DOCTORAL PROGRAMME IN MODERN ENGLISH AND AMERICAN LITERATURE

General Information

Available:
ELTE BTK Department of English Studies
Building A, Room 219
Also: www.des.elte.hu

BUDAPEST 2005
CONTENTS

I. INTRODUCTION 3

II. APPLICATION AND ADMISSION 4

III. THE CURRICULUM 7

IV. THE COMPREHENSIVE DOCTORAL EXAMINATION 10

V. THE DISSERTATION 11

VI. APPENDIX 12

1. Course Descriptions 12

2. The Comprehensive Doctoral Examination 21
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 Kar Irodalomtudományi Doktori Iskolája Működési Szabályzata (Budapest, 2002). 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 Symons, 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 creditpoints, 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., Reader in English, Research Institute for Literature at 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
Jánoš Kenyeres, C.Sc., Senior Lecturer in English
Zsolt Komárómy, 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 Tudományosvezeti 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: doktvigh@freemail.hu or Irodalomtudományi Doktori Iskola, e-mail: epika@ludens.elte.hu. The Hungarian-language website http://epika.web.elte.hu/doktor/felveteli 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, 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

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 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
- 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


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.


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.


### 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 them 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 offered 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 (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 lead either to an examination (E) or to a seminar mark (S). Courses marked by * are recommended to students working in American literature; those marked by ** are recommended to students in both specializations.

110 Philosophy (E)

IR-ANMO 110 Trends in European Philosophy after Heidegger (Géza Kállay)**
IR-ANMO 111 Alexander Pope and 18th-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 (Judit 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 (Gyöző 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 (Gyöző Ferencz)
IR-ANMO 433 Williams Carlos Williams: Paterson (Gyöző Ferencz)*
IR-ANMO 434 Wallace Stevens: Notes Towards a Supreme Fiction (Gyöző Ferencz)*

IR-ANMO 440 Close Reading: Fiction (S)

IR-ANMO 440 Reading Moby-Dick (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 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 (főtárgy) 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, ML A 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. 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 by * are recommended to students working in American literature; those marked by ** are recommended to students in both specializations.

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 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 Hiedegger’s approach to time and being; 4. The Vienna Circle; atomism, linguistic analysis and positivism; 5. Ludwig...
Ph.D. in English and American Literature


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,
Ph.D. in English and American Literature

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 an 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 19th and 20th 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
Ph.D. in English and American Literature

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)
Ph.D. in English and American Literature

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.


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 at the at the first meeting at the latest.

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 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 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 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; the other two areas will be classified as subsidiary (főtárgy, melléktárgy).

The reading lists under Required Reading reflect this division: the longer one (A) goes with the main the topic as main, the shorter (B) with the topic as 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


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,

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 and 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


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; A Satesman’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*

*Aesthetica in nuce* (175-200, ford. Rathmann János)
Levelek az ember erkölcs neveléséről, 6. levél, 10. levél
A naiv és szentimentális költészetről

Első rész, Első szakasz: az esztétikai itélőerő analitikája (117-202)
F. Schlegel: *Eszmék* (491-514)
Beszélgetés a költészetről. A mitológiáról (357-369)
A.W.Schlegel: Előadások a szépirodalomról és a szépművészetetről (515-550)
A .W és F. Schlegel: *Athenäum töredékek* (261-356)

Eszmék a természeti filozófiájához mint bevezetés e tudomány tanulmányozásához (145-180)

Bevezetés (35-51)
A művészeti alkotás jellemző tulajdonságai (393-404)
Bevezetés 65-79
Második szakasz. A művészet anyagának megkonstruálása (94-160)

Az öntudat önállósága és önállótlansága; uralom és szolgaság (101-
Ph.D. in English and American Literature

   Első beszéd: Apolológia (7-24)
   Második beszéd: A vallás lényegéről (25-73)

F. Hölderlin: Ítélet és lét (*Magyar Filozófiai Szemle* 1993/5-6. 964.)

   Budapest: Kossuth, 1962. I. (105-113)

2. *English literature in the Romantic period*

**Reading list A**

**Sir Philip Sidney:**
*An Apology for Poetry* (Bate)

**Alexander Pope:**
An 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 Pleasure 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 Emquiry 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 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
Prelude
Preface to the 2nd edition of Lyrical Ballads
Preface to Poems (1815)
Essay, Supplementary to Preface to Poems (1815)
Essay Upon Epitaphs III

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
From Biographia Literaria, Chapters IV, XIII, XIV, XVII-XX
On Poesie or Art
Hamlet (1819)
Letters

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
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

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)
Ph.D. in English and American Literature

**Thomas De Quincey:**
*Confessions of an English Opium-Eater*
“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 Memioram, The Lotos-Eaters; Ulysses

**Robert Browning:**
My Last Duchess; A Toccata of Galuppi’s; Fra Lippo Lippi
*Aurora Leigh*: from Book 5 (Oxford Anthology II)

**Elisabeth Barrett:**
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)
Ph.D. in English and American Literature

**Coventry Patmore:**

**Anthologies**


**Reading list B**

**Joseph Addison:**
The Pleasure 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 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*
*Preface to the 2nd edition of Lyrical Ballads*
*Preface to Poems (1815)*
*Essay, Supplementary to Preface to Poems (1815)*
*Essay Upon Epitaphs III*

**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*

**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-Eater*
*“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
*Aurora Leigh*: from Book 5 (Oxford Anthology II)

**Elisabeth Barrett:**
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


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
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wilde</td>
<td><em>The Picture of Dorian Gray</em></td>
</tr>
<tr>
<td>Wells</td>
<td>The Time-Machine</td>
</tr>
<tr>
<td>Conrad</td>
<td><em>Lord Jim</em></td>
</tr>
<tr>
<td>---</td>
<td>The Secret Sharer</td>
</tr>
<tr>
<td>Forster</td>
<td>The Story of a Panic</td>
</tr>
<tr>
<td>Joyce</td>
<td><em>A Portrait of the Artist as a Young Man</em></td>
</tr>
<tr>
<td>---</td>
<td>Circe &amp; Penelope (from <em>Ulysses</em>)</td>
</tr>
<tr>
<td>Woolf</td>
<td>A Dialogue upon Mount Pentelicus</td>
</tr>
<tr>
<td>---</td>
<td><em>The Waves</em></td>
</tr>
<tr>
<td>Barth</td>
<td>Life Story (from <em>Lost in the Funhouse</em>)</td>
</tr>
<tr>
<td>---</td>
<td><em>The French Lieutenant's Woman</em></td>
</tr>
<tr>
<td>Poetry</td>
<td></td>
</tr>
<tr>
<td>Pound</td>
<td>Hugh Selwyn Mauberley, Canto I, Canto XVII</td>
</tr>
<tr>
<td>Eliot</td>
<td>Burnt Norton</td>
</tr>
<tr>
<td>W. Stevens</td>
<td>Of Modern Poetry, The Rock</td>
</tr>
<tr>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Yeats</td>
<td><em>The Death of Cuchulain</em></td>
</tr>
<tr>
<td>Shaw</td>
<td><em>Man and Superman</em></td>
</tr>
<tr>
<td>Eliot</td>
<td><em>Murder in the Cathedral</em></td>
</tr>
<tr>
<td>Essays</td>
<td></td>
</tr>
<tr>
<td>Emerson</td>
<td>Experience*</td>
</tr>
<tr>
<td>Arnold</td>
<td>On the Modern Element in Literature</td>
</tr>
<tr>
<td>---</td>
<td><em>Culture and Anarchy</em></td>
</tr>
<tr>
<td>Pater</td>
<td>Conclusion (The Renaissance: Studies in Art and Poetry)</td>
</tr>
<tr>
<td>---</td>
<td>Lacedaemon (from Plato and Platonism)*</td>
</tr>
<tr>
<td>James</td>
<td>The Art of Fiction</td>
</tr>
<tr>
<td>---</td>
<td>Preface to <em>The Ambassadors</em></td>
</tr>
<tr>
<td>Wilde</td>
<td>The Decay of Lying</td>
</tr>
<tr>
<td>Santayana</td>
<td>The Genteel Tradition in American Philosophy*</td>
</tr>
<tr>
<td>Brooks, Van Wyke</td>
<td><em>America’s Coming-of-Age</em></td>
</tr>
<tr>
<td>Pound</td>
<td>A Few Don’ts By An Imagiste</td>
</tr>
<tr>
<td>Yeats</td>
<td>The Symbolism of Poetry</td>
</tr>
<tr>
<td>Hulme, T.E.</td>
<td>Romanticism and Classicism</td>
</tr>
<tr>
<td>Woolf</td>
<td>Mr Bennett and Mrs Brown*</td>
</tr>
<tr>
<td>Eliot</td>
<td>Arnold and Pater</td>
</tr>
<tr>
<td>Schorer</td>
<td>Technique as Discovery</td>
</tr>
<tr>
<td>Derrida</td>
<td>Structure, Sign and Play in the Discourse of the Human Sciences</td>
</tr>
<tr>
<td>Lyotard</td>
<td>Answering the Question: What is Postmodernism</td>
</tr>
</tbody>
</table>
Most of these essays—unless published in book form—are reprinted in one or the other of the following collections:


You will find a good deal of relevant material in


*Critical Studies of Modernism and Posmodernism*


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**

<table>
<thead>
<tr>
<th>Novels, Tales and Stories</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melville</strong></td>
</tr>
<tr>
<td><strong>Pater</strong></td>
</tr>
<tr>
<td><strong>James</strong></td>
</tr>
<tr>
<td>--- <strong>---</strong></td>
</tr>
<tr>
<td><strong>Wilde</strong></td>
</tr>
<tr>
<td><strong>Wells</strong></td>
</tr>
<tr>
<td><strong>Conrad</strong></td>
</tr>
<tr>
<td>--- <strong>---</strong></td>
</tr>
<tr>
<td><strong>Forster</strong></td>
</tr>
<tr>
<td><strong>Joyce</strong></td>
</tr>
<tr>
<td>--- <strong>---</strong></td>
</tr>
<tr>
<td><strong>Woolf</strong></td>
</tr>
<tr>
<td>--- <strong>---</strong></td>
</tr>
<tr>
<td><strong>Barth</strong></td>
</tr>
<tr>
<td><strong>Fowles</strong></td>
</tr>
</tbody>
</table>

**Poetry**

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pound</td>
<td>Hugh Selwyn Mauberley, Canto I, Canto XVII</td>
</tr>
<tr>
<td>Eliot</td>
<td>Burnt Norton</td>
</tr>
<tr>
<td>W. Stevens</td>
<td>Of Modern Poetry, The Rock</td>
</tr>
</tbody>
</table>

**Drama**

<table>
<thead>
<tr>
<th>Yeats</th>
<th><em>The Death of Cuchulain</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Shaw</td>
<td><em>Man and Superman</em></td>
</tr>
<tr>
<td>Eliot</td>
<td><em>Murder in the Cathedral</em></td>
</tr>
</tbody>
</table>
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:


You will find a good deal of relevant material in


**Critical Studies of Modernism and Posmodernism**


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.

*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)  
Woolf *The Waves*
Conrad *Nostromo*
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 qualsis 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
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
T. Harrison  G. Hill  Mercian Hymns
Heaney  Death of a Naturalist, Viking Dublin, Trial Pieces, Bog Queen, The Grauballe Man, Punishment, Strange Fruit, Glenmore Sonnets, The Harvest Bow, Station Island
Dunn  from *Elegies*: Birch Room, France, A Summer Night, Home Again, December, Anniversaries, Leaving Dundee
Ph.D. in English and American Literature

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  
*Nostrero*

Lawrence  
*Women in Love*

Burgess  
*A Clockwork Orange*

Golding  
*Rites of Passage*

Rushdie  
*Midnight’s Children*

Poetry

Hardy  

Yeats  

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
Ph.D. in English and American Literature

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

Ted Hughes
at a Jaguar, Crow and the Birds, Emily Brontë, February 17th; from Birthday

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

EMILY DICKINSON
12, 32, 35, 42, 45, 49, 67, 80, 85, 99, 108, 115, 126, 130, 131, 135, 146, 165, 187, 188, 193,
199, 201, 205, 210, 211, 214, 216, 221, 239, 241, 245, 249, 254, 258, 266, 272, 273, 277, 279,
280, 288, 303, 304, 306, 311, 318, 318, 322, 324, 335, 341, 347, 365, 374, 389, 401, 405, 410,
412, 413, 423, 429, 435, 436, 437, 441, 445, 449, 465, 476, 501, 502, 511, 512, 519, 520, 528,
WALLACE STEVENS
Le Monocle de Mon Oncle
The Emperor of Ice-Cream
Disillusionment of Ten O’clock
Sunday Morning
Anecdote of the Jar
Thirteen Ways of Looking at a Blackbird
Sea Surface Full of Clouds
Anatomy of Monotony
The Idea of Order at Key West
Evening without Angels
The Man with the Blue Guitar
Of Modern Poetry
Notes towards a Supreme Fiction
   It Must Be Abstract
   It Must Change
   It Must Give Pleasure
The Auroras of Autumn
Metaphor as Degeneration
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
A Mythology Reflects Its Region
Of Mere Being

WILLIAM CARLOS WILLIAMS
Pastoral (When I was younger)
Pastoral (The little sparrows)
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
Rain
The Locust Tree in Flower (First version)
The Locust Tree in Flower (Second version)
The Sun Bathers
This Is Just to Say
View of a Lake
To a Poor Old Woman
Proletarian Portrait
The Yachts
The Catholic Bells
The Term
Between Walls
The Defective Record
These
Burning the Christmas Green
To Ford Madox Ford in Heaven
Sunflowers
April Is the Saddest Month
The Clouds
The Descent
The Orchestra
The Host
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
Portrait d’une Femme
The Seafarer
A Girl
Δόρια
Apparuit
A Virginal
The Return
The Garden
Salutation
Dance Figure
Meditatio
Coda
The Coming of War: Actaeon
In a Station of the Metro
Alba (As cool as the pale wet leaves)
Ione, Dead the Long Year
Alba (When the nightingale to his mate)
The Cantos
I, II, III, IV, VII, VIII, IX, XIII, XIV, XVII, XX, XXI, XXV, XXX, XXXV, XXXVI,
XXXVIII, XLV, XLVII, XLVIII, XLIX, LI, LIII, LXXII, LXXIX, LXXXII, LXXXI, LXXXIV,
XC, XCV, CII, CXII, CXV, CXVI,

ROBERT LOWELL
New Year’s Day
The Quaker Graveyard in Nantucket
After the Surprising Conversions
A Mad Negro Soldier Confined at Munich
My Last Afternoon with Uncle Devereux Winslow
Dunbarton
Grandparents
Commander Lowell
Sailing Home from Rapallo
Memories of West Street and Lepke
Man and Wife
“To Speak of Woe That is in Marriage”
Skunk Hour
Night Sweat
For the Union Dead
Near the Ocean
  1. Waking Early Sunday Morning
  2. Fourth of July in Mane
  3. The Opposite House
  4. Central Park
  5. Near the Ocean
For Theodore Roethke
History
  History
  Man and Woman
  In genesis
  Our Fathers
  Old Wanderer
  Israel 1
  Israel 2
  Israel 3
  Iknaton and the One God
  Sappho to a Girl
  Antony
  Antony and Cleopatra
  Cleopatra Topless
  Nunc est bibendum, Cleopatra’s Death
  Attila, Hitler
  Marlowe
  Milton in Separation
  Watchmaker God
  Dies Irae
Death and the Maiden
Henry and Waldo
Thoreau 1
Thoreau 2
Abraham Lincoln
Father
Mother and Father 1
Mother and Father 2
Returning
Mother, 1972
Father in a Dream
To Daddy
Family Album
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
Through the Night 1-4
Sleep 1-3
Suicide
For John Berryman
Art of the Possible
Unwanted

ALLEN GINSBERG
In Society
The Shrouded Stranger (Bare skin is my wrinkled sack)
“I made love to myself”
My Alba
On Burroughs’ Work
Love Poem on a Theme by Whitman
Howl
Footnote to Howl
A Supermarket in California
Sunflower Sutra
America
Poem Rocket
The Lion for Real
At Apollinaire’s Grave
Message
To Lindsay
To Aunt Rose
My Sad Self
Kaddish
Mescaline
Lysergic Acid
The Reply
This Form of Life Needs Sex
Death News
Why Is God Love, Jack?
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
September on Jessore Road
Mind Breaths
Don’t Grow Old
Plutonian Ode
Old Pond
Birdbrain!
Capitol Air

JOHN ASHBERY
The Instruction Manual
Glazunoviana
Errors
Some Trees
The Painter
A Vase of Flowers
Thoughts of a Young Girl
The Orioles
Our Youth
An Additional Poem
Rivers and Mountains
Plainness in Diversity
The Bungalows
The Tennis Court Oath
Worsening Situation
Forties Flick
A Man of Words
The One Thing That Can Save America
On Autumn Lake
No Way of Knowing
Märchenbilder
Self-Portrait in a Convex Mirror
The Other Tradition
Pyrography
Saying It to Keep It from Happening
Houseboat Days
The Lament upon the Waters
And Ut Pictura Poesis Is Her Name
What Is Poetry
And Other, Vaguer Presences
Friends
Syringa
Flowering Death
My Erotic Double
Late Echo
Punishing the Myth
Paradoxes and Oxymorons
The Absence of a Noble Presence
Frontpiece
On the Empress’s Mind
The Old Complex
Civilisation and Its Discontents
Shadow Train
But Not That One
Statuary
Knocking Around
Hard Times
Sleeping in the Corners of Our Lives
The Ongoing Story
A Wave

SYLVIA PLATH
Full Fathom Five
Lorelei
The Eye-Mote
Point Shirley
Aftermath
Two Views of a Cadaver Room
Suicide off Egg Rock
The Colossus
Mushrooms
Two Campers in Cloud Country
Leaving Early
Candles
Parliament Hill Fields
Morning Song
Small Hours
In Plaster
Tulips
I Am Vertical
Widow
The Rival
Blackberrying
Finisterre
Last Words
The Moon and the Yew Tree
Mirror
Little Fugue
Crossing the Water
Ph.D. in English and American Literature

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

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
Ph.D. in English and American Literature

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

**EMILY DICKINSON**

**WALLACE STEVENS**
Le Monocle de Mon Oncle
The Emperor of Ice-Cream
Disillusionment of Ten O’clock
Sunday Morning
Anecdote of the Jar
Thirteen Ways of Looking at a Blackbird
Sea Surface Full of Clouds
Anatomy of Monotony
The Idea of Order at Key West
Evening without Angels
The Man with the Blue Guitar
Of Modern Poetry
Notes towards a Supreme Fiction
  It Must Be Abstract
  It Must Change
  It Must Give Pleasure
The Auroras of Autumn
Metaphor as Degeneration
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
A Mythology Reflects Its Region
Ph.D. in English and American Literature

Of Mere Being

WILLIAM CARLOS WILLIAMS
Pastoral (When I was younger)
Pastoral (The little sparrows)
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
Rain
The Locust Tree in Flower (First version)
The Locust Tree in Flower (Second version)
The Sun Bathers
This Is Just to Say
View of a Lake
To a Poor Old Woman
Proletarian Portrait
The Yachts
The Catholic Bells
The Term
Between Walls
The Defective Record
These
Burning the Christmas Green
To Ford Madox Ford in Heaven
Sunflowers
April Is the Saddest Month
The Clouds
The Descent
The Orchestra
The Host
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
Portrait d’une Femme
The Seafarer
A Girl
Δόρια
Apparuit
A Virginal
The Return
The Garden
Salutation
Dance Figure
Meditatio
Coda
The Coming of War: Actaeon
In a Station of the Metro
Alba (As cool as the pale wet leaves)
Ione, Dead the Long Year
Alba (When the nightingale to his mate)
The Cantos
I, II, III, IV, VII, VIII, IX, XIII, XIV, XVII, XX, XXI, XXV, XXX, XXXV, XXXVI, XXXVIII, XLV, XLVII, XLVIII, XLIX, LI, LIII, LXII, LXX, LXXIV, LXXII, LXXIX, LXXX, LXXXI, LXXXIV, XC, XCV, CII, CXII, CXV, CXVI,

ALLEN GINSBERG
In Society
The Shrouded Stranger (Bare skin is my wrinkled sack)
„I made love to myself”
My Alba
On Burroughs’ Work
Love Poem on Theme by Whitman
Howl
Footnote to Howl
A Supermarket in California
Sunflower Sutra
America
Poem Rocket
The Lion for Real
At Apollinaire’s Grave
Message
To Lindsay
To Aunt Rose
My Sad Self
Kaddish
Mescaline
Lysergic Acid
The Reply
This Form of Life Needs Sex
Death News
Why Is God Love, Jack?
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
September on Jessore Road
Mind Breaths
Don’t Grow Old
Plutonian Ode
Old Pond
Birdbrain!
Capitol Air

SYLVIA PLATH
Full Fathom Five
Lorelei
The Eye-Mote
Point Shirley
Aftermath
Two Views of a Cadaver Room
Suicide off Egg Rock
The Colossus
Mushrooms
Two Campers in Cloud Country
Leaving Early
Candles
Parliament Hill Fields
Morning Song
Small Hours
In Plaster
Tulips
I Am Vertical
Widow
The Rival
Blackberrying
Finisterre
Last Words
The Moon and the Yew Tree
Mirror
Little Fugue
Crossing the Water
Pheasant
Elm
The Rabbit Catcher
Event
Apprehensions
Poppies in July
Burning the Letters
A Birthday Present
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
Getting There
Death & Co.
Years
Mary’s Song
Winter Trees
Sheep in Fog
Totem
Paralytic
Words
Contusion
Edge

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


19th-century predecessors


Early 20th-century


New Criticism


Archetypal and Myth Criticism


Critical Applications of Speech-Act Theory


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:
Ph.D. in English and American Literature


**Post-Colonialism**


**Feminism**


Reading List B

**Introduction**


**19th-century predecessors**


+ one chapter from *Culture and Anarchy*


Early 20th-century


New Criticism


Archetypal and Myth Criticism


Critical Applications of Speech-Act Theory

Deconstruction


**Post-Colonialism**


**Feminism**


Please note that if you apply for the Stipendium Hungaricum scholarship program, you do not need to submit a separate application to ELTE and it is enough if you submit your application in the online application system of the Stipendium Hungaricum scholarship program. The scholarship can be awarded to citizens from over 50 countries, for full degree or partial studies. If you are ELTE students, please, keep in mind that to get credit points you should sign up for the Hungarian language lessons in Neptun system (you’ll get your Neptun ID after registration) too. Personal information: Family name*. FIXME:loginet_elte.form.field_required_default. First name*. FIXME:loginet_elte.form.field_required_default.