

MODERN ENGLISH AND AMERICAN LITERATURE

APPLICATION AND ADMISSION 2004

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.

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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: db@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.

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.
- 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 szivárvány. 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, Tiltottama. *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).