

DEPARTMENT OF ENGLISH



Kalidas



Shakespeare

SYLLABUS

M.PHIL IN ENGLISH LITERATURE



Leo Tolstoy



Rabindranath Tagore



Wole Soyinka



Henry James



Charles Dickens



James Joyce



Faulkner



Thomas Hardy



W.B. Yeats



T.S. Eliot



Khushwant Singh



Munshi Premchand



Salman Rushdie



Arundhati Roy



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**M.Phil English
SEMESTER I**

COURSE – I RESEARCH METHODOLOGY AND APPROACHES TO LITERATURE

OBJECTIVES: The paper has been designed to acquaint the students with requirements of formal research in English Literature. It also aims at providing guidance to researchers in the collection of necessary materials and techniques of organizing and presenting the results of their study in a generally acceptable and competent manner. Familiarity with contemporary trends in scholarship and criticism is likely to improve the quality, range and value of their work. Accordingly, the paper consists of two parts.

PART ONE: RESEARCH METHODOLOGY

Selection of Topic, Preparation of Synopsis, Collection of Material, Writing of Thesis, Documentation: Use of Quotations, Notes and References, Bibliography/List of Works Cited, Appendixes and Proof Reading.

PART TWO: APPROACHES TO LITERATURE

Traditional Approaches

- Historical – Biographical
- Moral – Philosophical

The Formalistic Approach

- Reading a Poem: An Introduction to the Formalistic Approach
- The Process of Formalistic Approach: Making the Close Reader
- A Brief History of Formalistic Criticism
- Constraints of the Formalistic Approach: Key Concepts, Terms and Devices
- Limitations of the Formalistic Approach

The Psychological Approach

- Aims and Principles
- Abuses and Misunderstandings of the Psychological Approach
- Freud's Theories
- Other Possibilities and Limitations of the Psychological Approach

Mythological and Archetypal Approaches

- Definitions and Misconceptions
- Examples of Archetypal Images, Motifs or Patterns
- Archetypes as Genres
- Limitations of Myth Criticism

Feminist Approaches

- Feminism and Feminist Literary Criticism: Definitions
- Historical Overview and Major Themes in Feminist Criticism
- Four Significant Current Practices: Gender Studies, Marxist Feminism, Psychoanalytic Feminism, Minority Feminist Criticism
- The Future of Feminist Literary Studies

Cultural Studies

- Introduction
- Three Ways to Study Culture: British Cultural Materialism, New Historicism, American Multiculturalism

Additional Approaches

- Aristotelian Criticism (including the Chicago School)
- Genre Criticism
- Source Study and Related Approaches (Genetic Criticism)
- The History of Ideas
- Rhetoric, Linguistics and Stylistics
- The Marxist Approach
- Structuralism, Post-Structuralism, Deconstruction
- Phenomenological Criticism
- Dialogic Criticism
- Reader-Response Criticism

M.Phil English
SEMESTER I
COURSE – II REVIEW OF LITERATURE

OBJECTIVES: The paper has been devised to acquaint the students with the major literary works across the cultures. The students will not only be taught how to write reviews of literary texts but also be required to make an in-depth study and review the literature based on the texts prescribed for study.

UNIT ONE: WHAT IS A BOOK REVIEW?

Introduction
Definition and Summary
The Critical Analysis

UNIT TWO: DRAMA

Sophocles, *Oedipus Rex*; Shakespeare, *King Lear*; Milton, *Samson Agonistes*; Henrik Ibsen, *The Doll's House*; Anton Chekhov, *The Three Sisters*; Samuel Beckett, *Waiting for Godot*; Eugene O'Neill, *The Hairy Ape*; T.S. Eliot, *Murder in the Cathedral*; Harold Pinter, *Mountain Language*; Girish Karnad, *Hayavadana*; Mahesh Dattani, *Tara*

UNIT THREE: POETRY

Shakespeare, "Not Marble nor the Gilded Monuments"; Milton, "On His Blindness"; William Blake, "Holy Thursday" (*Songs of Experience*); John Keats, "La Belle Dame Sans Merci"; P.B. Shelley, "Ode to the West Wind"; T.S. Eliot, "Love Song of J. Alfred Prufrock"; W.B. Yeats, "Leda and the Swan"; W.H. Auden, "The Fall of Rome"; Stephen Spender, "Yearning"; Craig Raine, "A Martian Sends a Postcard Home"; Robert Frost, "Stopping by Woods on a Snowy Evening"; Wole Soyinka, "Telephone Conversation"; Rabindranath Tagore, "Song 35" from *Gitanjali*; Nissim Ezekiel, "The Patriot"; Karuna Das, "The Descendants"; Jayanta Mahapatra, "Hunger"; Arun Kolatkar, "An Old Woman"; Manita Kalia, "Tribute to Papa"

UNIT FOUR: NOVELS

Leo Tolstoy, *Anna Karenina*; Charles Dickens, *A Tale of Two Cities*; Thomas Hardy, *The Mayor of Casterbridge*; H.G. Wells, *The Invisible Man*; George Orwell, *1984*; Chinua Achebe, *Things Fall Apart*; Mulk Raj Anand, *The Death of a Hero*; Khushwant Singh, *Train to Pakistan*; Salman Rushdie, *Shalimar the Clown*; V.S. Naipaul, *Magic Seeds*; Arundhati Roy, *The God of Small Things*; Ernest Hemingway, *The Old Man and the Sea*; Alice Walker, *The Colour Purple*; Lakshmi Persaud, *Butterfly in the Wind*; Doris Lessing, *The Fifth Child*; Anita Brookner, *Hotel du Lac*; Amitav Ghosh, *Glass Palace*; Arvinda Adiga, *The White Tiger*

UNIT FIVE: SHORT STORIES

James Joyce, "Araby", Henry James, "Daisy Miller", William Faulkner, "Barn Burning", D.H. Lawrence, "The Horse Dealer's Daughter", Katherine Mansfield, "Miss Brill", Edgar Allan Poe, "The Black Cat", R.K. Narayan, "A Breath of Lucifer"

**M.Phil English
SEMESTER II
COURSE – III WORLD CLASSICS IN TRANSLATION**

OBJECTIVES: The paper has been devised to acquaint the students with the history and the major literary theories of translation (Western and Asian). Translation is the 'communication of the meaning of a source-language text by means of an equivalent target-language text' and this fact will make the students understand and apply the knowledge for producing good translations of literary as well as non-literary works.

UNIT ONE: TRANSLATION

- Definition and General Types
- History of Translation
- Theories of Translation: (Western and Asean)
- Fidelity vs Fluency
- Translation Equivalence (Dynamic and Formal Equivalence)
- Transliteration
- Literal Translation
- The Limits of Translatability

UNIT TWO: POETRY

Dante, *Divine Comedy* (Paradiso); Virgil, *Aeneid* (Book VI); Kabir, *Hundred Poems* (tr. Rabindranath Tagore); Sri Aurobindo, *Savitri*

UNIT THREE: DRAMA

Sophocles, *Oedipus, the King*; Kalidas, *Abhigyan Shakuntalam*; Henrick Ibsen, *A Doll's House*; Bertolt Brecht, *Mother Courage and Her Children*

UNIT FOUR: FICTION

Dostoevsky, *Crime and Punishment*; Leo Tolstoy, *Anna Karenina*; Rabindranath Tagore, *Gora*; Munshi Premchand, *Godan*

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**M.Phil English
SEMESTER II
COURSE – IV POSTCOLONIAL LITERATURES IN ENGLISH**

OBJECTIVES: The paper has been designed to acquaint the students with the richness and diversity of postcolonial literatures which are now widely read across the world. John Thieme in his 'Introduction' to *The Arnold Anthology of Postcolonial Literatures in English* is of the view that the "teaching of postcolonial authors endeavours to provide students and readers with an extensive cross-section of writing from the 'new' anglophone literatures to illustrate their consanguinities and differences and their richness and variety." The study of postcolonial writers will enable the students to enrich their understanding of exciting and dynamic texts included in this course.

UNIT ONE: AFRICA

Chinua Achebe, *Things Fall Apart*; Wole Soyinka, "Abiku"; Ngugi wa Thiong'o *A Grain of Wheat*

UNIT TWO: AUSTRALIAN / CANADA

Patrick White, *The Tree of Man*; Margaret Atwood, "They are Hostile Nations"

UNIT THREE: CARRIBEAN

Derek Walcott, "Ruins of a Great House"; Earl Lovelace, *The Dragon Can't Dance*

UNIT FOUR: SOUTH ASIA

R.K. Narayan, *The Guide*; Amitav Ghosh, *The Hungry Tide*; Pritish Nandy, "Again"; Ahmad Ali, *Twilight in Delhi*; Alamgir Hashmi, "Inland"

UNIT FIVE: TRANS-CULTURAL WRITING

V.S. Naipaul, *Half a Life*; Salman Rushdie, *Shalimar the Clown*; Rohinton Mistry, *Such a Long Journey*; Michael Ondaatje, *In the Skin of a Lion*

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