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**DOCTORAL PROGRAMME IN MODERN ENGLISH AND AMERICAN
LITERATURE**

General Information

BUDAPEST

2008

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I. INTRODUCTION

Academic framework

The programme operates in accordance with the Doctoral Code endorsed by *School for Doctoral Studies in Literature* at the Faculty of Arts of the Loránd Eötvös University, of which it is a constituent part. The address of the *School* is 1088 Budapest, Múzeum körút 4/A 319; e-mail: epika@ludens.elte.hu. The Doctoral Code is available in Hungarian as *Az Eötvös Loránd Tudományegyetem Bölcsészettudományi és Pedagógiai és Pszichológiai Karának Doktori Szabályzata* (Budapest, 2007). It will be referred to as Doctoral Code hereafter.

Objectives

The doctoral programme is open to graduates who hold an M.A. degree and wish to broaden their knowledge of modern English and American literature and its antecedents, and to obtain a doctorate in either of these fields. On meeting the course requirements students receive a Completion of Studies Certificate from the Faculty of Arts, which is a prerequisite for the subsequent doctoral examination and for the submission as well as defence of the doctoral dissertation. Successful completion of the full programme will lead to a Ph.D.

Scope

The taught courses centre around Romanticism, modernity and Modernism, Postmodernism and, to a lesser extent, eighteenth-century Neoclassicism. These terms denote not only literary history, but systems of value and creative principles as well. In addition, the relationship between Modernism and Romanticism, anticipations of European Modernism in British and American Romanticism, the history of criticism, questions of reception and Hungarian translation are also studied. The following authors come in for in-depth study: (1) English literature: Thomas Hardy, Walter Pater, Arthur Symonds, W. B. Yeats, Oscar Wilde, Henry James, Joseph Conrad, James Joyce, Virginia Woolf, T. S. Eliot, as well as such representatives of Romanticism as Blake, Wordsworth, Coleridge, Byron, P. B. Shelley, Mary Shelley, Keats, John Clare and the Brontë sisters, while the eighteenth century is represented by Alexander Pope and Samuel Johnson; (2) American literature: William Carlos Williams, Wallace Stevens, Eugene O'Neill, Arthur Miller, Tennessee Williams, William Faulkner, as well as such representatives of the American Renaissance as Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville and Walt Whitman.

Method

Students are required to earn 180 credit points, out of which 112 must be obtained by course work and research. This means 10 taught courses, and 6 consultation courses on the progress of work on the dissertation; each of these has a value of 7 credits. The way in which courses are to be chosen from among the departmental curriculum is regulated by the Doctoral Code (see above). The remaining 68 credits may be obtained by publications, conference-participation, teaching and organizational assistance to programme-based scholarly workshops, as laid down by the Doctoral Code.

The proportion of English and American courses is determined in consideration of the topic of the dissertation.

Staff

Dóra Csikós, C.Sc. Senior Lecturer in English
Péter Dávidházi, D.Sc. Professor of English
Ákos Farkas, Ph.D. Reader in English
Győző Ferencz, Ph.D. Reader in English, Head of Department
István Géher, C.Sc. Professor of English
Judit Friedrich, C.Sc. Reader in English
Géza Kállay, Ph.D. Professor English
János Kenyeres, C.Sc. Reader in English
Zsolt Komáromy, Ph.D. Senior Lecturer in English
Ágnes Péter, C.Sc. Professor of English
Éva Péteri, Ph.D. Senior Lecturer in English
Aladár Sarbu, D.Sc. Professor of English, Director of the Programme
Ferenc Takács, Ph.D. Reader in English

II. APPLICATION AND ADMISSION

For information on the general conditions of application contact ELTE Bölcsészettudományi Kar Doktori és Tudományszervezési Hivatal at Múzeum krt. 4/A, I/119, H-1088 Budapest. Tel.: (36-1) 485-5250, 485-5200/5176, 5164. Fax.: 485-5200/5183. E-mail: btkdoktori@ludens.elte.hu or Irodalomtudományi Doktori Iskola, e-mail: titk.itdi@gmail.com. The Hungarian-language website <http://epika.web.elte.hu/doktor> also supplies information on the technicalities of admission (forms to be filled, documents to be submitted, fees to be paid, etc.). Questions relating directly to the Programme should be addressed to ELTE School of English and American Studies, Department of English Studies, Rákóczi út 5, 1088 Budapest, Hungary. Tel.: (36 1) 485-5200 / 4422. Fax: (36 1) 485-5200 / 4450. E-mail: seas@ludens.elte.hu. Web: seas3.elte.hu/seas.

Applicants must take an oral entrance examination in English and American literature, criticism and theory of the nineteenth and twentieth centuries, and must also demonstrate some familiarity with literary studies in general.

There is no written examination. Students are, however, required to enclose with their application form a synopsis of their thesis, *or* a copy of a published article/essay *or* a copy of a seminar-paper *or* some other piece of scholarly work which demonstrates their academic skills in written form.

Oral examination requirements

The examination material comprises and somewhat exceeds the M.A. requirements of the Loránd Eötvös University (hereafter ELTE), but it is for the applicant to choose, in accordance with his/her field of interest, the area where his/her knowledge extends beyond the M.A. level. The information that follows is meant to draw the thematic boundaries of the examination, and to orient prospective students. The comments following names of authors and titles of books indicate the degree of knowledge expected.

1. *Literature*

English

English poetry, fiction and drama in the nineteenth and twentieth centuries. As to the history of English literature after World War II, there are no special requirements for students who graduated at ELTE before 1991 as their final examination covered that period. Those who completed the M.A. course according to the curricula introduced after 1990 are free to choose the phase(s) of postwar literature they wish to concentrate on. The following authors are particularly relevant: (fiction) Kingsley Amis, William Golding, Doris Lessing, Iris Murdoch, Lawrence Durrell, Alan Sillitoe, John Fowles, Anthony Burgess, David Storey; (poetry) Philip Larkin, Ted Hughes, Seamus Heaney, Tony Harrison, Douglas Dunn; (drama) Samuel Beckett, Harold Pinter, John Osborne, Tom Stoppard, Edward Bond, Arnold Wesker, Brian Friel. Familiarity with the work of at least one author in each genre is required.

American

American literature in the nineteenth and twentieth centuries as laid down in the curriculum for the M. A. in English Literature; practically, from Transcendentalism to the present. An M.A. in American Studies is welcome, but not required. Applicants with an M.A. in American Studies must be familiar with authors, movements, trends in English literature if these played a part in American literary history (Coleridge's criticism, Carlyle's philosophy, Matthew Arnold's cultural criticism, Yeats and symbolism, Imagism and its American representatives, Joyce, Virginia Woolf and the experimental novel). M.A.-level knowledge of American authors included in the English canon—such as Henry James and T. S. Eliot—is also assumed.

2. *Theory and criticism*

The information below is intended for applicants for both the English and the American Literature Ph.D. courses.

The following authors as well as the schools of criticism and theory they represent form a central part of the examination. Applicants are not expected to be equally well-informed about them all; instead, they are advised to choose from among them according to their own orientation and prospective dissertation. The anthologies listed below contain the basic texts.

- William James, Henri Bergson, Sigmund Freud, C. G. Jung
- Henry James, W. B. Yeats, T. S. Eliot, E. M. Forster, Virginia Woolf
- I. A. Richards, William Empson, W. K. Wimsatt, Jr., Monroe C. Beardsley, Mark Schorer, Ian Watt, Wayne Booth, Mikhail Bakhtin
- Edmund Wilson, Lionel Trilling, Marshall McLuhan
- René Wellek, M. H. Abrams
- Georg Lukács, Raymond Williams, Fredric Jameson, Terry Eagleton
- Martin Heidegger, Hans-Georg Gadamer, E. D. Hirsch, Roland Barthes, Jacques Derrida, Michel Foucault, J. Hillis Miller, Stanley Fish, Elaine Showalter, Paul de Man

Adams, Hazard. *Critical Theory since Plato*. Rev. ed. Fort Worth, 1992.

Adams, Hazard & Leroy Searle. *Critical Theory since 1965*. Tallahassee, Florida, 1986.

Ellmann, Richard & Charles Feidelson, Jr. *The Modern Tradition: Backgrounds of Modern Literature*. New York, 1965.

Lodge, David. *20th Century Literary Criticism: A Reader*. London, 1972.

—. *Modern Criticism and Theory: A Reader*. London, 1988.

Demonstration of knowledge in excess of the above is of course welcome. Of those not included in the list, the work of two American critics, Van Wyck Brooks and F. O. Matthiessen, and of the English critic F. R. Leavis, is particularly illuminating.

Knowledge of the basics of versification (metre and form) both in English and Hungarian is assumed. The following books offer an introduction.

Attridge, Derek. *Poetic Rhythm: An Introduction*. Cambridge, 1995.

Ferencz, Győző. *Gyakorlati verstan és verstani gyakorlatok*. Budapest, 1994.

Fraser, G. S. *Metre, Rhyme, and Free Verse*. London, 1970.

Leech, Geoffrey N. *A Linguistic Guide to English Poetry*. London, 1969.

Lennard, John. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford, 1996.

Szepes, Erika—István Szerdahelyi. *Verstan*. Budapest, 1981.

3. Literary history

The list that follows is made up books discussing important problems of the history of twentieth-century and—to a lesser extent—of nineteenth-century English and American literature. Familiarity with two or three, of the applicant's own choice, is expected.

Aaron, Daniel. *Writers on the Left*. Oxford, 1977 (1963).

Abrams, M. H. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. New York, 1971.

Abádi Nagy, Zoltán. *Válság és komikum. A hatvanas évek amerikai regénye*. Budapest, 1982.

—. *Az amerikai minimalista próza*. Budapest, 1994.

Balakian, Anna, ed. *The Symbolist Movement in the Literature of European Languages*. Budapest, 1984. (Only the essays on English literature)

Bergonzi, Bernard. *The Situation of the Novel*. London, 1970.

Bényei, Tamás. *Az ártatlan ország. Az angol regény 1945 után*. Debrecen, 2003.

Bigsby, C. W. E. *A Critical Introduction to Twentieth-Century American Drama*. I-II. Cambridge, 1982, 1984.

Bollobás Enikő. *Az amerikai irodalom története*. Budapest, 2005.

Bradbury, Malcolm and Howard Temperley, eds. *Introduction to American Studies*. London, 1981.

Bradbury, Malcolm. *The Modern British Novel*. London, 1993.

Brustein, Robert. *The Theatre of Revolt*. London, 1965.

Carter, Ronald, ed. *Thirties Poets: 'The Auden Group': A Selection of Critical Essays*. Basingstoke, 1984.

Cunningham, Valentine. *British Writers of the Thirties*. Oxford, 1988.

Dávidházi, Péter. *The Romantic Cult of Shakespeare: Literary Reception in Anthropological Perspective*. New York, 1998.

Davidson, Donald, John Gould Fletcher, et al. *I'll Take My Stand: The South and the Agrarian Tradition*. Baton Rouge, 1977 (1930).

- Davie, Donald. *Under Briggflatts: A History of Poetry in Great Britain, 1960-1988.* Manchester, 1989.
- Dietrich, Richard F. *British Drama 1890-1950.* Boston, 1989.
- Egri, Péter. *The Birth of American Tragedy.* Budapest, 1988.
- Esslin, Martin. *The Theatre of the Absurd.* Harmondsworth, 1968 (1961).
- Friedman, Alan. *The Turn of the Novel.* New York, 1966.
- Hynes, Samuel. *The Auden Generation: Literature and Politics in England in the 1930s.* London, 1976.
- Innes, Christopher. *Modern British Drama 1890-1990.* Cambridge, 1992.
- Kurdi, Mária. *Nemzeti önszemlélet a mai ír drámában (1960-1990).* Budapest, 1999.
- Országh, László and Virágos Zsolt. *Az amerikai irodalom története.* Budapest, 1997
- Paley, Morton D. *Apocalypse and Millennium in English Romantic Poetry.* Oxford, 1999.
- Perkins, David. *The History of Modern Poetry.* I-II. Cambridge, Mass., 1976, 1987.
- Péter, Ágnes. *Roppant szívárvány. A romantikus látásmódról.* Budapest, 1996.
- Rabinovitz, Rubin. *The Reaction against Experiment in the English Novel 1950-60.* New York, 1967.
- Rajan, Tilottama. *The Supplement of Reading: Figures of Understanding in Romantic Theory and Practice.* Ithaca and London, 1990.
- Roberts, Neil, ed. *A Companion to Twentieth-Century Poetry.* 2001. Oxford, 2003.
- Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature.* London, 1991.
- Sarbu, Aladár. *The Reality of Appearances: Vision and Representation in Emerson, Hawthorne, and Melville.* Budapest, 1996.
- Scholes, Robert. *Fabulation and Metafiction.* Urbana, 1979.
- Sélei, Nóra. *Lánnyá válik, s írni kezd.* Debrecen, 1999.
- Szenczi Miklós. *Valóságműség és képzelet.* Modern Filológiai Füzetek. 23. Budapest, 1975.
- Takács, Ferenc. *T. S. Eliot and the Language of Poetry.* Budapest, 1989.
- Taylor, J. R. *Anger and After: A Guide to the New British Drama.* London, 1969 (1962).
- Virágos, Zsolt. *A négerség és az amerikai irodalom.* Budapest, 1975.
- Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction.* London, 1984.
- Waugh, Patricia. *Harvest of the Sixties: English Literature and its Background 1960 to 1990.* Oxford, 1995.
- Wilson, Edmund, ed. *The Shock of Recognition: The Development of Literature in the United States. Recorded by the Men who made it.* I-II. New York, 1975 (1943).

III. THE CURRICULUM

The dissertation: choice of topic

A project proposal, with the working title of the dissertation, must be submitted on application. The topic of the dissertation is approved and the supervisor appointed by the Programme Council by the end of the second semester, in consultation with the student concerned. Responsibilities of the supervisor include guidance, in the form of regular consultations, of his/her students in research, writing and other professional matters.

After approval, a dissertation topic may be changed and the supervisor replaced only with permission from the Doctoral Council of the *School*, and not later than the end of the third semester.

The planning of studies

The Doctoral Code requires 16 one-semester courses as a prerequisite for the Completion of the Studies Certificate (*abszolutórium*), which must be obtained by the end of the sixth year of studies at the latest. Ideally, however, a student can meet the 16-course requirement in the first 6 semesters of his/her doctoral studies.

The comprehensive doctoral examination (*doktori szigorlat*) must be taken within five years of the completion of studies. The dissertation is to be submitted not later than two years after registration for the comprehensive doctoral examination. Submission of the dissertation is preceded by a departmental debate, in view of which the Programme Council must receive it at least six months before the final date.

Some of the courses may be open also to a limited number of undergraduates, who are admitted at the discretion of the lecturer. The time of each weekly meeting is 2 hours, one completed course is equivalent to one credit. Lectures and combined lecture-cum-seminar courses lead to an examination, seminars to a final mark based upon participation in class work and a paper. Marking is on a scale of 1-5, where 1 is the *fail* mark.

Courses

The catalogue below includes both the English and the American courses on offer. As a rule, they are taught every two years so that students can draw up their personal Plan of Studies, with a view to the type of doctorate (English or American) they wish to obtain. A detailed four-year syllabus is published by the Programme at the opening of each academic year.

The courses are grouped into numbered sections (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11-16). The *Doctoral Code* requires students to take 1 course from sections 1, 2, 3 and 4, respectively (4 courses altogether), 6 courses, the choice being determined by the topic of the dissertation and the specialization (English or American), from sections 5, 6, 7, 8, 9, 10 (6 courses altogether); added to this are the courses listed under 11-16, each of which must be completed (6 courses all told).

Courses lead either to an examination (E) or to a seminar mark (S). Courses marked with an asterisk (*) are recommended to students working in American literature; those marked with two asterisks (**) are recommended to students in both specializations.

1 Philosophy (E)

- P/IR/AIR/MOD-1 Trends in European Philosophy after Heidegger (Géza Kállay)**
P/IR/AIR/MOD-1 Alexander Pope and 18th-century English Philosophical Poetry (Péter Dávidházi)

2 Literary Theory I (E)

- P/IR/AIR/MOD-2 The Philosophy and Literature of the American Renaissance (Aladár Sarbu)*
P/IR/AIR/MOD-2 Romanticism, Modernism and Postmodernism in English and American Literature (A. Sarbu)**

- P/IR/AIR/MOD-2 Trends in Modern English and American Criticism and Theory (Judit Friedrich)**
P/IR/AIR/MOD-2 Metaphor, Symbol and Allegory in Northrop Frye's Literary Theory (János Kenyeres)**
P/IR/AIR/MOD-2 The Diversity of Romantic Aesthetic Theories in England (Ágnes Péter)

3 Literary Theory II (E)

- P/IR/AIR/MOD-3 The Classics of American Literary Theory (Péter Dávidházi)**
P/IR/AIR/MOD-3 Feminist Criticism (Judit Friedrich)**
P/IR/AIR/MOD-3 The Literary Anthropology of the Joyce Cult (Ferenc Takács)
P/IR/AIR/MOD-3 The Postmodern Turn in American Fiction (Ferenc Takács)*
P/IR/AIR/MOD-3 Against the Grain: Anthony Burgess and Contemporary Theory (Farkas Á.)**

4 Interdisciplinary Studies (E)

- P/IR/AIR/MOD-4 Victorian Mentality, Literature and Art (Éva Péteri)**

5-10 English and American Literature (E or S)

P/IR/AIR/MOD-5 Surveys: Lectures (E)

- P/IR/AIR/MOD-5 The English Novel 1950-2000 (Aladár Sarbu and Ferenc Takács)
P/IR/AIR/MOD-5 English Poetry in the Twentieth Century (Aladár Sarbu)
P/IR/AIR/MOD-5 The English Novel in the Twentieth Century (Aladár Sarbu)

P/IR/AIR/MOD-6 Surveys: Seminars (S)

- P/IR/AIR/MOD-6 The Romantic Antecedents of Modernism (Ágnes Péter)
P/IR/AIR/MOD-6 The Reception of Shakespeare in England and in Hungary in the Nineteenth and Twentieth Centuries (Péter Dávidházi)
P/IR/AIR/MOD-6 British Drama in the Twentieth Century (Aladár Sarbu)
P/IR/AIR/MOD-6 Painted Words: Romantic and Victorian Literature in Victorian Painting (Éva Péteri)
P/IR/AIR/MOD-6 Walter Pater and English Modernism (Aladár Sarbu)
P/IR/AIR/MOD-6 Life after *Ulysses*: 50 Years of Post-Joycean Fiction (Ákos Farkas)
P/IR/AIR/MOD-6 American Confessional Poets (John Berryman, Robert Lowell, Sylvia Plath, Anne Sexton) (Győző Ferencz)*
P/IR/AIR/MOD-6 William Faulkner's Art of the Novel: Tradition and Modernity (István Géher)*

P/IR/AIR/MOD-7 Close Reading: Poetry (S)

- P/IR/AIR/MOD-7 The Romantic Fragment (Byron, Shelley, Keats) (Ágnes Péter)
P/IR/AIR/MOD-7 Blake: *Prophecies* (Ágnes Péter)
P/IR/AIR/MOD-7 Wordsworth: *The Prelude* (Zsolt Komáromy)
P/IR/AIR/MOD-7 Poetry Discussion Workshop (Győző Ferencz)
P/IR/AIR/MOD-7 Williams Carlos Williams: *Paterson* (Győző Ferencz)*
P/IR/AIR/MOD-7 Wallace Stevens: *Notes Towards a Supreme Fiction* (Győző Ferencz)*

P/IR/AIR/MOD-8 Close Reading: Fiction (S)

P/IR/AIR/MOD-8 Reading *Moby-Dick* (Aladár Sarbu)*

P/IR/AIR/MOD-8 Reading Henry James: *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl* (Aladár Sarbu)**

P/IR/AIR/MOD-8 Reading *Ulysses* (Aladár Sarbu)**

P/IR/AIR/MOD-8 Reading *Finnegans Wake* (Ferenc Takács)

P/IR/AIR/MOD-9 Surveys of Individual Authors (S)

P/IR/AIR/MOD-9 Genres of a Man of Letters: Samuel Johnson (Péter Dávidházi)

P/IR/AIR/MOD-9 William Blake (Dóra Janczer)

P/IR/AIR/MOD-9 The Poetry of Thomas Hardy (Győző Ferencz)

P/IR/AIR/MOD-9 T. S. Eliot (Ferenc Takács)**

P/IR/AIR/MOD-10 Courses by Visiting Professors (E or S)

Courses in any semester, offered by visiting academics.

P/IR/AIR/MOD-11-16 Dissertation-Related Consultations (S)

P/IR/AIR/MOD-11 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-12 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-13 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-14 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-15 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-16 Work-in-Progress Seminar (Péter Dávidházi)

IV. THE COMPREHENSIVE DOCTORAL EXAMINATION

The rules as herein laid down are in strict accordance with the The Doctoral Code of the School for Doctoral Studies in Literature at the Faculty of Arts of the Loránd Eötvös University. (*Az Eötvös Loránd Tudományegyetem Bölcsészettudományi Kar Irodalomtudományi Doktori Iskolája Működési Szabályzata*, Budapest, 2002). On matters not covered by these rules the Doctoral Code should be consulted.

Examinations are set by the Programme in January and June. Information about procedural matters is made available in mid-November and mid-April. Consultation concerning the examination is provided six weeks before the examination date. It is within the frame of this consultation that the thematic boundaries of the examination are determined.

The examination covers five major areas:

1. *Romantic aesthetic theories*
2. *English literature in the Romantic period*
3. *Modernism, Postmodernism: the theoretical implications*
- 4/a. *English literature in the modern period*
- 4/b. *American literature in the modern period*
5. *Anglo-American literary criticism and theory in the modern period*

Depending on the topic and orientation of the dissertation one of these areas forms the major component (*fő tárgy*) of the examination, while the remaining two qualify as subsidiary subjects (*melléktárgy*). Out of the three component areas of the examination one must always be literary history (2, or 4/a, or 4/b), the other *Anglo-American literary criticism and theory in the modern period* (5).

A detailed description of the examination is provided on pages 20-24.

V. THE DISSERTATION

The dissertation is the written synthesis, in Hungarian or in English, of the results of independent research undertaken by the doctoral candidate.

Format: the dissertation should be in the range of 500-600 000 characters, i.e. 90-100 000 words; assuming the use of a word-processor (as well as Word for Windows, Times New Roman 12), this amounts to 250-260 pages.

Style: if the language is English, the dissertation should conform to the MLA style guidelines (see Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*. Sixth Edition. New York: The Modern Language Association of America, 2003). Dissertations conforming to British standards as published by the Modern Humanities Research Association are also accepted (*MHRA Style Guide*. London: Modern Humanities Research Association, 2002; it can be downloaded from www.mhra.org.uk). If the language is Hungarian, Hungarian academic usage should be followed (see Gyurgyák János. *Szerzők és szerkesztők kézikönyve*. Budapest: Osiris, 2005).

Public defence, departmental debate

For procedural matters relating to the public defence of doctoral dissertations see the Doctoral Code.

Dissertations to be submitted to the Doctoral Council of the Faculty of Arts are discussed in the form of a preliminary debate in the Department of English Studies. For this reason, candidates must present to the Programme Council three paper-bound copies of their work six months before the final deadline for submission. The Modern English and American Literature Doctoral Programme will then, in consultation with the candidate, appoint two referees and set the date for the debate, which should not be later than six weeks after the dissertation has been handed in. Candidates are expected to respond on the spot to comments and queries made by the referees and members of the audience, and must prepare a statement, for use by the supervisor, of the additional work done on the dissertation in the light of the criticism they have received. The reports of the two referees as well as the candidate's statement will be submitted, along with copies of the revised manuscript, to the Doctoral Council of the Faculty.

VI. APPENDIX

1. Course-Descriptions

Please note that courses marked with an asterisk are recommended to students working in American literature; those marked with two asterisks are recommended to students in both specializations.

1 Philosophy (E)

P/IR/AIR/MOD-1 British and Continental Philosophy after Heidegger (Géza Kállay)**

This course offers a one-semester-long introduction to those significant trends of 20th century philosophy that helped to shape various schools of literary theory and criticism. The basic assumption behind the course is that without some acquaintance with the conceptual frameworks responsible for moulding approaches to literary criticism, critical practice itself is difficult to understand. The course will proceed according to the following schedule: 1. The “linguistic turn” and Gottlob Frege’s revolution in logic and semantics; foundations of the “analytical” (British) school, Bertrand Russell; 2. The problem of time in phenomenology; foundations of the continental school of philosophy; 3. Martin Heidegger’s approach to time and being; 4. The Vienna Circle; atomism, linguistic analysis and positivism; 5. Ludwig Wittgenstein; from the *Tractatus* to *Philosophical Investigations*; 6. Merleau-Ponty’s phenomenology and the “wild region of meaning”; 7. Jean-Paul Sartre’s existentialism; 8. Austin, Ryle and the second wave of the British analytical tradition; 9. Lacan’s approach to the unconscious; 10. Derrida’s deconstruction; 11. Ricoeur’s phenomenological hermeneutics; 12. Lévinas’ ethical ontology; 13. Summary; 14. Conclusion.

P/IR/AIR/MOD-1 Alexander Pope and English Philosophical Poetry (Péter Dávidházi)

The course focuses on Pope’s *An Essay on Man*, discussing it mainly in the context of English philosophical poetry. Tracing back the problems of theodicy to *The Book of Job* we shall proceed by exploring some of its great examples in poetry from Virgil’s *Georgicon* to Milton’s *Paradise Lost*. By comparing the invocation of *Paradise Lost* and that of *An Essay on Man*, we discern both their common heritage and their characteristic differences. This is followed by a systematic close reading of all the four parts of Pope’s poem, making references, whenever necessary, to other poetic and philosophical texts of the period as well as to the subsequent reception history of the poem, including its 18th-century Hungarian translation by György Bessenyei.

2 Literary Theory I (E)

P/IR/AIR/MOD-2 The Philosophy and Literature of the American Renaissance (Aladár Sarbu)*

The objective of the course is to give a comprehensive picture of the literature, the philosophy and the aesthetics of the American Renaissance with a view to demonstrating its precocious modernity. In order to establish the setting in which that literature and that philosophy came to flourish, special attention is paid to such observers of the political and cultural scene as Alexis de Tocqueville, James Russell Lowell, George Bancroft, Orestes A. Brownson and Walt Whitman. Transcendentalism, the leading philosophical movement of the period, is

studied in the principal writings of Ralph Waldo Emerson, Henry David Thoreau and some minor but once important philosophers. European cultural, philosophical and literary influences – Kant, Coleridge, Carlyle, Wordsworth – are also taken into account. Imaginative literature is represented by the prose fiction of Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, and by the poetry of Emerson, Thoreau, Poe, Jones Very and Whitman. The course is equally useful to those studying Romanticism *per se* (both the English and American varieties) and as an anticipation of major trends within the Modernist Movement, particularly of Symbolism.

P/IR/AIR/MOD-2 Romanticism, Modernism and Postmodernism in English and American Literature (Aladár Sarbu)**

The purpose of this course of lectures is to place Modernism in its literary-historical context by discussing its increasingly apparent Romantic antecedents and inspiration, and by reviewing the similarities and differences between Modern and Postmodern. The topics include the philosophical aspects of the continuity between the above three phases of English and American literature (Coleridge, Carlyle, Emerson, Hawthorne, Melville, Whitman, Pater, Santayana, Derrida); the "new" sensibility (Melville, Pater, James, Yeats, Eliot, Joyce, Woolf); the Hellenic Revival (Arnold, Melville); the artist (Pater, Melville, James, Wilde, Joyce, Woolf); the relationship between life and art (Melville, Whitman, James, Howells, Wilde, Wells, Bennett, Conrad, Forster, Lawrence, Yeats, Symons, Joyce, Woolf) and technical experimentation (James, Conrad, Joyce, Woolf). Some examples of the postmodern: Fowles, Pynchon.

P/IR/AIR/MOD-2 Trends in Modern English and American Criticism and Theory (Judith Friedrich / Péter Dávidházi)**

Recapitulating some nineteenth-century antecedents of modern English and American criticism the lectures survey the main trends of modern literary criticism from the forerunners of the New Criticism to the aftermath of deconstruction. In each case we focus on theoretical assumptions, basic doctrines, practical methods, and present-day applicability. At the end of each lecture a brief question and discussion period is provided.

P/IR/AIR/MOD-2 Metaphor, Symbol and Allegory in Northrop Frye's Literary Theory (János Kenyeres)**

Metaphor, symbol and allegory are key concepts in Northrop Frye's literary theory, dealt with in many of his works, including *Fearful Symmetry*, *Anatomy of Criticism* and *The Great Code*. However, instead of examining their role in Frye's theory alone, the course will investigate the history as well as the different meanings and values which have been attributed to the above concepts in western literature and criticism. Through the examination of these terms, therefore, the course will provide a cross-section of some of the problems criticism has been exposed to throughout the centuries in analyzing and interpreting works of literature. Theory will be illuminated by practical issues and specific examples taken from literature itself, and the course will adopt the methods of comparative analysis when interpreting Frye's ideas as representing a specific phase and point of view in the history of criticism.

P/IR/AIR/MOD-2 The Diversity of Romantic Aesthetic Theories in England (Ágnes Péter)

In his famous paper of 1924, “On the Discrimination of Romanticisms,” Arthur O. Lovejoy, the American historian of ideas, makes the famous statement: „What is needed is that any study of the subject [what constitutes the Romantic spirit] should begin with a recognition of the *prima-facie* plurality of Romanticisms, of possibly quite distinct thought-complexes, a number of which may appear in one country.” In his recent book, *From Romanticism to Critical Theory* (1997), Andrew Bowie, Professor of European Philosophy at Anglia Polytechnic University in Cambridge, distinguishes two basic patterns in Romantic thought, truth as warranted assertability [which begins to develop with Rousseau and Herder], and truth as revelation or “disclosure” [an important part of the hermeneutic tradition, a version of which can be ascribed to Schlegel, Novalis, Heidegger and Gadamer]. The course will focus on the plurality of voices in England on the one hand, and on the way the English Romantics responded to the two ways of treating the relationship of art and truth as defined by Bowie, on the other.

3 Literary Theory II (E)

P/IR/AIR/MOD-3 The Classics of American Literary Theory: Close Reading of Major Texts (Péter Dávidházi)**

This two-semester course is a companion of the lecture course on *Trends in English and American Criticism* in that it purports to study in depth the topics of the lecture through close reading of the most important works of—mainly twentieth-century—American literary criticism. The study of the critical texts chosen for discussion is conducted on the assumption that linguistic and rhetorical analysis may significantly modify programmatic or consciously avowed authorial positions. The narrative organization, terminology, metaphors and the system of allusions in critical texts is inseparable from the conscious or unacknowledged assumptions of literature, criticism and theory, and also from the way in which their relationship is interpreted. The reading list includes Edgar Allan Poe, Ralph Waldo Emerson, Henry James, T. S. Eliot, I. A. Richards, representatives of specifically American schools such as New Criticism, Neo-Aristotelianism, Deconstruction, Post-Colonialism (J. C. Ransom, Cleanth Brooks, W. K. Wimsatt, R. Crane, Jacques Derrida, Paul de Man, Harold Bloom, J. Hillis Miller, Geoffrey Hartman, Edward Said, Homi Bhabha) as well as the Canadian Northrop Frye. Wherever justified, European analogies and differences are considered.

P/IR/AIR/MOD-3 Feminist Literary Criticism (Judit Friedrich)**

The course will provide an introduction to feminist literary criticism. Discussions will range from basic terms (female, feminine, feminist) to texts that shaped feminist thinking, as well as contemporary critical texts. We will also examine feminist criticism in action, based on works of the 19th and 20th centuries. The course will be completed by examples of feminist criticism in spheres other than literary (e.g. films).

P/IR/AIR/MOD-3 The Literary Anthropology of the Joyce Cult (Ferenc Takács)

The seminar goes well beyond the essentialist and naive representationist view of literature and presents the literary cult as a socially constructed form and institution for the appropriation of literature. The frame within which this enquiry is conducted is the literary

cult surrounding the figure of James Joyce in our century. It investigates the elements of the self-generated cult in Joyce's work, reviews the history and the nature of that cult, and considers the different—‘apotheizing’ and ‘diabolizing’—varieties the cult has developed. It is assumed at the same time that the literary cult is an exercise in interpretation, thus an organized form of producing meaning.

P/IR/AIR/MOD-3 The Postmodern Turn in American Fiction (Ferenc Takács)*

Starting with a preliminary look at the fifties, the course covers a representative sample of those American novels of the last thirty years critics associate with the „Postmodern turn” in post-fifties American fiction. Focussing on the sixties and the seventies, the course attempts to demonstrate how authorial self, represented reality and the fictional medium itself (the three components involved in the production of novels) became problematic for a number of novelists in the period concerned, and how these authors turned this problem into the object of intense self-reflection in their fiction. Nevertheless, the course suggests, through the fictional consciousness of the problem, and through the deployment of various techniques of indirection (parody, *pastiche*, play, fabulation, „black humour,” etc.) the American novel of the period was able to turn its sense of loss and uncertainty into an artistic triumph.

P/IR/AIR/MOD-3 Against the Grain: Anthony Burgess and Contemporary Theory
(Ákos Farkas)**

The objective of this course is twofold. In general, it is meant to (re)introduce and contextualize, in lecture format, the fundamental assumptions, characteristic terminology and critical methodology of two complementary schools of current literary theory – Bakhtinian narratology and postcolonial criticism. In particular, the course undertakes to examine, in a more relaxed and interactive setting, the applicability of these theories to the interpretation of eight crucial novels by the British novelist Anthony Burgess. Beyond the significance of these fictional and theoretical texts in their own right, the rationale of their selection lies in the fact that despite their successful application to such twentieth-century literary precursors as Joyce or Orwell, the theories in question are yet to be tested against the one contemporary writer likely to have learned the most from both of these novelists. The main points of theoretical reference are works by Mikhail Bakhtin, Edward Said, and Homi K. Bhabha.

4 Interdisciplinary Studies (E)

P/IR/AIR/MOD-4 Victorian Mentality, Literature and Art (Éva Péteri)**

The Victorian age is frequently described as an ‘age of transition’ in which the apparent harmony and stability is undermined by latent doubts, anxieties and a feeling of disintegration. Likewise, the Victorians are often referred to as late Romantics, yet many of the modernist ideas are also characteristic of the Victorian frame of mind. Moralism and aestheticism, loss of faith and fervent sectarian debates, a strong belief in development and self-help and a desperate longing for idealized past ages are present simultaneously, and are, in a way, dependent on each other. The course is intended to give an insight into this many-sided and often controversial period by relying on the comparative study of theoretical writings, literature and art.

5-10 English and American Literature (E or S)

P/IR/AIR/MOD-5 Surveys: Lectures (E)

P/IR/AIR/MOD-5 The English Novel 1950-2000 (Aladár Sarbu and Ferenc Takács)

This course of lectures on the most recent chapter of the history of the English novel purports to cover the subject with a view to deciding whether the charge that the English novel of the post-war years is provincial, conservative, and hostile to modernity is tenable. The lectures are intended to demonstrate that in the late 1960s the English novel became capable of expressing the Postmodern experience, and that some of its experiments in form have led to a broadening of the range of techniques available to the modern novelist. The writers discussed include K. Amis, M. Bradbury, J. Braine, A. Burgess, L. Durrell, J. Fowles, W. Golding, K. Ishiguro, B. S. Johnson, D. Lessing, D. Lodge, I. Murdoch, S. Rushdie, A. Sillitoe, D. Storey and J. Wain.

P/IR/AIR/MOD-5 English Poetry in the Twentieth Century (Aladár Sarbu)

The opening lectures of the course, after some theoretical considerations concerning Romanticism and Modernism, take a brief look at the London Avant-Garde (Dowson, L. Johnson, Symons, Wilde), which is followed by an examination of the varieties of the Modern in poetry (Yeats, Hardy, Imagism, Eliot, Kipling). The evolution of the 'Auden Generation' (Auden, Spender, MacNeice, Day-Lewis) is traced into the post-war period, so is the growth of the essentially Romantic poetry of Dylan Thomas. Of the post-war poets, Larkin, Ted Hughes and Heaney come in for considerable attention.

P/IR/AIR/MOD-5 The English Novel in the Twentieth Century (Aladár Sarbu)

The lectures in this course cover the whole of our century and more as they start tracing the rise of the modern English novel in the late nineteenth century (Dickens, George Eliot, Hardy and others). Besides representative modernist writers such as James, Conrad, Joyce and Woolf, some of the traditionalists—Wells and Bennett—are also dealt with. While the novel of the interwar period—Huxley and Waugh—are not passed over, in-depth treatment of the subject is restored in the discussion of the postwar period where the tradition *versus* experiment debate—the “angry young men” (Amis, Wain, Braine, Sillitoe, etc.) and the more philosophically concerned novelists (Golding, Murdoch, Durrell, etc.) receive most attention.

P/IR/AIR/MOD-6 Surveys: Seminars (S)

P/IR/AIR/MOD-6 The Romantic Antecedents of Modernism (Ágnes Péter)

The basic aim of these seminars is to explore the ways in which the Romantic concept of poetry was transformed in Symbolism and Modernism. The topics include comparisons of German and English Romantic theory and poetic practice (Kant, Schelling, Goethe, Coleridge, Wordsworth), varieties of impersonality (Keats, Eliot, Heidegger), poetry as a form of memory, poetic illumination (Wordsworth, Joyce), Neoplatonic suspicions of language (Shelley, Heidegger), and poetry as self-transcendence (Shelley, Hölderlin).

P/IR/AIR/MOD-6 The Reception of Shakespeare in England and in Hungary in the Nineteenth and Twentieth Centuries (Péter Dávidházi)

This seminar seeks to foster a parallel awareness of two histories of cultural appropriation. Exploring differences between Shakespeare's reception in England and in Hungary respectively, the seminar tries to cure the all-too-common insensitiveness to one's own culture when studying that of another nation. Major texts of both reception histories will be analysed and compared.

P/IR/AIR/MOD-6 British Drama in the Twentieth Century (Aladár Sarbu)

This course is intended to trace the development of modern British drama, with special emphasis on poetic drama and the theatre of the absurd, from the early beginnings to the post-war years (Wilde, Shaw, Yeats, Synge, O'Casey, Eliot, Osborne, Beckett, Pinter and Stoppard). It is assumed that those taking the course are familiar with the broader context in which the plays under review are embedded. Each meeting will be devoted to one play. Students will be expected to give a presentation and to submit a paper (2500 words) on the same topic before the end of the semester.

P/IR/AIR/MOD-6 Painted Words: Romantic and Victorian Literature in Victorian Painting (Éva Péteri)

Victorian painting was dominated by narrative subjects; and as the age produced a great number of writers and saw a considerable growth in the number of regular readers, literary themes became very popular. Depending on social and aesthetic aspects the chosen themes varied from ancient mythology to contemporary fiction. The course offers the study of the Victorian painters' attitude to literature and their works inspired by Romantic and contemporary poetry and fiction in relation to critical interpretations. Attempts at a 'visual narrative' in the Victorian Keats illustrations, Wordsworth's heritage in Victorian landscape painting, the realism of Dickens and Thackeray put into visual form, the lyric intensity of Rossetti's double works and his attachment to Edgar Allan Poe and William Blake, the moral, the artistic and the feminist approaches to Tennyson's poetic works are the subjects offered for thorough discussion. Set texts are to be based on students' interest and choice of main topics of discussion.

P/IR/AIR/MOD-6 Walter Pater and English Modernism (Aladár Sarbu)

Walter Pater is a pivotal figure of English Modernism in more senses than one. Author of a number of interesting stories and one novel about art, artists and philosophers, he deserves attention in his own right as a creative writer. Possessed of a deeply speculative intellect, a keen sensibility and a unique stylistic gift, his work is the perfect expression of the transition from Romanticism to Modernism. His essays on *The Renaissance*, on *Plato and Platonism*, his *Appreciations* of writers and their aesthetic problems discuss their ostensible themes in terms which amount to a veritable theory of Modernism. Pater's ideas played an important part in the rise of the Aesthetic Movement and his influence can be felt in the work of a number of seminal figures in the literature of Early and High Modernism. The seminar course examines both Pater's philosophical and imaginative work, and traces the impact they made on Henry James, Wilde, Yeats, Joyce, Virginia Woolf and others.

P/IR/AIR/MOD-6 Life after *Ulysses*: 50 Years of Post-Joycean Fiction (Ákos Farkas)

Acknowledging that “[e]very novelist who lived after Joyce is [...] a post-Joycean novelist, but none is simply that”, this seminar course focuses on the work of “hard-core” post-Joyceans whose novels display some very specific technical or spiritual debts to the Irish-born master’s example. Ranging from Samuel Beckett, William Faulkner and Flann O’Brien to Vladimir Nabokov, Anthony Burgess and Graham Swift, these novelists have all acquired their distinct individual voices in the process of confronting, assimilating, and occasionally transcending the Joycean heritage of mythological parallels, stream-of-consciousness narration, quasi-musical composition, deliberate linguistic opacity and the rejection of the clearly referential poetics characterising the traditional English novel.

P/IR/AIR/MOD-6 American Confessional Poets (John Berryman, Robert Lowell, Sylvia Plath, Anne Sexton) (Győző Ferencz)*

The American Confessional Movement flourished between the late 1950s and the mid-1970s. Its main representatives were John Berryman, Robert Lowell, Sylvia Plath, and Anne Sexton, but other poets, such as Randall Jarrell, Galway Kinnell, Theodore Roethke, Delmore Schwartz, were also affiliated to the movement. After the great achievements of the first two generations of Modernism and after the Second World War the Confessional poets radically reconsidered the underlying romantic question concerning the connection between art and life. They brought their private life under stress into the focus of their poetry. Their poetry openly revealed personal problems such as mental breakdowns, psychic torments, unbearable psychological pressure, and suicidal inclinations. Confessional poets attempted to use poetry for self-therapeutic purposes, to reconstruct a fragmented self through an aesthetic process. Their experiment in self-constructing can be read as an answer to the challenge of the fragmented personality and speaking voice in the post-Second World War climate. We shall investigate poems by John Berryman, Robert Lowell, Sylvia Plath, and Anne Sexton, with references to poems by some other confessional poets. Selected essays on the poets will be listed in the bibliography made available at the first meeting.

P/IR/AIR/MOD-6 William Faulkner’s Art of the Novel: Tradition and Modernity (István Géher)*

The course is intended to give students a thorough grounding in the work of this outstanding representative of American Modernism. The novels on which attention is focussed are *The Sound and the Fury*, *As I Lay Dying*, *Light in August* and *Absalom, Absalom!* The exploration of meaning is pursued in close conjunction with the study of form, and Faulkner’s achievement is judged both in the context of the culture of the American South and the classics of high Modernism.

P/IR/AIR/MOD- 7 Close Reading: Poetry (S)

P/IR/AIR/MOD-7 The Romantic Fragment (Byron, Shelley, Keats) (Ágnes Péter)

To further our understanding of the nature of the Romantic mind(s), a course of close-reading seminars is offered with four fragments in the focus: Byron’s *Don Juan*, Shelley’s *Triumph of Life* and Keats’s *Hyperion* as well as *The Fall of Hyperion*. All these fragments arise as closing events in the creative lives of the three poets and, as traditional criticism has it, they all represent new starting points in careers that came to an unexpected end due to the painfully early deaths of the poets. The seminars will address the problem of the romantic

fragment and the critical history of those narratives on the one hand, and create a setting, on the other, for the close reading of the four--incidentally, accidentally or necessarily fragmentary--poems.

P/IR/AIR/MOD-7 Blake: *Prophecies* (Ágnes Péter)

The seminar will be based on the reading of Blake's largest work, *Jerusalem*, with necessary references made to earlier prophecies (*The First Book of Urizen*) and contemporaneous MS poems. The allusions in the text to traditions (Platonic, Neoplatonic, Biblical, esoteric, etc.) will also be discussed, and the prophecy will be interpreted in an historical context.

P/IR/AIR/MOD-7 Wordsworth: *The Prelude* (Zsolt Komáromy)

The writing of *The Prelude*, intended as an introduction to Wordsworth's unfinished epic poem, and growing into a work of epic dimensions itself, accompanied Wordsworth's entire career; it may thus be conveniently treated as encapsulating the major concerns and characteristics of his whole oeuvre. By guiding students through the poem, the course aims to explore the role of Wordsworth's work in the transition from pre-romantic to modern poetry. We will approach the text from a variety of perspectives, discussing generic peculiarities, historical contexts, and poetic procedures; in addition, critical texts on subjects and passages under discussion are assigned for presentation, whereby students are introduced to the major trends of Wordsworth-criticism. Each seminar is devoted to one Book of the poem, with a focus on a shorter section of each. Students are required to produce a mini-essay (cc. 1-2 pages) for each seminar on the Book to be read. Assessment is based on the mini-essays, participation in class, and, for those volunteering, on presentations of critical texts.

P/IR/AIR/MOD-7 Poetry Discussion Workshop (Győző Ferencz)

The thematic focus of this course will be on practical critical approaches to analysing poetry. We shall reckon various theoretical critical propositions as prerequisites. Thus the point of the course is to examine the interplay of poetic texts, literary theory, and literary criticism. When trying to understand the mechanics of a poem we shall not mechanically apply one or another critical strategy to the text but rather interrogate the poem itself so that it reveals the best possible tactic of its analysis. Literary texts include works by Wordsworth, Dickinson, Hopkins, Frost, Williams, Stevens, Lowell, Walcott, Larkin, MacCaig, Heaney, Harrison.

P/IR/AIR/MOD-7 Reading Williams Carlos Williams: *Paterson* (Győző Ferencz)*

The seminar employs a conventional mode of textual interpretation in a line-by-line reading of one of the major achievements of American poetry. The qualities highlighted are the "plotlessness" of this ostensibly epic poem; the montage of lyrical, narrative and dialogical and other parts; poetic diction.

P/IR/AIR/MOD-7 Wallace Stevens: *Notes Towards a Supreme Fiction* (Győző Ferencz)*

Employing the conventional line-by-line technique of analysis, the seminar is concerned with cardinal aesthetic and philosophical problems raised by Stevens's poem, such as artistic imagination and understanding reality, the function of poetry, language. The essential ordering principle of the poem, termed as "supreme fiction," is also taken note of. An earlier and a later long poem of Stevens as well as his essays provide the broader context.

P/IR/AIR/MOD-8 Close Reading: Fiction (S)

P/IR/AIR/MOD-8 Reading *Moby-Dick* (Aladár Sarbu)*

The main objective of this seminar course is to help students to come to terms with one of the most challenging pieces of fiction in American literature. The weekly assignments of reading, besides elucidating the strictly textual difficulties, have their focus on Melville's epistemology and ontology and, in that context, the specifically American dimensions of the Romantic conventions he employs (mythologizing America, self-reliance, the nature of man, the nature of society). In discussing the above qualities of the book, attention is also drawn to those elements of it which anticipate the modernist sensibility and the concepts of reality attendant upon that sensibility. Wherever justified, the broader American and European literary and philosophical context (Emerson, Hawthorne, Whitman, Carlyle, Coleridge) is taken into account.

P/IR/AIR/MOD-8 Reading Henry James: *The Ambassadors, The Wings of the Dove, and The Golden Bowl* (Aladár Sarbu)**

Employing the method of close reading, the course is concerned with how a synthesis of the results of previous experiments is achieved by James in these novels, and how—through the study of the problem of appearance and reality—he arrives at an ethical position which transcends Victorian morality. The reappearance of the elements of romance in these novels as well as the poeticization of their style also receives attention.

P/IR/AIR/MOD-8 Reading *Ulysses* (Aladár Sarbu)**

The objective of this seminar course is to provide, through close reading, an introduction to one of the basic works of English Modernism. Textual analysis is complemented with the study of the wider implications, such as tradition and innovation, myth, psychology, language and reality, etc. Discussions of the episodes of the novel are introduced by presentations. In addition, requirements include a paper on the stylistic aspects of one of the more substantial episodes.

P/IR/AIR/MOD-8 Reading *Finnegans Wake* (Ferenc Takács)

Through reading and discussing selected passages of *Finnegans Wake* the course attempts to gain insight into Joyce's linguistic, aesthetic and philosophical assumptions in *Finnegans Wake*. General questions of interpretation and translatability that Joyce's text thematizes will also be addressed and certain crucial Modernist and Postmodernist themes such as the twentieth-century linguistic turn in Western culture, the relationship of language and our notions of reality, etc. will be given due attention.

P/IR/AIR/MOD-9 Surveys of Individual Authors (S)

P/IR/AIR/MOD-9 Genres of a Man of Letters: Samuel Johnson (Péter Dávidházi)

The seminar focuses on the diverse genres of Samuel Johnson: a *Dictionary of the English Language*, a novel (*Rasselas*), a poem imitating the 10th satire of Juvenal (*The Vanity of Human Wishes*), a book review (*Review of a Free Inquiry into the Nature and Origin of Evil*), a *Preface* to Shakespeare, a collection of literary biographies (*Lives of the Poets*). We explore the anatomy of the concept *man of letters* by analysing the text of these works and the respective functions of their genres.

P/IR/AIR/MOD-9 William Blake (Dóra Janczer)

Northrop Frye remarked that “it has been said of Boehme that his books are like a picnic to which the author brings the words and the reader the meaning.” “This remark,” he continues, “may have been intended as a sneer at Boehme, but it is an exact description of all works of literary art.” There are many “picnics” going on today, each licensed—to some extent—by Blake’s idiosyncratic poetry. The course is designed to explore the “multiplicity of Blakes,” some of them co-existing during his lifetime, others being “superimposed” on his writings by the recent changes in critical awareness. Blake’s composite art shall be examined, with an eye on different approaches, from the structuralist position (Quasha, Mitchell) through feminism (Hagstrum, Haigwood) to deconstruction (Hilton, Simpson). Main texts to be discussed are *The Songs of Innocence and Experience*, *The Marriage of Heaven and Hell* (Swedenborg), *The Book of Thel* (Plato, Plotinos), *Visions of the Daughters of Albion* (feminism), *Europe: A Prophecy* (beginnings of the visionary universe), *The Book of Urizen* (Boehme, Bible), *The Book of Ahania* (Freud), poems from Blake’s *Notebook*, passages from *Vala* and *Jerusalem* and the last great poem, *The Everlasting Gospel* (Antinomianism, heretic sects).

P/IR/AIR/MOD-9 The Poetry of Thomas Hardy (Győző Ferencz)

The seminar course focuses on the poetic oeuvre of Thomas Hardy who, besides Yeats and Eliot, is a key figure of twentieth-century English poetry, offered a variation of the modern poetic voice that relevantly parallels the achievements of his fellows. Through a systematic reading of Hardy's poems we shall trace the development, philosophy, technique, vocabulary, structure, tone of his poetry. We shall also examine in what way he influenced the course of English poetry and how his after-effect is traceable in the poetry of Auden, Larkin, and others.

P/IR/AIR/MOD-9 T. S. Eliot (Ferenc Takács)**

Focusing on *The Love Song of J. Alfred Prufrock* and *The Waste Land* the course explores those aspects of the poetry of T. S. Eliot where his innovative techniques produced his unique brand of neo-classicist or neo-traditionalist Modernism. Eliot's programme for the new poetry as expounded in his essays including “Tradition and the Individual Talent” is used as a background against which the poetic performance is assessed.

P/IR/AIR/MOD-10 Courses by Visiting Professors (E or S)

Courses under this heading may be offered in any semester, depending on the availability of visiting academics. Course descriptions will be provided by the lecturer at the at the first meeting at the latest.

P/IR/AIR/MOD-11-16 Dissertation-Related Consultations (S)

P/IR/AIR/MOD-11 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-12 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-13 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-14 Dissertation-Related Consultation (Supervisor)

P/IR/AIR/MOD-15 Dissertation-Related Consultation (Supervisor)

In the course of the consultations participants are required to hand in 5 essays to their supervisors. The essays should be 5000 words long and should be related to the dissertation the participant is working on. Attendance of the consultations and the completion of papers are rewarded by credits which are recorded in the index books by the supervisor.

P/IR/AIR/MOD-16 Work-in-Progress Seminar (Péter Dávidházi)

Out of the required 6 dissertation-related consultations, 1 must be completed by participation in the work of this seminar. This, besides regular attendance, can be fulfilled by the presentation of one of the chapters (in full or in part) of the projected dissertation. The course is introduced by two lectures on the methodology of the writing of dissertations. Students are advised to take it in the fourth, fifth or sixth semester.

2. The Comprehensive Doctoral Examination

Preliminaries

In accordance with the Doctoral Code of the School for Doctoral Studies in Literature at the Faculty of Arts of the Loránd Eötvös University the Comprehensive Examination marks the conclusion of formal studies towards the doctor's degree. It is a prerequisite in default of which dissertations cannot be submitted.

The purpose of the examination is to provide convincing evidence that the doctoral candidate has studied modern English or American literature and related areas of knowledge in sufficient depth, and is in full possession of the research techniques, frame of reference, and critical idiom necessary for the successful completion of his or her dissertation.

The examination must be taken before a panel of departmental and external examiners. The time allowed for individual exam sessions is forty-five minutes.

The area of knowledge in which candidates are examined is made up of fields covered by the taught courses of the programme. These fields are as follows:

- 1. Romantic aesthetic theories*
- 2. English literature in the Romantic period*
- 3. Modernism, Postmodernism: the theoretical implications*

4/a. *English literature in the modern period*

4/b. *American literature in the modern period*

5. *Anglo-American literary criticism and theory in the modern period*

Attention is focused on fundamentals, and while familiarity with a broad range of facts and data relating to modern English or/and American literature is a requirement, candidates are expected to be able to synthesize previously compartmentalized material. Thorough knowledge of the works of literature on the reading lists following the descriptions of the subject areas is a requirement. Key texts for the discussion of poetry will be available.

Technicalities

The examination will take the form of a colloquium. Candidates will have to answer questions from the panel with a view to demonstrating their knowledge of the issue(s) involved. The area from which the topic of the projected dissertation has been chosen (see areas 1-5 above) will be explored in greater depth; this then will constitute the *main* component of the examination; two other areas will be classified as *subsidiary* (*főttárgy, melléktárgy*).

The reading lists under *Required Reading* reflect this division: the longer one (A) goes with the topic as the main, the shorter (B) with the topic as a subsidiary component of the examination.

Out of the three component areas of the examination one must always be literary history (2, or 4/a, or 4/b), the other *Anglo-American literary criticism and theory* (5).

Description of the Examination

1. Romantic aesthetic theories

Concepts, background, sources, continuity. The Romantic concept of the mind, of memory, irony, the sublime, the experience of time. Symbol and Allegory. Native traditions (the Renaissance and Milton) and the German influence (the Schlegel brothers, Kant and Schelling). Transformations of Romanticism in Symbolism and Modernism.

2. English literature in the Romantic period

Wordsworth's lyrical ballads. Coleridge's criticism of Wordsworth. The problem of language. Preface, *Biographia Literaria* IV, XIII, XIV, XVI. Eighteenth-century roots: Locke's epistemology—the topographical poem; the Picturesque and the Sublime. Roots in mysticism—Blake: *The Vision of the Last Judgement*. Religious “searches”—Deism, Pietism, Methodism, Spinoza, pantheism. Memory. Irony. The Romantic sonnet. The Romantic Ode. The Romantic epic. Aestheticism.

3. Modernism, Postmodernism: the theoretical implications

Modernism, and Postmodernism: the meaning of the concepts; background, sources, continuity, and change. The Modernist sensibility and its antecedents (Emerson, Hawthorne, Melville, Pater, James, Wilde). Hellenism (Coleridge, Arnold, Hawthorne, Melville, Pater, James, Forster, Woolf, Joyce, Lawrence). The question of time, experience, knowledge, and reality (Wordsworth, Coleridge, Melville, Pater, Wilde, James, Conrad, Joyce, Woolf,

Faulkner, Yeats, Eliot, D. Thomas). The philosophical and historical context: Henry Adams, Santayana, Van Wyck Brooks; William James, Bergson,. Generic instability: romance and novel (Hawthorne, Melville, Howells, James). Life and art: the question of primacy; the theoretical implications: Howells, James and Wells; Yeats and Eliot; Joyce and Woolf; Faulkner, W. Stevens, John Barth and Fowles. Narrative strategies of the novel. The cult of the “great man” and literary cults. Decentring (Derrida) and aleatory fiction; postmodern writing and the sublime (Lyotard).

4/a. English literature in the modern period

Fiction

The classics of Modernism: James, Conrad, Lawrence, Joyce, Woolf. Candidates should be able to set them against their literary and historical backgrounds and define their place in the history of modern English fiction. Special importance is accorded to their part in the evolution of the psychological novel, and to the critique of civilization their works supply. They should also be seen in relation to their traditionalist contemporaries (Wells and Bennett).

The English novel after World War II: Golding, Burgess, Rushdie. Questions relating to this phase will be concerned with the reaction against experiment; the revival of the realistic & naturalistic tradition in the fifties; man-in-society *versus* man-alone in fiction; the retreat from social and psychological realism in recent decades; the use of metafictional devices and self-reflexive strategies; changing assumptions about authorship, the efficacy of the fictional medium, and the nature of reality.

Poetry

Familiarity with the work of Thomas Hardy, Yeats and Eliot as well as with that of the minor decadent poets (Wilde, Symons, Dowson, L. Johnson) is taken for granted; poems addressing problems like the nature of reality and the nature of art, the relationship between art and reality, and the place of the poet in society come in for special attention. Equally central are the specifically modern elements of the work of these three poets, both philosophically technically. The same questions are to be addressed with regard to Auden and Dylan Thomas. Poetry after World War II is to be approached through Philip Larkin, Ted Hughes and Seamus Heaney, with the accent falling on work about what poetry can and cannot do, the relationship between the poet and his world, what trends (styles, techniques) these poets may be regarded as representing. There will be supplementary questions Tony Harrison, Geoffrey Hill and Douglas Dunn. The questions will centre on the material covered by the courses the candidate attended.

Drama

The broader context for the questions to be discussed is provided by the plays of Wilde, Shaw, Yeats, Eliot, Beckett, and Pinter and Stoppard. The focus of the examination is on the growing sense in drama of a decentred reality, and the simultaneous evolution of the theatre of the absurd. The principal texts to be studied are those named in the reading lists.

4/b. American literature in the modern period

Fiction

The writers within the compass of the examination range from those who took the first and most radical steps to bring the genre into line with modern perceptions of reality—William Dean Howells, Henry James, Mark Twain, John Dos Passos, F. Scott Fitzgerald, Ernest Hemingway, William Faulkner—to those who consolidated or subverted the Modernist achievement: Ralph Ellison, Saul Bellow, Thomas Pynchon, John Barth and others. Discussion of the changes affecting the form is to be conducted within the co-ordinates of authorial self, reality, representation and technique. Familiarity with anticipations of the modern in the work of Hawthorne and Melville is assumed.

Poetry

The examination is concerned with the rise and growth of Modernism in the work of Ezra Pound, T. S. Eliot, Wallace Stevens and William Carlos Williams, with focussing attention on their long poems as well as representative briefer lyric poems. The poetry of the second half of the twentieth century is represented by Robert Lowell, Allen Ginsberg, John Ashberry and Sylvia Plath. Wherever warranted, candidates are expected to relate this poetry to its antecedents in the work of Emerson, Whitman and Emily Dickinson as well as to the wider ambience of twentieth-century American poetry.

Drama

The emphasis is on the coming-of-age of American drama in the work of O'Neill, Thornton Wilder, Arthur Miller, Tennessee Williams. Some knowledge of the evolution of drama and the theatre in the United States (18th to 20th centuries) is essential, so is familiarity with the work of the principal European dramatists who influenced that evolution (Shakespeare, Chekhov, Strindberg, Ibsen, Wilde, Shaw). The period following World War II is represented mainly by the theatre of the absurd and by some recent developments (Edward Albee)

5. Anglo-American literary criticism and theory in the modern period

While some knowledge of the nineteenth-century antecedents of modern criticism (especially Coleridge and Arnold) is assumed, candidates are expected to be well-versed in twentieth-century theories of classicism; the New Criticism; archetypal criticism; deconstruction; anthropological criticism; feminist criticism. Wherever possible, the demonstration of critical theories and principles should be made in works of literature relevant to this examination or to the projected dissertation.

Required Reading

1. Romantic aesthetic theories

Reading List A

Edward Young: *Conjectures on Original Composition*, in Walter Jackson Bate (ed.).
Criticism: the Major Texts. New York, San Francisco and Atlanta: Harcourt, Brace & World, 1952.

- Sir Joshua Reynolds: Discourses VI, XII in Walter Jackson Bate (ed.). *Criticism: the Major Texts*. New York, San Francisco and Atalanta: Harcourt, Brace & World, 1952.
- Edmund Burke: *Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*
- Wordsworth:
Preface to the 2nd edition of *Lyrical Ballads*
Preface to *Poems* (1815)
Essay, Supplementary to Preface to *Poems* (1815)
Essay Upon Epitaphs III
- Coleridge:
From *Biographia Literaria*, Chapters IV, XIII, XIV, XVII-XX
On Poesie or Art
The Statesman's Manual
Hamlet (1819)
Letters
- Byron:
From Letters
Detached Thoughts
- Percy Shelley:
Defence of Poetry
On Life
On Love
- John Keats:
From the Letters
- William Hazlitt:
The French Revolution
My First Acquaintance with Poets
Mr Wordsworth
On Gusto
Shakespeare
- J. G. Hamann:
Válogatott filozófiai írásai. Pécs: Jelenkor, 2003.
Aesthetica in nuce, 175-200.
- F. Schiller:
Válogatott esztétikai írásai. Budapest: Magyar Helikon, 1960.
Levelek az ember esztétikai neveléséről, 6., 13., 14. levél
A naiv és szentimentális költészetéről
- I. Kant: *Az ítélőerő kritikája*. Ictus, 1997.
Első rész, Első szakasz: az esztétikai ítélőerő analitikája, 117-202.
- A.W. Schlegel és F. Schlegel: *Válogatott esztétikai írások*. Budapest: Gondolat, 1980.
F. Schlegel: Eszmék, 491-514; Beszélgetés a költészetéről; A mitológiáról, 357-369; A. W. Schlegel: Előadások a szépirodalomról és a szépművészetről, 515-550; A .W és F. Schlegel: *Athenäum* töredékek, 261-356.
- F. W. J. Schelling: *Fiatalkori írásai* (szerk. stb. Weiss János). Pécs: Jelenkor, 2003.
Eszmék a természet filozófiájához mint bevezetés e tudomány tanulmányozásához, 145-180.
- F. W. J. Schelling: *A transzcendentális idealizmus rendszere*. Budapest: Gondolat, 1983.
Bevezetés, 35-51; A művészeti alkotás jellemző tulajdonságai, 393-404.
- F. W. J. Schelling: *A művészet filozófiája*. Budapest: Akadémia Kiadó, 1991.
Bevezetés, 65-79; Második szakasz. A művészet anyagának megkonstruálása, 94-160.

G. W. F. Hegel:

A szellem fenomenológiája. Budapest: Akadémia Kiadó, 1973.

Az öntudat önállósága és önállótlanúsága; uralom és szolgaság, 101-107.

Esztétikai előadások I. Budapest, Kossuth, 1955.

F. D. E. Schleiermacher: *A vallásról*. Budapest: Osiris, 2000.

Első beszéd: Apológia, 7-24; Második beszéd: A vallás lényegéről, 25-73.

F. Hölderlin:

Ítélet és lét, *Magyar Filozófiai Szemle*, 1993/5-6. 964.

A német idealizmus legrégebb rendszerprogramja, *Magyar Filozófiai Szemle*, 6. 1985. 811-2.

K. Marx:

Német ideológia. Tézisek Feuerbachról. *Marx és Engels művei*. 3. kötet. Budapest, Kossuth, 1960., 7-10.

Louis Bonaparte brumaire tizennyolcadikája, in *Marx és Engels művei*, 8. kötet, Budapest: Kossuth, 1962. I., 105-113.

Reading List B

Joseph Addison:

The Pleasures of the Imagination (Bate)

Samuel Johnson:

Preface to Shakespeare (Bate)

Edward Young:

Conjectures on Original Composition (Bate)

Edmund Burke:

Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful

William Wordsworth:

Preface to the 2nd edition of *Lyrical Ballads*

Essay Upon Epitaphs III

Samuel Taylor Coleridge:

From *Biographia Literaria*, Chapters IV, XIII, XIV, XVII-XX

The Statesman's Manual

George Gordon, Lord Byron:

Detached Thoughts

Percy Bysshe Shelley:

Defence of Poetry

On Life

On Love

John Keats:

From the Letters

William Hazlitt:

The French Revolution

My First Acquaintance with Poets

Mr Wordsworth

Shakespeare

Charles Lamb:

Sanity of True Genius (Oxford Anthology II)

Christ's Hospital Five and Twenty Years Ago (Oxford Anthology II)

Thomas De Quincey:

On the Knocking at the Gate in Macbeth (Oxford Anthology II)

Matthew Arnold:

From *Culture and Anarchy: Sweetness and Light* (Bate)
Wordsworth (Bate)

John Stuart Mill:

What is Poetry?
From *On the Subjection of Women: On the Equality of the Sexes*
From *Autobiography: A Crisis in my Mental History* (Oxford Anthology II)

William Morris:

The Beauty of Life (Oxford Anthology II)

Walter Pater:

Studies in the History of the Renaissance: Conclusion

John Ruskin:

From *Modern Painters: Of the Real Nature of Greatness of Style*
From *the Stones of Venice: The Nature of Gothic* (Oxford Anthology II)

A. W. Schlegel és F. Schlegel:

Válogatott esztétikai írások. Budapest: Gondolat, 1980.
F. Schlegel: Eszmék. 491-514; Beszélgetés a költészetéről; A mitológiáról.(357-369);
A. W. Schlegel: Előadások a szépirodalomról és a szépművészetről (515-550);
A. W. és F. Schlegel: *Athenäum* töredékek (261-356).

F. D. E. Schleiermacher:

A vallásról. Budapest: Osiris, 2000.
Első beszéd: Apológia (7-24); Második beszéd: A vallás lényegéről (25-73).

2 .English literature in the Romantic period

Reading list A

Sir Philip Sidney:

An Apology for Poetry (Bate)

Alexander Pope:

Essay on Criticism
Windsor Forest
Epistle to Dr. Arbuthnot
Essay on Man Epistles 1, 2

James Thomson:

From *The Seasons: Summer; Winter* (Oxford Anthology I)

Joseph Addison: The Pleasures of the Imagination (Bate)

Samuel Johnson: Preface to Shakespeare (Bate)

Horace Walpole: *The Castle of Otranto*

Edward Young:

From *The Complaint or Night Thoughts on Life, Death and Immortality: Night I; Night VI* (Oxford Anthology I)
Conjectures on Original Composition (Bate)

Sir Joshua Reynolds: *Discourses VI, XII* (Bate)

Edmund Burke: *Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*

William Collins:

Ode to Evening
On the Poetical Character
Ode on the Popular Superstitions of the Highlands in Scotland (Oxford Anthology I)

Thomas Gray:

Ode on a Distant Prospect of Eton College
Elegy Written in a Country Churchyard (Oxford Anthology I)

Christopher Smart:

From Jubilate Agno: from Fragment B1; from Fragment B2 (Oxford Anthology I)
A Song to David (Oxford Anthology)

William Cowper:

Lines Written During a Period of Insanity
The Task, from Book VI: The Winter Walk at Noon (Oxford Anthology I)

Thomas Chatterton:

Eclogues
Song to Aella
Elegy (Haste, haste! ye solemn messengers of night)
Chatterton's Will

Robert Burns:

To a Mouse
Holy Willie's Prayer
Tam O'Shanter
The Cottager's Saturday Night
Songs (Oxford Anthology I)

Robert Merry ("Della Crusca"):

Madness
The Adieu and Recall to Love
To Anna Matilda (McGann)

Mrs. Hannah Cowley ("Anna Matilda"):

To Della Crusca
The Pen
Ode to Della Crusca (McGann)

William Lisle Bowles: Sonnet V (McGann)

Helen Maria Williams:

From An Address to Poetry
Sonnet VI. (McGann)

Mary Robinson: (Laura Maria), Canzonet

Ann Radcliffe: Night (McGann)

Mary Lamb: Helen (McGann)

William Blake:

Songs of Innocence
Songs of Experience
The Book of Thel
The Marriage of Heaven and Hell
The First Book of Urizen
The Vision of the Last Judgement

William Wordsworth:

We are Seven
Lines Composed a Few Miles Above Tintern Abbey
Composed upon Westminster Bridge
September 3, 1802
The World is Too Much with Us
I Wandered Lonely As a Cloud
The Solitary Reaper

Lucy Poems
Ode: Intimations of Immortality from Recollections of Early Childhood
Resolution and Independence
The Prelude

Dorothy Wordsworth:
The Alfoxden Journal
The Grasmere Journals

Samuel Taylor Coleridge:
Reflections on Having Left a Place of Retirement
The Rime of the Ancient Mariner
Kubla Kahn
Christabel
The Eolian Harp
Frost at Midnight
Dejection: an Ode
To William Wordsworth
The Pains of Sleep

William Hone: The Political House that Jack Built (McGann)

Felicia Dorothea Hemans:
The Lost Pleiad
The Hour of Death
The Dreaming Child (McGann)

Laetitia Elizabeth Landon:
Lines Written Under the Picture of a Girl
Burning a Love-Letter (McGann)

Matthew Gregory Lewis: The Erl-King (McGann)

Anna Laetitia Barbauld:
To Mr [S.T.] C[olerid]ge
Eighteen Hundred and Eleven (McGann)

Mary Tighe: from Psyche (McGann)

Charlotte Smith: from Beachy Head (McGann)

Ann Taylor: The Maniac's Song (McGann)

George Gordon, Lord Byron:
Lachin Y Gair
She Walks in Beauty
When We Two Parted
Prometheus
Darkness
So We'll Go No More A-Roving
The Destruction of Sennacherib
By the Rivers of Babylon We Sat Down and Wept
Manfred
Don Juan

Percy Bysshe Shelley:
Alastor
Ozymandias
Mont Blanc
Ode to the West Wind
The Cloud
To a Skylark

Adonais
The Mask of Anarchy
Prometheus Unbound
The Triumph of Life

John Keats:

Sleep and Poetry
To Charles Cowden Clarke
On First Looking into Chapman's Homer
On Sitting Down to Read King Lear Once Again
When I Have Fears
On Seeing the Elgin Marbles
On the Sea
The Eve of St Agnes
La Belle Dame sans Merci
Ode to a Nightingale
Ode on a Grecian Urn
To Psyche
Bright Star
Hyperion
The Fall of Hyperion

John Clare:

The Fate of Genius
Helpston Green
Badger
Gypsies
Song: Love Lives Beyond the Tomb
The Water Lilies
Song (O Mary sing thy songs to me)
Song (O wert thou in the storm)
An Invite to Eternity
I Am

Mary Shelley:

Frankenstein or the Modern Prometheus
Preface to *Frankenstein*

Emily Brontë:

Wuthering Heights
Poems

Charlotte Brontë: *Jane Eyre*

William Hazlitt:

My First Acquaintance with Poets
Mr Wordsworth
On Gusto
Shakespeare

Charles Lamb:

Sanity of True Genius (Oxford Anthology II)
Christ's Hospital Five and Twenty Years Ago (Oxford Anthology II)

Thomas De Quincey:

Confessions of an English Opium-Eeater
On the Knocking at the Gate in Macbeth (Oxford Anthology II)
The Literature of Knowledge and the Literature of Power (Oxford Anthology II)

Alfred Tennyson:

The Lady of Shalott
In Memoriam
The Lotos-Eaters
Ulysses

Robert Browning:

My Last Duchess
A Toccata of Galuppi's
Fra Lippo Lippi

Elisabeth Barrett:

Aurora Leigh: from Book 5 (Oxford Anthology II)
From *Sonnets from the Portuguese*

Dante Gabriel Rossetti:

The Blessed Damozel
Sudden Light
From *The House of Life*: The Sonnet

Christina Rossetti:

Remember
Echo
Song (When I am dead, my dearest)

Algernon Charles Swinburne:

Chorus from *Atalanta in Calydon* (When the Hounds of the Spring Are on Winter's
Traces)
The Garden of Proserpine

Matthew Arnold:

From *Culture and Anarchy*: Sweetness and Light (Bate)
Wordsworth (Bate)

John Stuart Mill:

What is Poetry?
From *On Liberty*: Of Individuality, as One of the Elements of Well-Being
From *On the Subjection of Women*: On the Equality of the Sexes
From *Autobiography*: A Crisis in my Mental History (Oxford Anthology II)

William Morris: The Beauty of Life (Oxford Anthology II)

Walter Pater: *Studies in the History of the Renaissance*

John Ruskin:

From *Modern Painters*: Of the Real Nature of Greatness of Style
From *the Stones of Venice*: The Nature of Gothic (Oxford Anthology II)

Thomas Carlyle:

From *Sartor Resartus*: Natural Supernaturalism
The Everlasting No, The Everlasting Yes from *On Heroes, Hero-Worship, and the
Heroic in History* (Oxford Anthology II)

Coventry Patmore: "The Sensual School of Poetry", unsigned review of R. M. Milnes's *Life, Letters and Literary Remains of John Keats*, North British Review in G. M. Matthews (ed). *Keats. The Critical Heritage*. London: Routledge & Kegan Paul, 1971.

Anthologies

Bate: Walter Jackson Bate (ed.). *Criticism: the Major Texts*. New York, San Francisco and Atalanta: Harcourt, Brace & World, 1952.

Oxford Anthology: *The Oxford Anthology of English Literature*. Gen ed. Frank Kermode and John Hollander. Vol. I. *The Restoration and the Eighteenth Century*. Ed. Martin Price. Vol. II. *1800 to the Present. Romantic Poetry and Prose*. Ed. Harold Bloom and Lionel Trilling. *Victorian Prose and Poetry*. Ed. Lionel Trilling and Harold Bloom. New York-London-Toronto: Oxford University Press, 1973.

McGann: Jerome J. McGann. *The New Oxford Book of Romantic Period Verse*. Oxford-New York: Oxford University Press, 1993.

Reading list B

Joseph Addison: The Pleasures of the Imagination (Bate)

Samuel Johnson: Preface to Shakespeare (Bate)

Edward Young:

From *The Complaint or Night Thoughts on Life, Death and Immortality*: Night I; Night VI (Oxford Anthology I)

Conjectures on Original Composition (Bate)

William Collins: Ode to Evening (Oxford Anthology I)

Thomas Gray:

Ode on a Distant Prospect of Eton College

Elegy Written in a Country Churchyard (Oxford Anthology I)

Christopher Smart: A Song to David (Oxford Anthology)

William Cowper: *The Task*, from Book VI: The Winter Walk at Noon (Oxford Anthology I)

Thomas Chatterton:

Eclogue the First

Song to Aella

Robert Burns:

Holy Willie's Prayer

Songs (Oxford Anthology I)

William Blake:

Songs of Innocence

Songs of Experience

The Marriage of Heaven and Hell

The Vision of the Last Judgement

William Wordsworth

We are Seven

Lines Composed a Few Miles Above Tintern Abbey

Composed upon Westminster Bridge,

September 3, 1802

The World is Too Much with Us

I Wandered Lonely As a Cloud

The Solitary Reaper

Lucy Poems

Ode: Intimations of Immortality from Recollections of Early Childhood

Resolution and Independence

The Prelude, Books I, XIV

Preface to the 2nd edition of *Lyrical Ballads*

Preface to *Poems* (1815)

Dorothy Wordsworth: *The Alfoxden Journal*

Samuel Taylor Coleridge:

Reflections on Having Left a Place of Retirement

The Rime of the Ancient Mariner
Kubla Kahn
Christabel
The Eolian Harp
Frost at Midnight
Dejection: an Ode
To William Wordsworth
The Pains of Sleep
From *Biographia Literaria*, Chapters IV, XIII, XIV, XVII-XX
On Poesie or Art
Hamlet (1819)
Letters

George Gordon, Lord Byron:

Lachin Y Gair
She Walks in Beauty
When We Two Parted
Prometheus
Darkness
So We'll Go No More A-Roving
The Destruction of Sennacherib
By the Rivers of Babylon We Sat Down and Wept
Manfred
Don Juan
From Letters
Detached Thoughts

Percy Bysshe Shelley:

Alastor
Ozymandias
Mont Blanc
Ode to the West Wind
The Cloud
To a Skylark
Adonais
The Mask of Anarchy
Prometheus Unbound
The Triumph of Life
Defence of Poetry
On Life
On Love

John Keats:

Sleep and Poetry
To Charles Cowden Clarke
On First Looking into Chapman's Homer
On Sitting Down to Read King Lear Once Again
When I Have Fears
On Seeing the Elgin Marbles
On the Sea
The Eve of St Agnes
La Belle Dame Sans Mercy
Ode to a Nightingale

Ode on a Grecian Urn
To Psyche; Bright Star
Hyperion
The Fall of Hyperion
From the Letters

John Clare:

The Fate of Genius
Helpston Green
Badger
Gypsies
Song: Love Lives Beyond the Tomb
The Water Lilies
Song (O Mary sing thy songs to me)
Song (O wert thou in the storm)
An Invite to Eternity
I Am

Mary Shelley:

Frankenstein or the Modern Prometheus
Preface to *Frankenstein* (1831)

Emily Brontë:

Wuthering Heights
Poems

Charlotte Brontë: *Jane Eyre*

William Hazlitt:

My First Acquaintance with Poets
Mr Wordsworth
On Gusto
Shakespeare

Charles Lamb:

Sanity of True Genius (Oxford Anthology II)
Christ's Hospital Five and Twenty Years Ago (Oxford Anthology II)

Thomas De Quincey:

Confessions of an English Opium-Eeater
On the Knocking at the Gate in Macbeth (Oxford Anthology II)

Alfred Tennyson:

The Lady of Shalott
In Memoriam
The Lotos-Eaters
Ulysses

Robert Browning:

My Last Duchess
A Toccata of Galuppi's
Fra Lippo Lippi

Elisabeth Barrett:

Aurora Leigh: from Book 5 (Oxford Anthology II)
From *Sonnets from the Portuguese*

Dante Gabriel Rossetti:

The Blessed Damozel
Sudden Light
From *The House of Life*: The Sonnet

Christina Rossetti:

Remember

Echo

Song (When I am dead, my dearest)

Algernon Charles Swinburne:

Chorus from *Atalanta in Calydon* (When the Hounds of the Spring Are on Winter's Traces)

The Garden of Proserpine

Matthew Arnold:

From *Culture and Anarchy*: Sweetness and Light (Bate)

Wordsworth (Bate)

John Stuart Mill:

What is Poetry?

From *On the Subjection of Women*: On the Equality of the Sexes

From *Autobiography*: A Crisis in my Mental History (Oxford Anthology II)

William Morris: The Beauty of Life (Oxford Anthology II)

Walter Pater: *Studies in the History of the Renaissance: Conclusion*

John Ruskin:

From *Modern Painters*: Of the Real Nature of Greatness of Style

From *the Stones of Venice*: The Nature of Gothic (Oxford Anthology II)

Anthologies

Bate: Walter Jackson Bate (ed.). *Criticism: the Major Texts*. New York, San Francisco, and Atalanta: Harcourt, Brace & World, 1952.

Oxford Anthology: *The Oxford Anthology of English Literature*. Gen ed. Frank Kermode and John Hollander. Vol. I. *The Restoration and the Eighteenth Century*. Ed. Martin Price. Vol. II. *1800 to the Present. Romantic Poetry and Prose*. Ed. Harold Bloom and Lionel Trilling. *Victorian Prose and Poetry*. Ed. Lionel Trilling and Harold Bloom. New York-London-Toronto: Oxford University Press, 1973.

McGann: Jerome J. McGann. *The New Oxford Book of Romantic Period Verse*. Oxford-New York: Oxford University Press, 1993.

3. Modernism, Postmodernism: the theoretical implications

Reading list A

Novels, Tales and Stories

Melville: The Piazza

Pater: *Marius the Epicurean*

James:

The Private Life

The Ambassadors

Wilde: *The Picture of Dorian Gray*

Wells: The Time-Machine

Conrad:

Lord Jim

The Secret Sharer

Forster: The Story of a Panic

Joyce:

A Portrait of the Artist as a Young Man
Circe & Penelope (from *Ulysses*)

Woolf:

A Dialogue upon Mount Pentelicus
The Waves

Barth: Life Story (from *Lost in the Funhouse*)

Fowles: *The French Lieutenant's Woman*

Poetry

Yeats:

The Song of the Happy Shepherd
Ego Dominus Tuus
In Memory of Major Robert Gregory
An Irish Airman Foresees His Death
Sailing to Byzantium 1927
Among School Children
A Dialogue of Self and Soul
Lapis Lazuli
The Statues
Under Ben Bulbin

Pound:

Hugh Selwyn Mauberley
Canto I
Canto XVII

Eliot: *Burnt Norton*

W. Stevens:

Of Modern Poetry
The Rock

Drama

Yeats: *The Death of Cuchulain*

Shaw: *Man and Superman*

Eliot: *Murder in the Cathedral*

Essays

Emerson: Experience

Arnold:

On the Modern Element in Literature
Culture and Anarchy

Pater:

Conclusion (*The Renaissance: Studies in Art and Poetry*)
Lacedaemon (from *Plato and Platonism*)

James:

The Art of Fiction
Preface to *The Ambassadors*

Wilde: The Decay of Lying

Santayana: *The Genteel Tradition in American Philosophy*
Brooks, Van Wyke: *America's Coming-of-Age*
Pound: *A Few Don'ts By An Imagiste*
Yeats: *The Symbolism of Poetry*
Hulme, T.E.: *Romanticism and Classicism*
Woolf: *Mr Bennett and Mrs Brown*
Eliot: *Arnold and Pater*
Schorer: *Technique as Discovery*
Derrida: *Structure, Sign and Play in the Discourse of the Human Sciences*
Lyotard: *Answering the Question: What is Postmodernism*

Most of these essays – unless published in book form – are reprinted in one or the other of the following collections:

Arnold, Matthew. *Selected Prose*. Ed. P. J. Keating. Harmondsworth: Penguin, 1970.
Pater, Walter. *Three Major Texts*. Ed. William E. Buckler. New York: New York UP, 1986.
James, Henry. *Selected Literary Criticism*. Ed. Morris Shapira. London: Heinemann, 1963.
---. *The Art of the Novel: Critical Prefaces*. Ed. Richard P. Blackmur. New York: Scribner's, 1934.
---. *Literary Criticism: Essays on Literature. American Writers. English Writers*. New York: Literary Classics of the United States, 1984. The Library of America.
---. *Literary Criticism: French Writers. Other European Writers. The Prefaces to the New York Edition*. New York: Literary Classics of the United States, 1984. The Library of America.

Imagist Poetry. Ed. Peter Jones. Harmondsworth: Penguin, 1972.
Santayana, George. *The Genteel Tradition: Nine Essays by George Santayana*. Ed. Douglas L. Wilson. Cambridge MA: Harvard UP, 1967.
Yeats, William Butler. *Essays and Introductions*. London: Macmillan, 1961.
Joyce, James. *The Critical Writings of ---*. Ed. Ellsworth Mason and Richard Ellmann. London: Faber, 1959.
Woolf, Virginia. *Collected Essays*. Vols. 1-4. Ed. Leonard Woolf. London: The Hogarth Press, 1966, 1967.
Eliot, Thomas Stearns. *To Criticize the Critic*. London: Faber, 1933.

Adams, Hazard, ed. *Critical Theory Since Plato*. Revised Edition. Fort Worth: Harcourt Brace Jovanovich, 1992 (1971).
---. and Leroy Searle, eds. *Critical Theory Since 1965*. Tallahassee: Florida State UP, 1986.

Lodge, David, ed. *20th Century Criticism: A Reader*. London: Longman, 1972.
---. *Modern Criticism and Theory: A Reader*. London: Longman, 1988.

You will find a good deal of relevant material in

Waugh, Patricia, ed. *Postmodernism: A Reader*. London: Edward Arnold, 1992.

Critical Studies of Modernism and Postmodernism

Kermode, Frank. *Romantic Image*. London: Routledge and Kegan Paul, 1957.

- Bradbury, Malcolm, and James McFarlane, eds. *Modernism, 1890-1930*. Harmondsworth: Penguin, 1976.
- Garvin, Harry R. ed. *Romanticism, Modernism, Postmodernism*. Lewisburg, Pa: Bucknell University Press, 1980.
- Wilde, Alan. *Horizons of Assent: Modernism, Postmodernism, and the Ironic Imagination*. Baltimore, Md.: Johns Hopkins University Press, 1981
- Kieley, Robert, ed. *Modernism Reconsidered*. Cambridge, MA: Harvard UP, 1983.
- Chefdor, Monique, Ricardo Quinones, and Albert Wachtel, eds. *Modernism: Challenges and Perspectives*. Urbana: U of Illinois Press, 1986.
- McGrath, F. C. *The Sensible Spirit: Walter Pater and the Modernist Paradigm*. Tampa: U of South Florida Press, 1986.
- Hassan, Ihab. *The Postmodern Turn: Essays in Postmodern Theory and Culture*. Columbus: Ohio State UP, 1987.
- Nicholls, Peter. *Modernisms: A Literary Guide*. London: Macmillan, 1995.
- Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge UP, 1999.

You might also want to take advantage of the Internet. *The European English Messenger*, the newsletter of the European Society for the Study of English, which appears twice a year, carries a good deal of information about humanities websites, classified and grouped according to the fields they cover.

Reading list B

Novels, Tales and Stories

- Melville: The Piazza
- Pater: *Marius the Epicurean*
- James:
 The Private Life
 The Ambassadors
- Wilde: *The Picture of Dorian Gray*
- Wells: The Time-Machine
- Conrad:
 Lord Jim
 The Secret Sharer
- Forster: The Story of a Panic
- Joyce:
 A Portrait of the Artist as a Young Man
 Circe & Penelope (from *Ulysses*)
- Woolf:
 A Dialogue upon Mount Pentelicus
 The Waves
- Barth: Life Story (from *Lost in the Funhouse*)
- Fowles: *The French Lieutenant's Woman*

Poetry

- Yeats:
 The Song of the Happy Shepherd

Ego Dominus Tuus
In Memory of Major Robert Gregory
An Irish Airman Foresees His Death
Sailing to Byzantium 1927
Among School Children
A Dialogue of Self and Soul
Lapis Lazuli
The Statues
Under Ben Bulbin

Pound:

Hugh Selwyn Mauberley
Canto I
Canto XVII

Eliot: *Burnt Norton*

W. Stevens:

Of Modern Poetry
The Rock

Drama

Yeats: *The Death of Cuchulain*

Shaw: *Man and Superman*

Eliot: *Murder in the Cathedral*

Essays

Emerson: Experience

Arnold:

On the Modern Element in Literature
Culture and Anarchy

Pater:

Conclusion (*The Renaissance: Studies in Art and Poetry*)
Lacedaemon (from *Plato and Platonism*)

James:

The Art of Fiction
Preface to *The Ambassadors*

Wilde: The Decay of Lying

Santayana: The Genteel Tradition in American Philosophy

Brooks, Van Wyke: *America's Coming-of-Age*

Pound: A Few Don'ts By An Imagiste

Yeats: The Symbolism of Poetry

Hulme, T.E.: Romanticism and Classicism

Woolf: Mr Bennett and Mrs Brown

Eliot: Arnold and Pater

Schorer: Technique as Discovery

Derrida: Structure, Sign and Play in the Discourse of the Human Sciences

Lyotard: Answering the Question: What is Postmodernism

Most of these essays – unless published in book form – are reprinted in one of the collections enlisted at the end of “Reading list A”

4/a. English literature in the modern period

Reading list A

Fiction

James: *The Ambassadors*

Joyce:

A Portrait of the Artist as a Young Man

Ulysses

Finnegans Wake: “Shem the Penman” (7) & “Anna Livia Plurabelle” (8), Edition:
London: Faber, 1971 [1939], 169-195 & 196-216.

Woolf: *The Waves*

Conrad: *Nostramo*

Wells: *Tono-Bungay*

Forster: *A Passage to India*

Lawrence: *Women in Love*

Burgess:

A Clockwork Orange

Golding: *Rites of Passage*

Rushdie: *Midnight's Children*

Poetry

Wilde:

The Sphinx

The Ballad of Reading Gaol

Symons:

Colour Studies

Javanese Dancers

Pastel: Masks and Faces

Dawn

Stella Maris

At the Morgue

Haschisch

Behind the Scenes: Empire

At the Cavour

By the Pool at the third Rosses

Dowson:

Non sum qualis eram bonae sub regno Cynarae

Vitae summa brevis spem nos vetat incohare longam

De Amore

The Dead Child

The Three Witches

Villanelle of Acheron

After Paul Verlaine I.

To His Mistress

In a Breton Cemetery

Johnson:

Mystic and Cavalier
The Age of a Dream
The Dark Angel
By the Statue of King Charles at Charing Cross

Hardy:

Hap
Neutral Tones
Nature's Questioning
Drummer Hodge
The Darkling Thrush
The Self-Unseeing
In Tenebris I, II, III
A Church Romance
The Man He Killed
A Plaint to Man
At Castle Boterel
The Oxen
In Time of 'The Breaking of Nations'
Afterwards

Yeats:

To the Rose upon the Rood of Time
The Lake Isle of Innisfree
To Ireland in the Coming Times
No Second Troy
Upon a House shaken by the Land Agitation
To a Wealthy Man
A Coat
The Wild Swans at Coole
In Memory of Major Robert Gregory
An Irish Airman foresees his Death
The Fisherman
Ego Dominus Tuus
The Phases of the Moon
Easter 1916
The Second Coming
A Prayer for my Daughter
Sailing to Byzantium
(The Tower)
Meditations in Time of Civil War
Nineteen Hundred and Nineteen
Leda and the Swan
Among School Children
A Dialogue of Self and Soul
Byzantium
Crazy Jane talks with the Bishop
Lapis Lazuli
(The Statues)
The Circus Animals' Desertion
Under Ben Bulbin

Eliot:

The Waste Land
Ash-Wednesday
Four Quartets

Auden:

In Memory of William Butler Yeats
In Praise of Limestone
The Shield of Achilles

D. Thomas:

Poem in October
Fern Hill
Poem on His Birthday
Over Sir John's Hill

Larkin:

Church Going
The Whitsun Weddings
Dockery and Son
An Arundel Tomb
High Windows
Vers de Soci  t  
Aubade

Ted Hughes:

The Jaguar
Horses
The Bull Moses
An Otter
Pike
Ghost-Crabs
Second Glance at a Jaguar
Crow and the Birds
Emily Bront  
February 17th
From *Birthday Letters*:
 Wuthering Heights
 The Literary Life
 Daffodils
 Life after Death
 Red

T. Harrison: V

G. Hill: Mercian Hymns

Heaney:

Death of a Naturalist
Viking Dublin
Trial Pieces
Bog Queen
The Grauballe Man
Punishment
Strange Fruit
Glanmore Sonnets
The Harvest Bow

Station Island

Dunn:

From *Elegies*:

Birch Room
France
A Summer Night
Home Again
December
Anniversaries
Leaving Dundee

Drama

Wilde: *The Importance of Being Earnest, Salome*

Shaw:

Man and Superman
Heartbreak House

Yeats:

The Only Jealousy of Emer
The Herne's Egg
The Death of Cuchulain

Eliot:

Sweeney Agonistes
The Cocktail Party

Beckett:

Endgame
All That Fall
Act Without Words I-II

Pinter: *The Birthday Party*

Stoppard: *Travesties*

Reading list B

Fiction

James: *The Ambassadors*

Joyce: *Ulysses*

Woolf: *The Waves*

Conrad: *Nostramo*

Lawrence: *Women in Love*

Burgess: (for postcolonial criticism)

A Clockwork Orange
Time for a Tiger
The Enemy in the Blanket
Beds in the East
Devil of a State

Golding: *Rites of Passage*

Rushdie: *Midnight's Children*

Poetry

Hardy:

Hap
Neutral Tones
Nature's Questioning
Drummer Hodge
The Darkling Thrush
The Self-Unseeing
In Tenebris I
A Church Romance
The Man He Killed
A Plaint to Man
At Castle Boterel
The Oxen
In Time of 'The Breaking of Nations'
Afterwards

Yeats:

To the Rose upon the Rood of Time
The Wild Swans at Coole
An Irish Airman foresees his Death
The Fisherman
Ego Dominus Tuus
The Phases of the Moon
Easter 1916
The Second Coming
A Prayer for my Daughter
Sailing to Byzantium
The Tower
Meditations in Time of Civil War
Among School Children
A Dialogue of Self and Soul
Byzantium
Crazy Jane talks with the Bishop
Lapis Lazuli
The Statues
The Circus Animals' Desertion
Under Ben Bulbin

Eliot:

The Waste Land
Ash-Wednesday
Four Quartets

Auden:

In Memory of William Butler Yeats
In Praise of Limestone
The Shield of Achilles

D. Thomas:

Poem in October
Fern Hill
Poem on His Birthday
Over Sir John's Hill

Larkin:

Church Going
The Whitsun Weddings
Dockery and Son
An Arundel Tomb
High Windows
Vers de Société
Aubade

Ted Hughes:

The Jaguar
Horses
The Bull Moses
An Otter
Pike
Ghost-Crabs
Second Glance at a Jaguar
Crow and the Birds
Emily Brontë
February 17th
From *Birthday Letters*:
 Wuthering Heights
 The Literary Life
 Daffodils
 Life after Death
 Red

Drama

Wilde: *The Importance of Being Earnest*

Shaw:

Man and Superman
Heartbreak House

Yeats:

The Herne's Egg
The Death of Cuchulain

Eliot: *Sweeney Agonistes*

Beckett:

Endgame
All That Fall
Act Without Words I-II

Stoppard: *Travesties*

4/b. American literature in the modern period

Reading list A

Fiction

(Note: It is assumed that the doctoral candidate is familiar with basic works of Ernest Hemingway and F. Scott Fitzgerald)

Nathaniel Hawthorne: *The Scarlet Letter*
Herman Melville: *Moby-Dick*
William Dean Howells: *The Rise of Silas Lapham*
Henry James: *The Bostonians*
Mark Twain: *The Adventures of Huckleberry Finn*
John Dos Passos: *U. S. A.*
William Faulkner: *Light in August*
Ralph Ellison: *Invisible Man*
Saul Bellow: *Herzog*
Thomas Pynchon: *The Crying of Lot 49*
John Barth: *Lost in the Funhouse*
John Irving: *The World According to Garp*
Toni Morrison: *Beloved*

Poetry

Walt Whitman:

Song of Myself (from the Deathbed Edition of *Leaves of Grass*)

Emily Dickinson:

49, 67, 126, 130, 199, 214, 239, 249, 258, 288, 303, 304, 335, 341, 389, 410, 435, 441, 449, 465, 520, 540, 563, 585, 599, 601, 625, 628, 640, 652, 664, 686, 690, 692, 709, 712, 744, 754, 840, 850, 859, 861, 875, 928, 937, 986, 1047, 1052, 1053, 1065, 1072, 1075, 1078, 1100, 1104, 1136, 1167, 1212, 1270, 1275, 1278, 1323, 1430, 1478, 1540, 1593, 1601, 1614, 1617, 1624, 1651, 1666, 1672, 1696, 1718, 1719, 1721, 1732, 1764, 1775

Wallace Stevens:

The Emperor of Ice-Cream
Thirteen Ways of Looking at a Blackbird
Sea Surface Full of Clouds
The Idea of Order at Key West
The Man with the Blue Guitar
Of Modern Poetry
Notes Toward a Supreme Fiction
The Auroras of Autumn
The Plain Sense of Things
The Rock
The World as Meditation
A Discovery of Thought
The Course of a Particular
Final Soliloquy of the Interior Paramour
Not Ideas about the Thing but the Thing Itself
Of Mere Being

William Carlos Williams:

Danse Russe
Portrait of a Lady
To Waken An Old Lady
The Great Figure
Spring and All (By the road to the contagious hospital)
To Elsie

The Red Wheelbarrow
This Is Just to Say
The Yachts
The Catholic Bells
The Term
Between Walls
These
Burning the Christmas Green
To Ford Madox Ford in Heaven
April Is the Saddest Month
The Clouds
The Sparrow
Pictures from Brueghel
 I Self-Portrait
 II Landscape with the Fall of Icarus
 III The Hunters in the Snow
 IV The Adoration of the Kings
 V Peasant Wedding
 VI Haymaking
 VII The Corn Harvest
 VIII The Wedding Dance in the Open Air
 IX The Parable of the Blind
 X Children's Games
Some Simple Measures in the American Idiom and the Variable Foot
Paterson
Ezra Pound:
 The Tree
 The Seafarer
 A Girl
 Δώρα
 Apparuit
 A Virginal
 Dance Figure
 Meditatio
 Coda
 The Coming of War: Actaeon
 In a Station of the Metro
 Alba (As cool as the pale wet leaves)
 Alba (When the nightingale to his mate)
 The Cantos (I, II, III, IV, VII, XVII, XX, XXI, XXV, XLV, XLVII, XLVIII, XLIX,
 LXX, LXXIV, LXXII, LXXIX, LXXX, LXXXI, LXXXIV, XC, CII, CXVI)
Robert Lowell:
 The Quaker Graveyard in Nantucket
 My Last Afternoon with Uncle Devereux Winslow
 Dunbarton
 Grandparents
 Commander Lowell
 Memories of West Street and Lepke
 Skunk Hour
 For the Union Dead

History

History
In Genesis
Our Fathers
Watchmaker God
Dies Irae
Death and the Maiden
Father
Mother and Father 1
Mother and Father 2
Mother, 1972
Father in a Dream
To Daddy
Sylvia Plath
Randall Jarrell
Theodore Roethke 1908-1963
In Dream Begin Responsibility
T. S. Eliot
Ezra Pound
William Carlos Williams
For John Berryman 1
For John Berryman 2
Last Night

Suicide

For John Berryman
Art of the Possible
Unwanted

Allen Ginsberg:

The Shrouded Stranger (Bare skin is my wrinkled sack)
“I made love to myself”
My Alba
Love Poem on a Theme by Whitman
Howl
Footnote to Howl
Sunflower Sutra
America
The Lion for Real
At Apollinaire’s Grave
To Aunt Rose
My Sad Self
Kaddish
Café in Warsaw
Kral Majales
Who Be Kind To
Firsty Party at Ken Kesey’s with Hell’s Angels
Elegy for Neal Cassady
Death on All Fronts
Mind Breaths
Don’t Grow Old
Old Pond

Birdbrain!

John Ashbery:

The Instruction Manual
Some Trees
A Vase of Flowers
Thoughts of a Young Girl
The Orioles
An Additional Poem
Plainness in Diversity
The Tennis Court Oath
Worsening Situation
The One Thing That Can Save America
No Way of Knowing
Self-Portrait in a Convex Mirror
The Other Tradition
Saying It to Keep It from Happening
Houseboat Days
What Is Poetry
Friends
Paradoxes and Oxymorons
The Absence of a Noble Presence
Frontispiece
The Old Complex
Civilisation and Its Discontents
Sleeping in the Corners of Our Lives
The Ongoing Story
A Wave

Sylvia Plath:

Full Fathom Five
Aftermath
Suicide off Egg Rock
The Colossus
Mushrooms
Morning Song
In Plaster
Tulips
I Am Vertical
Widow
Last Words
The Moon and the Yew Tree
Mirror
Crossing the Water
Pheasant
Apprehensions
Poppies in July
Burning the Letters
The Courage of Shutting-Up
The Arrival of the Bee Box
The Applicant
Daddy

Lesbos
Fever 103°
Ariel
Poppies in October
Nick and the Candlestick
Lady Lazarus
Death & Co.
Winter Trees
Words
Contusion
Edge

Drama

Clifford Odets: *Awake and Sing*
Eugene O'Neill:
 Mourning Becomes Electra
 Long Day's Journey into Night
Thornton Wilder: *Our Town*
Arthur Miller: *All My Sons*
Tennessee Williams: *Cat on a Hot Tin Roof*
Edward Albee: *Who's Afraid of Virginia Woolf?*

Reading List B

Fiction

(Note: It is assumed that the doctoral candidate is familiar with basic works of Ernest Hemingway and F. Scott Fitzgerald)

Nathaniel Hawthorne: *The Scarlet Letter*
Herman Melville: *Moby-Dick*
Henry James: *The Bostonians*
Mark Twain: *The Adventures of Huckleberry Finn*
John Dos Passos: *U. S. A.*
William Faulkner: *Light in August*
Ralph Ellison: *Invisible Man*
Saul Bellow: *Herzog*
Thomas Pynchon: *The Crying of Lot 49*
John Irving: *The World According to Garp*
Toni Morrison: *Beloved*

Poetry

Walt Whitman:
 Song of Myself 1, 6, 21, 24, 31 (a Deathbed Edition alapján)
Emily Dickinson:
 49, 67, 130, 214, 303, 441, 449, 640, 686, 709, 1100, 1212, 1732
Wallace Stevens:
 Of Modern Poetry

Notes Toward a Supreme Fiction
Not Ideas about the Thing but the Thing Itself
Of Mere Being

William Carlos Williams:

Danse Russe
To Elsie
The Catholic Bells
The Clouds
Paterson

Ezra Pound:

The Seafarer
In a Station of the Metro
Alba (As cool as the pale wet leaves)
The Cantos (I, XVII, XLVII)

Robert Lowell:

The Quaker Graveyard in Nantucket
My Last Afternoon with Uncle Devereux Winslow
For the Union Dead
In Dream Begin Responsibility
Art of the Possible
Unwanted

Allen Ginsberg:

The Lion for Real
To Aunt Rose
Kaddish

John Ashbery:

A Vase of Flowers
Worsening Situation
Self-Portrait in a Convex Mirror
Civilisation and Its Discontents

Sylvia Plath:

I Am Vertical
Daddy
Fever 103°
Ariel
Lady Lazarus
Death & Co.
Words

Drama

Clifford Odets: *Awake and Sing*

Eugene O'Neill: *Mourning Becomes Electra*

Thornton Wilder: *Our Town*

Arthur Miller: *All My Sons*

Tennessee Williams: *Cat on a Hot Tin Roof*

Edward Albee: *Who's Afraid of Virginia Woolf?*

5. *Anglo-American literary criticism and theory in the modern period*

Reading List A

Introduction

- Abrams, M. H.: "Introduction: Orientation of Critical Theories", in: *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London, Oxford, New York: Oxford University Press, 1953. pp. 3–29. Or in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 1–26.
- Krieger, Murray: "Literary Invention and the Impulse to Theoretical Change: 'Whether Revolution Be the Same'", in: *Change in Language and Literature: Proceedings of the 16th Triennial Congress of the Fédération Internationale des Langues et Littératures Modernes*, eds. Miklós Szabolcsi, József Kovács, Matild Gulyás, Budapest, Akadémiai Kiadó, 1986, pp. 115–136.

19th-century predecessors

- Coleridge, S. T.: *Biographia Literaria, Biographia Literaria*. I-II. Ed. Shawcross, J. Oxford 1969. Chapter XIII + another chapter of one's own choice
- Arnold, M.: "The Study of Poetry", in: *Selected Criticism of Matthew Arnold*, ed. Christopher Ricks, New York and Scarborough: The New American Library Inc., 1972, pp. 171–195 (available in other selections of Arnold), and one chapter from *Culture and Anarchy*
- Poe, Edgar Allan: "The Poetic Principle" in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 575–584.
- Emerson, Ralph Waldo: "The Poet" in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 557–566.
- James, Henry: "Preface to *The Ambassadors*", in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 44–56.
- Szenczi, Miklós: *Valóságosság és képzelet: Adalékok a romantikus esztétika kialakulásához*, Budapest: Akadémiai Kiadó, 1975.

Early 20th-century

- Eliot, T. S.: "Tradition and the Individual Talent" + "The Function of Criticism" + two essays of one's own choice. In: Eliot, T. S.: *Selected Essays*. London: Faber and Faber Limited, 1948.
- Hulme, T. E.: "Romanticism and Classicism" in: T. E. Hulme: *Speculations: Essays on Humanism and the Philosophy of Art*, New York: Harcourt, Brace and Company, 1924. pp. 113–140.
- Richards, I. A.: *Practical Criticism: A Study of Literary Judgment*. London: Henley, 1976.

New Criticism

- Wimsatt, W. K. and Beardsley, M. C.: "The Intentional Fallacy"; "The Affective Fallacy", both in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 334–344, 345–358.
- Brooks, Cleanth: *The Well Wrought Urn: Studies in the Structure of Poetry*, New York: Harcourt, Brace and World, 1947, chapters 1, 8, and 11.

- Ransom, John Crowe: "Criticism, Inc." in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 228–239.
- Wimsatt Jr., William K., and Brooks, Cleanth, eds: *Literary Criticism: A Short History*. I–IV. London: Routledge & Kegan Paul, 1970. (Two chapter of your own choice)
- Bakhtin, Mikhail:
Problems of Dostoevsky's Poetics
The Dialogic Imagination: Four Essays
Rabelais and his World
- Bhabha, Homi K.:
The Location of Culture
Ed. *Nation and Narration*
- Said, Edward: *Orientalism*

Archetypal and Myth Criticism

- Frye, N.: *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press, 1973;
"The Archetypes of Literature", in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 422–433.

Critical Applications of Speech-Act Theory

- Fish, Stanley: "How To Do Things with Austen and Searle: Speech-Act Theory and Literary Criticism", in: *Is There a Text in This Class? The Authority of Interpretive Communities*, London and Cambridge (Mass.): Harvard University Press, 197–245.

Deconstruction

- Derrida, Jacques: "Structure, Sign and Play in the Discourse of the Human Sciences", in *The Structuralist Controversy: The Languages of Criticism and the Sciences of Man*, eds. Richard Macksey and Eugenio Donato, Baltimore and London: The Johns Hopkins University Press, 1972. Also in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 83–94.
Of Grammatology, transl. by Gayatri Chakravorty Spivak, Baltimore and London, The Johns Hopkins University Press.
- De Man, Paul: "The Rhetoric of Temporality", in: *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*, Minneapolis: University of Minnesota Press, 1985, pp. 187–228.
"The Return to Philology", *Times Literary Supplement*, December 10, 1982, or in *The Resistance to Theory*, Minneapolis: University of Minnesota Press, 1987.
and one essay of one's own choice (e.g. "Autobiography as De-Facement", in: *The Rhetoric of Romanticism*, New York: Columbia University Press, 1984. pp. 67–81.
- Bloom, H.: *The Anxiety of Influence: A Theory of Poetry*, London, Oxford, New York: Oxford University Press, 1975.
- "Poetry, Revisionis, Repression", in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 331–343.
- J. Hillis Miller: "The Critic as Host" in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 452–468.

Post-Colonialism

Said, Edward W.: "Introduction: Secular Criticism", and "Conclusion: Religious Criticism" in *The World, the Text and the Critic*, Cambridge, Massachusetts: Harvard University Press, 1983, pp. 1–30, 290–292.

Feminism

Gilbert, Sandra M.: "Literary Paternity" in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 486–496.

Kolodny, Annette: "Dancing Through the Minefield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism", in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 499–512.

Reading List B

Introduction

Abrams, M.H.: "Introduction: Orientation of Critical Theories", in: *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London, Oxford, New York: Oxford University Press, 1953. pp. 3–29. Or in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 1–26.

19th-century predecessors

Coleridge, S. T.: *Biographia Literaria, Biographia Literaria*. I-II. Ed. Shawcross, J. Oxford 1969. Chapter XIII.

Arnold, M.: "The Study of Poetry", in: *Selected Criticism of Matthew Arnold*, ed. Christopher Ricks, New York and Scarborough: The New American Library Inc., 1972, pp. 171–195. (Más Arnold-esszévalogatásokban is megtalálható.)
and one chapter from *Culture and Anarchy*

Poe, Edgar Allan: "The Poetic Principle" in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 575–584.

Emerson, Ralph Waldo: "The Poet" in: *Critical Theory since 1965*, eds. Adams, Hazard, and Searle, Leroy, Tallahassee: University Presses of Florida, 1986, 557–566.

Early 20th-century

Eliot, T. S.: "Tradition and the Individual Talent" + "The Function of Criticism" + two essays of one's own choice. In: Eliot, T. S.: *Selected Essays*. London: Faber and Faber Limited, 1948.

Hulme, T. E.: "Romanticism and Classicism" in: T. E. Hulme: *Speculations: Essays on Humanism and the Philosophy of Art*, New York: Harcourt, Brace and Company, 1924. pp. 113–140.

Richards, I. A.: *Practical Criticism: A Study of Literary Judgment*. London, Henley, 1976.

New Criticism

- Wimsatt, W. K. and Beardsley, M. C.: "The Intentional Fallacy" + "The Affective Fallacy", both in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 334–344, 345–358.
- Brooks, Cleanth: *The Well Wrought Urn: Studies in the Structure of Poetry*, New York: Harcourt, Brace and World, 1947, chapters 1, 8, and 11.
- Ransom, John Crowe: "Criticism, Inc." in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 228–239.

Archetypal and Myth Criticism

- Frye, N.: *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press, 1973; "The Archetypes of Literature", in: *20th Century Literary Criticism: A Reader*, ed. David Lodge, London: Longman, 1972, pp. 422–433.

Critical Applications of Speech-Act Theory

- Fish, Stanley: "How To Do Things with Austen and Searle: Speech-Act Theory and Literary Criticism", in: *Is There a Text in This Class? The Authority of Interpretive Communities*, London and Cambridge (Mass.): Harvard University Press, 197–245.

Deconstruction

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