

**ELTE School of English and American Studies**  
**Department of English Studies**  
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**DOCTORAL PROGRAMME IN MODERN ENGLISH AND AMERICAN  
LITERATURE**

**General Information**

**2004**

**Available:**  
**ELTE BTK Department of English Studies**  
**Building A, Room 219**  
**Also: [www.des.elte.hu](http://www.des.elte.hu)**

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## I. INTRODUCTION

### *Academic framework*

The programme operates in accordance with the Doctoral Code endorsed by *The 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](mailto:epika@ludens.elte.hu). The Doctoral Code is available in Hungarian as *Az Eötvös Loránd Tudományegyetem Bölcsészettudományi Kar Irodalomtudományi Doktori Iskolája Működési Szabályzata* (Budapest, 2002). It is 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, with a view to obtaining 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. The successful completion of the full programme leads 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, 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 16 credits, out of which 10 must be obtained by course-work, 6 by research and written work within the frame of regular consultations on aspects of the topic of the projected dissertation. The proportion of English and American courses is determined in consideration of the topic of the dissertation. There are a certain number of courses on philosophy, literary theory, and the sister arts, to be completed along with the specialist subjects. For more detailed information on the principles concerning the selection of courses, consult the Curriculum.

### *Staff*

Dóra Csikós, C.Sc., Senior Lecturer in English

Péter Dávidházi, D.Sc., Reader in English, Research Institute for Literature of the Hungarian Academy of Arts and Sciences

Győző Ferencz, Ph.D., Reader in English

István Géher, C.Sc., Professor of English, Director of the Anglo-American Workshop in Eötvös Collegium, Head of the English Department

Judit Friedrich, C.Sc., Reader in English

Géza Kállay, Ph.D., Reader in English, Director of the School of English and American Studies

János Kenyeres, C.Sc., Senior Lecturer 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, ext. 5176, 5164; fax.: 485-5200/5183; e-mail: [doktvigh@freemail.hu](mailto:doktvigh@freemail.hu) or Irodalomtudományi Doktori Iskola, e-mail: [epika@ludens.elte.hu](mailto:epika@ludens.elte.hu). The Hungarian-language website <http://epika.web.elte.hu/doktor/felveteli> also provides 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, Ajtósi Dürer sor 19, H-1146 Budapest. Tel.: (36-1) 460-4400; 460-4407; fax: (36-1) 460-4430; e-mail: [borkaeva@ludens.elte.hu](mailto:borkaeva@ludens.elte.hu)

Applicants must take an oral admission 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 applicants to choose, in accordance with their field of interest, the area where their 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. The final examination of some the candidates may not have included postwar English literature, in which case familiarity with the work of at least one author in each genre is required: (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.

### 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.  
Bigsby, C. W. E. *A Critical Introduction to Twentieth-Century American Drama*. I-II. Cambridge, 1982, 1984.  
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.  
Cunningham, Valentine. *British Writers of the Thirties*. Oxford, 1988.  
Daiches, David. *The Novel and the Modern World*. Chicago, 1939.  
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).  
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.  
Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. Los Angeles, 1954.  
Hynes, Samuel. *The Edwardian Turn of Mind*. Princeton, 1968.

- . *The Auden Generation: Literature and Politics in England in the 1930s*. London, 1976.
- Innes, Christopher. *Modern British Drama 1890-1990*. Cambridge, 1992.
- Országh, László and Zsolt Virágos. *Az amerikai irodalom története*. Budapest, 1997
- Paley, Morton D. *Apocalypse and Millennium in English Romantic Poetry*. Oxford, 1999.
- Péter, Ágnes. *Roppant szívárvány. A romantikus látásmódról*. Budapest, 1996.
- Perkins, David. *The History of Modern Poetry*. I-II. Cambridge, Mass., 1976, 1987.
- Poirier, Richard. *The Renewal of Literature: Emersonian Reflections*. New York, 1987.
- Rabinowitz, 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.
- Sarbu, Aladár. *The Reality of Appearances: Vision and Representation in Emerson, Hawthorne, and Melville*. Budapest, 1996.
- Scholes, Robert. *Fabulation and Metafiction*. Urbana, 1979.
- . *Elements of Fiction*. New York, 1968.
- Szenczi Miklós. *Valóságűség 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.
- 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. A supervisor is appointed on a temporary basis at the beginning of the first semester. The topic of the dissertation is approved and the appointment of the supervisor finalized 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 credits (one-semester courses) as a prerequisite for the Completion of 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-credit 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.

### *Courses*

The catalogue below includes both the English and the American courses on offer. As a rule, they are offered every two years so that students can draw up their personal Plan of Studies, according to the type of doctorate (English or American) they wish to obtain.

Some of these courses may be open 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 (marked E), seminars to a final mark (marked S) based upon participation in class work and a paper. Marking is on a scale of 1-5, where 1 is the *fail* mark.

The courses are grouped into numbered sections (110, 210, 220, 300, 410, 420, 430, 440, 450, 460, 510). The *Doctoral Code* requires students to take 1 course from sections 110, 210, 220 and 300, respectively (4 courses altogether), 6 courses, the choice being determined by the topic of the dissertation and the specialization (English or American), from sections 410, 420, 430, 440, 450, 460 (6 courses altogether); added to this are the courses listed under 510, each of which must be completed (6 courses all told).

Courses marked \* are recommended to students working in American literature; those marked \*\* are recommended to students in both specializations.

A detailed four-year syllabus is published by the Programme at the opening of each academic year.

#### **110 Philosophy** (E)

IR-ANMO 110 Trends in European Philosophy after Heidegger (Géza Kállay)\*\*

IR-ANMO 111 Alexander Pope and Eighteenth-Century English Philosophical Poetry (Péter Dávidházi)

#### **210 Literary Theory** I (E)

IR-ANMO 210 The Philosophy and Literature of the American Renaissance (Aladár Sarbu)\*

IR-ANMO 211 Romanticism, Modernism and Postmodernism in English and American Literature (A. Sarbu)\*\*

IR-ANMO 212 Trends in Modern English and American Criticism and Theory (Judit Friedrich)\*\*

IR-ANMO 213 Metaphor, Symbol and Allegory in Northrop Frye's Literary Theory (János Kenyeres)\*\*

IR-ANMO 214 The Diversity of Romantic Aesthetic Theories in England (Ágnes Péter)



**220 Literary Theory II** (E)

IR-ANMO 220 The Classics of American Literary Theory (Péter Dávidházi)\*\*

IR-ANMO 221 Feminist Criticism (Judith Friedrich)\*\*

IR-ANMO 222 The Literary Anthropology of the Joyce Cult (Ferenc Takács)

IR-ANMO 223 The Postmodern Turn in American Fiction (Ferenc Takács)\*

**300 Interdisciplinary Studies** (E)

IR-ANMO 300 Victorian Mentality, Literature and Art (Éva Péteri)\*\*

**410 English and American Literature** (E or S)

**IR-ANMO 410 Surveys: Lectures** (E)

IR-ANMO 410 The English Novel 1950-200 (Aladár Sarbu and Ferenc Takács)

IR-ANMO 411 English Poetry in the Twentieth Century (Aladár Sarbu)

IR-ANMO 412 The English Novel in the Twentieth Century (Aladár Sarbu)

**IR-ANMO 420 Surveys: Seminars** (S)

IR-ANMO 420 The Romantic Antecedents of Modernism (Ágnes Péter)

IR-ANMO 421 The Reception of Shakespeare in England and in Hungary in the Nineteenth and Twentieth Centuries (Péter Dávidházi)

IR-ANMO 422 British Drama in the Twentieth Century (Aladár Sarbu)

IR-ANMO 423 Painted Words: Romantic and Victorian Literature in Victorian Painting (Éva Péteri)

IR-ANMO 424 Walter Pater and English Modernism (Aladár Sarbu)

IR-ANMO 425 Varieties of Modernism: Pound, Stevens, Williams (Győző Ferencz)\*

IR-ANMO 426 William Faulkner's Art of the Novel: Tradition and Modernity (István Géher)\*

**IR-ANMO 430 Close Reading: Poetry** (S)

IR-ANMO 430 Blake: *Prophecies* (Ágnes Péter)

IR-ANMO 431 Wordsworth: *The Prelude* (Zsolt Komáromy)

IR-ANMO 432 Poetry Discussion Workshop (Győző Ferencz)\*\*

IR-ANMO 433 Williams Carlos Williams: *Paterson* (Győző Ferencz)\*

IR-ANMO 434 Wallace Stevens: *Notes Towards a Supreme Fiction* (Győző Ferencz)\*

**IR-ANMO 440 Close Reading: Fiction** (S)

IR-ANMO 440 Reading *Moby-Dick* (Aladár Sarbu)\*

IR-ANMO 441 Reading Henry James: *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl* (Aladár Sarbu)\*\*

IR-ANMO 442 Reading *Ulysses* (Aladár Sarbu)\*\*

IR-ANMO 443 Reading *Finnegans Wake* (Ferenc Takács)

IR-ANMO 450 Surveys of Individual Authors (S)

IR-ANMO 450 Genres of a Man of Letters: Samuel Johnson (Péter Dávidházi)

IR-ANMO 451 William Blake (Dóra Janczer)

IR-ANMO 452 The Poetry of Thomas Hardy (Győző Ferencz)

IR-ANMO 453 T. S. Eliot (Ferenc Takács)\*\*

IR-ANMO 460 Courses by Visiting Professors (E or S)

Courses in any semester, offered by visiting academics.

**IR-ANMO 510 Dissertation-Related Consultations (S)**

IR-ANMO 510 Dissertation-Related Consultation (Supervisor)

IR-ANMO 520 Dissertation-Related Consultation (Supervisor)

IR-ANMO 530 Work-in-Progress Seminar (Péter Dávidházi)

IR-ANMO 540 Dissertation-Related Consultation (Supervisor)

IR-ANMO 550 Dissertation-Related Consultation (Supervisor)

IR-ANMO 560 Dissertation-Related Consultation (Supervisor)

**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 four major areas: 1. Romantic literature and aesthetic theories; 2. Modernism, Postmodernism: the theoretical implications; 3. English or/and American literature in the modern period; 4. 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 (*főttárgy*) of the examination while two of the remaining three qualify as subsidiary subjects (*melléktárgy*).

**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 are also accepted. If the language is Hungarian, Hungarian academic usage should be followed (see *Kéziratról szerzőknek*. Budapest: Akadémiai Kiadó, n. d.).

*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, to be reviewed by two referees appointed by the Programme. The preliminary 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 then be submitted, along with copies of the revised manuscript, to the Doctoral Council of the Faculty.

## **VI. APPENDIX**

### ***1. Course-Descriptions***

#### **110 Philosophy (E)**

##### **IR-ANMO 110 British and Continental Philosophy after Heidegger (Géza Kállay)\*\***

This course offers a one-semester-long introduction to those significant trends of twentieth-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

**IR-ANMO 111 Alexander Pope and Eighteenth-Century 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. 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.

**210 Literary Theory I (E)**

**IR-ANMO 210 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.

**IR-ANMO 211 Romanticism, Modernism and Postmodernism in English and American Literature** (A. 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.

**IR-ANMO 212 Trends in Modern English and American Criticism and Theory** (Judit 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.

**IR-ANMO 213 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.

**IR-ANMO 214 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.

**220 Literary Theory II** (E)

**IR-ANMO 220 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.

#### **IR-ANMO 221 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 19<sup>th</sup> and 20<sup>th</sup> centuries. The course will be completed by examples of feminist criticism in spheres other than literary (e.g. films).

#### **IR-ANMO 222 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.

#### **IR-ANMO 223 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-reflexion 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.

#### **300 Interdisciplinary Studies (E)**

#### **IR-ANMO 300 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 idealised 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.

#### **410 English and American Literature** (E or S)

##### **IR-ANMO 410 Surveys: Lectures** (E)

#### **IR-ANMO 410 The English Novel 1950-200** (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.

#### **IR-ANMO 411 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.

#### **IR-ANMO 412 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.

##### **IR-ANMO 420 Surveys: Seminars** (S)

#### **IR-ANMO 420 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).

**IR-ANMO 421 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.

**IR-ANMO 422 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.

**IR-ANMO 423 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.

**IR-ANMO 424 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.

**IR-ANMO 425 Varieties of Modernism: Pound, Stevens, Williams (Győző Ferencz)\***



The course proposes to map the different, sometimes paralleled, sometimes contrasted varieties of early modernist poetry in America. Ezra Pound, Wallace Stevens and William Carlos Williams represent three distinctive routes. Through an analytical reading of some of their major works we shall investigate their use of poetic language and form, their ideas regarding the conception of composition and, finally, the nature of their voice. We shall focus on excerpts from longer compositions, namely *The Cantos* by Pound, *Notes towards a Supreme Fiction* by Stevens, and *Paterson* by Williams, but also treat a good selection from their brief lyric poems.

**IR-ANMO 426 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.

IR-ANMO 430 Close Reading: Poetry (S)

**IR-ANMO 430 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.

**IR-ANMO 431 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.

**IR-ANMO 432 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.

**IR-ANMO 433 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.

**IR-ANMO 434 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 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.

IR-ANMO 440 Close Reading: Fiction (S)

**IR-ANMO 440 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.

**IR-ANMO 441 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.

**IR-ANMO 442 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.

**IR-ANMO 443 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.

**IR-ANMO 450 Surveys of Individual Authors (S)**

**IR-ANMO 450 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.

**IR-ANMO 451 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 licenced—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).

**IR-ANMO 452 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.

**IR-ANMO 453 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.

IR-ANMO 460 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 some time before or at the first meeting.

**IR-ANMO 510 Dissertation-Related Consultations** (S)

IR-ANMO 510 Dissertation-Related Consultation (Supervisor)

IR-ANMO 520 Dissertation-Related Consultation (Supervisor)

IR-ANMO 530 Work-in-Progress Seminar (Péter Dávidházi)

Out of the 6 credits to be awarded for papers and consultations, 1 credit must be obtained 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.

IR-ANMO 540 Dissertation-Related Consultation (Supervisor)

IR-ANMO 550 Dissertation-Related Consultation (Supervisor)

IR-ANMO 560 Dissertation-Related Consultation (Supervisor)

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

Attention is focussed 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 of the courses is assumed.

### ***Description of the Examination***

#### *1. Romantic literature and 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. 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, Thoreau, 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. 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).

#### *2/a. English literature in the modern period*

The writers whose work (literary, critical, and theoretical—see the reading lists of the courses) is central to the examination are as follows.

### **Fiction**

The classics of Modernism: Pater, James, Wilde, Conrad, Forster, 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, Murdoch, D. Lessing, Amis, Braine, Sillitoe, Burgess, L. Durrell, B. S. Johnson, Fowles, M. Bradbury, D. Lodge, Ishiguro, 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 Yeats and Eliot 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. Poetry after World War II will 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. For delimiting the primary material to be studied, the reading lists of the courses should be consulted. Depending on which of the poetry courses offered by the programme was chosen, there will be supplementary questions on Thomas Hardy **or** Derek Walcott, Tony Harrison, Geoffrey Hill and Douglas Dunn, **or** Brendan Kennelly. 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.

### *2/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—James, Fitzgerald, Hemingway, Faulkner—to those who consolidated or subverted the Modernist achievement: Ralph Ellison, Saul Bellow, Philip Roth, Thomas Pynchon, Robert Coover 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 Ezra Pound, T. S. Eliot, Wallace Stevens and William Carlos Williams, focussing attention on their long poems, as well as representative briefer lyric poems. 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, Arthur Miller Tennessee Williams and Edward Albee. Some knowledge of the evolution of drama and the theatre in the United States (18<sup>th</sup> to 20<sup>th</sup> 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 (Kopit, Shepard, Horovitz).

### *2. 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.

### ***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 1-4 above) will be explored in greater depth; this then will constitute the *main* component of the examination; the other two areas will be classified as *subsidiary* (*főttárgy, melléktárgy*). Candidates are requested to submit, prior to the examination, a list of the credits they have earned, for use by the panel in setting their questions.

Key texts for the discussion of poetry will be available.