or resume importance.

Another unique feature of the humanities information search is that sometimes the source may be as important as the content - for example, the researchers who study the unique features of the various editions of a work of Shakespeare may wish to see the works themselves. Thus the literary researcher gains information from the original source that cannot be gained in another way. This may sometimes subside the scholar with some chance discoveries which may prove beneficial.

Research reports are also important to the humanities scholar. But, it is usually used to find out what can supplement his own studies. Scientists rely on research reports to find out the state of the art of his own area and to avoid the duplication in work. But, because of the nature of literary scholarship, even two studies on the same author, will not be considered as duplication because here, it is the perspective that matters.
The need to browse, the wide variety of materials required, need to see the original documents, all these make one feel that secondary services are of no use to the literary scholar. But this is not always true. As indicated early, the range of materials required by a literary researcher is very wide in terms of form and age, thus creating problem of retrospective coverage and adequate descriptions of different types of sources material. The need for massive retrospective bibliographies may be a factor in making bibliographies economic to produce and sell. But, there has been a proliferation of subject bibliographies in the field of literature. Much of these are accused for poor inventory and poor retrieval some of the good bibliographies are now available online also.

Not only bibliographies, but also indexes have started their emergence in this field. The main among these are the *Arts and Humanities Citation Index*. But they also face the same allegations as the bibliographies, we cannot help but resort to the indexes inorder to retrieve facts.

All these requirements, makes it impossible for the literary scholar to rely on a single library. He may have to resort to the nearby libraries also. So library cooperation must be very strong so that the scholar can take part in his study unhindered. Many a literary scholar has a tendency to change his research topic than depending on a far away library for materials of research.

Like the social scientists, the literary scholars work on the existing phenomena. But like the scientists, they tend to find out what is new in it.
Literary researches, may be either descriptive, comparative or contemplative. Descriptive study can be either on an author or types of literature. In comparative studies, either two or more authors or titles are compared. Sometimes national traits or literary forms are compared. Now the trend is formulation of literary theories. After 1950s, there has been a proliferation of literary theories. Now inter disciplinary studies are also in vogue. Here the principles of other disciplines are used to explain literary phenomena. Rene Wellek & Austin Warren call this extrinsic research.

3.4.2. Literary Research in India: History and Institutional Infrastructure

English was brought to India by the English rulers who ruled India for about two centuries. Indian subcontinent is a land of contrasts - snowcapped mountains in the North, deserts in the West, green vegetation in the East and evergreen forests in the warm South. This variation is seen in the case of languages also. The 1991 census recorded 1849 languages spoken in various parts. Since states are reorganized on linguistic basis, the people of one state are almost unaware of the languages even of their neighbouring states. This led to cultural isolation in ancient India. Sanskrit was the language of polish and culture. It was characterized by innumerable grammatical laws which only elite classes were able to master. This led to the stagnation of material and intellectual progress in India because only the elite classes had the privilege of studying Sanskrit which they never imparted to other classes. In addition to this, the Sanskrit knowing elite class was not ready to imbibe western culture.
3.4.2.1. English Education in India

In the middle of the nineteenth century, almost all parts of India came under the control of English. They wanted a class of Indians, who were Indian in origin and English in custom, opinion and intellect to carry out administrative duties. In order to secure a job in government services also, a working knowledge of English was necessary. Gradually, English became the language of administration, the language of instruction in higher classes and a link language of India.

Many scholars, who had learned English, undertook translation of important Sanskrit classics. Thus, the common people, came to know about, the ancient culture and tradition thus English came to foster nationalism. Indian people came to contact with the English culture also. Thus, English became the window to the world, for the Indian. Some political leaders wanted to change this situation and wanted to discard English. Because of the yoke of feudalism, castism etc. people were not aware of the necessity of independence. The working knowledge of the English language become a leading factor which kindled the spirit of independence in the mind of the people. The people who spoke different languages came to contact with each other, through English. Thus English, which was introduced as an agent of oppression became a vehicle of independence in due course.
3.4.2.2 Position of English After Independence

After independence, a national language was the need. About 160 million people spoke Hindi. So the to political leaders, who were all from the Northern side, suggested Hindi. In the voting that followed, votes for an against Hindi were equal but Hindi won the vote because of the ruling gave by the president. Article 343 of the Indian constitution declared Hindi as the official language of India in 1950. The leaders gave provision for English to continue till 1965. But after many years, everybody understood that non-Hindi speaking people wanted English to continue as their official and link language. Then article 345 was included in the constitution which declared fifteen regional languages as the official languages of the states. Article 348 of the constitution gave statutory recognition for English language as the language for judiciary and legislature. In 1963, the government passed a bill declaring English as the associate official language of India. Now English is the language of administration, instruction, language of judiciary, the link language of India and its window to the world.

3.4.2.3. English education and research in India

In India, higher education and research in English, is less than a century old. With the beginning of the 18th century, many universities began functioning in the country. Naturally, research departments also rose up.
The first Ph.D thesis in English was produced by Harendra Kumar Mukhopadhyay, in the Calcutta University in 1918. This study was entitled, the *Origins of English Novel*. This was followed by Sreekumar Banerjee’s *Studies in Romantic Poetry and Criticism* in 1929. *Thus Calcutta University is the first major* research department in English language and literature in India.

By the end of the 1970s, about 350 these were already been produced in the English departments in the various universities of the country. This shows that the research scenario has gone very far since its beginning. This development is at par with the other scientific and social science disciplines.

In 1972, Kushwaha brought out a bibliography of research work in English studies carried out in India, under the title, English research in India. It was, in fact, the first volume of a two volume project, the second of which was designed to concentrate on problems & prospects of Indian research in English studies. Unfortunately, it could not be materialized. This was probably the most comprehensive and authoritative bibliography of doctoral dissertation on English done by Indian scholars. The Association of Indian Universities, which was known earlier as the Inter University Board of India and Ceylon embarked on this work later.

Things have greatly changes since then. Not only did a large number of universities cropped up the research actively at the existing ones also increased tremendously. Whereas, the total number of completed theses all over the country stood at 396 is 1972, it shot up in early 90s to more than 400 in a single state-U.P.
### Table 3.4.2.3

Year wise distribution of Ph.D Theses in English Literature accepted by the Indian Universities in 1921 to 1999.

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3.4.2.4. The Kerala Scenario

In Kerala, research in English literature is carried out by all the leading Universities ie Kerala, Mahatma Gandhi, Calicut etc. among these the Kerala University is one of the oldest and the most fruitful. Apart from the main research centre, the Kerala University Institute of English, There are some others located in the various affiliated colleges.

The Kerala University Institute of English has produced about eighty Ph.D theses in English language and literature in the last forty years of its academic history. The first doctoral degree was awarded in 1966 to Mr. P. Sreedharan Nair, for his thesis: the Poetry of Walter de la mare, carried out under the guidance of Dr. M. Manuel. Although there seemed to have been a lull in the research activity in the next three or four years which was compensated and seven theses were produced. Many new research guides also entered the scene.
The first investigational probe into Malayalam literature via English literature bore fruit as N. Viswanathan was awarded research degree for the Impact of English on Malayalam poetry, the study done under the guidance of Prof. C. P. K. Tharagan in 1974. In 1977, the first thesis on literary criticism brought credit for Prof. S. Sreenivasan for his Literary Criticism of F. R. Leavis: a New Humanistic Ethic - the study done under guidance of Dr. M. Manuel, Prof. M. Muhammed Elias’ thesis: The India of Melville and Mark Twain: a critical study in Geocultural symbolism (1978) guided by Dr. M. Manuel, marked a fresh look at the intercultural impact on the literary sensibility of two stalwarts of American fiction.

During the 1980s, also many break through attempts were made of which the commendable are Sr. Mary Alice’s study, on the religions thinker, John Henry Newman, titled, Newman and the Oxford movement: a study of the Development of John Henry Newman as a Religious Thinker and Writer, done on 1981, under the supervision of Dr. Ayyappa Panicker and T.S. Sudha’s innovative attempt at correlating the dramatic concepts of India and the West the Comic Mode in Indian and Western Dramatic Theory with Special Reference to the Plays of Bhasa and Shakespeare.

1987, the Silver Jubilee year of the Institute has been remarkable in the matter of research attainments both in terms of number and range of subjects. Four research scholars were awarded the degree. Sr. Mary K.A. comes first in the
list with the first doctoral dissertation on language - *the Verb Phrase in English and Malayalam: a Study Based on the New Testament Translation*. It was in the same year, that two theses, on Indo Anglian literature were produced. The first, guided by Dr. Ayyappa Panicker, titled *Love and Sex in the poetry of Toru Dutt, Sarojini Naidu and Kamala Das*, was done by Parvathi Devi. The next one was by C.K. Rajan, *Language of the Fictional Writings of Mulk Raj Anand*, supervised by Dr. Elias Valentine.

In 1990, Dr. Radhakrishnan Nair, made an attempt to compare the epic poets of English and Malayalam, in his study: *Narrative Technique in Milton and Ezhuthacahn with special reference to Paradise lost and Adhyathma Ramayanam*, guided by Dr. N. Viswanathan. In 1991, M.S. Hema’s study was focused on a new genre, which was untouched till date: the speech. The study was guided by Dr. Elias Valentine. Dr. Koshy’s study also opened up a new direction in English literary research because it was the first time that a language other than English was subjected to study, except in comparative studies. The study was titled *Malayalam novels in English Translation with special reference to Thakazhi and Basheer* and was guided by Dr. N. Viswanathan.

In 1993, two studies were produced. They stood out among the many similar ones, produced during the year because neither of these had English literature as the prime concern. The first dealt with religion and the second with films. The former was done by Sr. Annie under the guidance of Dr. Jancy James,
Many interdisciplinary studies were done during the 1990s which included psychological, sociological, religious, artistic and legal studies. Thus literary researchers used the principles and procedures of other disciplines to probe into the truths of literary texts. Majority of the studies done during this decade of this type. Intrinsic studies are less in number.

About eighty scholars are now working for Ph.D & M.Phil programmes in the institute they may carry the torch many steps further. Now many guides have also entered the scene. The relaxation in the rules for registration for Ph.D has also helped in attracting, more people, with academic flair, to the research front. So we may expect many break through studies in the coming years.

3.5. Conclusion

From the language spoken by the nomadic tribes of the British isles, English has gone very far. Besides being the spoken language of many countries located geographically in far away directions, it has the glorious position of being the link language of the world - the language which is used by the multi lingual communities in many countries, including India, to understand each other. It is also the language in which about half of the scientific and technical papers are published world wide. It has also a rich treasure of creative literature. The academic status of this language is at par with other subjects in our country.
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