

DOCTORAL PROGRAMME IN MODERN ENGLISH AND AMERICAN LITERATURE
Courses Autumn 2007

Legend

- E lecture, leading to an examination
S seminar, concluded with a mark earned by course work
* recommended for students working on American topics
** recommended for students irrespective of orientation (English or American)

Codes

The numeral after the letter-combination refers to the heading under which the course is listed; several courses may thus have the same code. For more information go to "The Curriculum" section of *General Information on the Doctoral Programme in Modern English and American Literature*, and to *ELTE BTK-PPK Doktori Szabályzata* (Doctoral Code) at the following websites: <http://epika.web.elte.hu/doktor/tanegyseglistak.html>; http://epika.web.elte.hu/doktor/modang_hun.pdf; <http://epika.web.elte.hu/doktor/kariszab.html>.

1 Philosophy (E)

P/IR/AIR/MOD-1 Alexander Pope and Eighteenth-century English Philosophical Poetry (Péter Dávidházi) Thu 15.30-17 Rm F218

The course focuses on Pope's *An Essay on Man*, discussing it mainly in the context of English philosophical poetry. After an introduction to Pope's work and the methodological approaches to philosophical poetry in general, we shall proceed by exploring the main theological and philosophical problems of "theodicy" 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 itself.

2 Literary Theory I (E)

P/IR/AIR/MOD-2 Trends in Modern English and American Criticism and Theory (Judit Friedrich) Thu 10-11.30 Rm F basement 1**

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 The Diversity of Romantic Aesthetic Theories in England (Ágnes Péter) Thu 8.30-10 Rm 423

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.

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

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

Thu 14-15.30 Rm 030

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 Painted Words: Romantic and Victorian Literature in Victorian Painting (Éva Péteri) (S) Thu 11.30-13 Rm 423

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 British Drama in the Twentieth Century (Aladár Sarbu) (S)

Tue 10-11.30 Rm 443

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 Life after *Ulysses*: 50 Years of Post-Joycean Fiction (Ákos Farkas) (S) Thu 15.30-17 Rm E444

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-7 Wallace Stevens: *Notes Towards a Supreme Fiction* (Gyöző Ferencz)* (S) Thu 8.30-10 Rm F basement 1

Employing the conventional line-by-line technique of analysis, the seminar is concerned with cardinal aesthetic and philosophical problems raised by the 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-9 William Blake (Dóra Janczer) (S) Thu 14.00-15.30 Rm 443

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 T. S. Eliot (Ferenc Takács) (S) Thu 15.30-17 Rm 443**

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-11-16 Dissertation-Related Consultations (S)

P/IR/AIR/MOD-11 Dissertation-Related Consultation (Supervisor) Time and place to be negotiated.

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) Time and place to be negotiated.

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.