

**Modern angol és amerikai irodalom doktori program**  
**Kurzusok a 2004/2005-ös tanév őszi félévében**

IR-ANMO 211      *Romantika, modernizmus, posztmodernizmus az angol és amerikai irodalomban*  
Romanticism, Modernism and Postmodernism in English and American Literature  
**Sarbu Aladár prof.**                      **Cs 8:30**                      **204/a**

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 420      *A modernizmus romantikus gyökerei*  
The Romantic Antecedents of Modernism  
**Péter Ágnes prof.**                      **Cs 12**                      **236a**

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      *A magyar és angol Shakespeare-recepció a 19. és 20. században*  
The Reception of Shakespeare in England and in Hungary in the Nineteenth and Twentieth Centuries  
**Dávidházi Péter doc.**                      **Cs 2**                      **204/a**

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      *A brit dráma a XX. században*  
 British Drama in the Twentieth Century  
**Sarbu Aladár prof.**                      **Cs 12**                      **211**

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 at least one play. Students will be expected to give a presentation and to submit a paper (3500-4000 words) on the same topic before the end of the semester.

IR-ANMO 423      *A modernizmus változatai: Pound, Stevens, Williams*  
 Varieties of Modernism: Pound, Stevens, Williams  
**Ferencz Győző doc.**                      **Cs 3:30**                      **109**

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 430      *Verselemző műhely*  
 Poetry Discussion Workshop  
**Ferencz Győző doc.**                      **Cs 2**                      **105**

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 431      *William Carlos Williams: Paterson*  
 Reading William Carlos Williams’s *Paterson*  
**Ferencz Győző doc.**                      **Cs 5**                      **109**

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.

