

BBNAN 01200

English Literature in and after Modernism

Instructor: Benedek Péter Tóta

Autumn Term 2012

Exam topics

- 1: The mythic method and its substitutes
- 2: Textures
- 3: Dante
- 4: Set forms and/or free verse
- 5: Sonnet variants
- 6: Poetic images and visual representations
- 7: Narrative techniques
- 8: History and literature
- 9: The Irish Renaissance and its revival
- 10: The forms of parody
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- 15: The drama of ideas and poetic drama
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- 18: The traces of English literary history
- 19: Acts of Reading
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- 21: *Bildungsroman*
22. Cultural Memory

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Exam topics

1: The mythic method and its substitutes

“In manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him. They will not be imitators, any more than the scientist who uses the discoveries of an Einstein in pursuing his own, independent, further investigations. It is simply a way of controlling, of ordering, of giving shape and significance to the immense panorama of futility and anarchy which is contemporary history. It is a method already adumbrated by Mr. Yeats, and of the need for which I believe that Mr. Yeats to have been first contemporary to be conscious. Psychology (such as it is, and whether our reaction to it be comic or serious), ethnology, and *The Golden Bough* have concurred to make possible what was impossible even a few years ago. Instead of narrative method, we may now use the mythic method. It is, I seriously believe, a step toward making the modern world possible for art.”

T. S. Eliot, from “Ulysses, Order, and Myth.” *The Dial* (November 1923), 483. In: Kermode, Frank (ed.): *Selected Prose of T. S. Eliot*, Faber, London, 1975. 177.

Conrad, *Heart of Darkness* (Kurtz’s myth, Marlow and Kurtz as Buddha)

Yeats, “The Magi” – “The Adoration of the Magi”

Joyce, *Portrait, Ulysses*

Eliot, *The Waste Land*

Auden, “Musée des Beaux Arts”

Friel, *Living Quarters*

See also:

Shaw, *Pygmalion*

Epiphany: Joyce, Beckett

Its substitutes:

legend:

Shaw, *Sint Joan*

Eliot, *Murder in the Cathedral*

Heaney, *Sweeney Astray*

Bible:

Synge, *Playboy*

Beckett, *Molloy*

Golding, *Lord of the Flies*

Private mythology:

Hughes, *Crow* (animal-poems in general)

Shaffer, *Equus*

Archaeology:

In Heaney’s poetry:

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It was in the summer of 1969 – when the troubles in Northern-Ireland started – that Heaney read a book in English translation entitled *The Bog People*. Heaney's thoughts are relevant as for "The Tollund Man"¹ in particular, and the heads, faces and eyes in general.

It was chiefly concerned with preserved bodies of men and women found in the bogs of Jutland, naked, strangled or with their throats cut, disposed under the peat since early Iron Age times. The author, P. V. Glob, argues convincingly that a number of these, and in particular the Tollund Man, whose head is now preserved near Aarhus in the museum at Silkeborg, were ritual sacrifices to Mother Goddess, the goddess of the ground who needed new bridegrooms each winter to bed with her in her sacred place, in the bog, to ensure the renewal and fertility of the territory in the spring. Taken in relation to the tradition of Irish political martyrdom for that cause whose icon is Kathleen Ni Houlihan, this is more than an archaic barbarous rite: it is an archetypal pattern. And the unforgettable photographs of these victims blended in my mind with photographs of atrocities, past and present, in the long rites of Irish political and religious struggles. When I wrote this poem, I had a completely new sensation, one of fear. It was a vow to go on pilgrimage and I felt as it came to me – and again it came quickly – that unless I was deeply in earnest about what I was saying, I was simply invoking danger for myself. [...]

Some day I will go to Aarhus
To see his peat-brown head,
The mild pods of his eye-lids,
His pointed skin cap.

[...]

... a saint's kept body,

... his stained face
[...]

And just how persistent the barbaric attitudes are, not only in the slaughter but in the psyche, I discovered, again when the *frisson* of the poem itself had passed, and indeed after I had fulfilled the vow and gone to Jutland, 'the holy blissful martyr for to seke.'²

Heaney immediately adds that a Celtic scholar, **Anne Ross, identifies a symbol**

'which, in its way, sums up the whole of Celtic pagan religion and is as representative of it as is, for example, the sign of the cross in Christian contexts. This is the symbol of the severed human head; in all its various modes of iconographic representation and verbal presentation, one may find the hard core of Celtic religion. [...]'³

My sense of occasion and almost awe as I vowed to go to pray to the Tollund Man and assist at his enshrined head had a longer ancestry than I had at the time realized.⁴

Heaney's portrait of the Tollund Man serves "to make germinate" (WO 48) the icon of the head in another of his poems:

Strange Fruit

Here is the girl's head like an exhumed gourd.
Oval-faced, prune-skinned, prune stones for teeth.
They unswaddled the wet fern of her hair

¹ Seamus Heaney, *Wintering Out*, London: Faber, 1972, 47-48. Hereafter: WO page number.

² Cf.: "To seek the holy blissful martyr ..." Geoffrey Chaucer, *The Canterbury Tales*, Translated into modern English by Nevill Coghill, Penguin Books, 1951, rpt. 1982, 19.

³ Heaney's note: "*Pagan Celtic Britain: Studies in Iconography and Tradition*, Routledge, 1967."

⁴ Seamus Heaney, *Preoccupations: Selected Prose 1968-1978*, London: Faber, 1980, 57-59.

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And made an exhibition of its coil,
Let the air at her leathery beauty.
Pash of tallow, perishable treasure:
Her broken nose is dark as a turf clod,
Her eyeholes blank as pools in the old workings.
Diodorus Siculus confessed
His gradual ease among the likes of this:
Murdered, forgotten, nameless, terrible
Beheaded girl, outstaring axe
And beatification, outstaring
What had begun to feel like reverence.⁵

2: Textures

allusion: (≈ collage, montage)

Eliot, “The Love Song of J. Alfred Prufrock”, *The Waste Land*, “Journey of the Magi”
Auden, “The Wanderer”, “The Shield of Achilles” (textual, formal allusion [ottava rima; rhyme royal])
Larkin, “Church Going”, “The Explosion” (formal, metaphysical, Biblical)

Intertextuality & intratextuality:
Stoppard: R&G Are Dead

a + i:
Owen, “Mental Cases” (cf.: Revelation 7:13-17)
Joyce, *Ulysses*
Fowles, *The French Lieutenant’s Woman*

3. Dante

in Eliot, “The Love Song of J. Alfred Prufrock”, *The Waste Land*, *Four Quartets* (“Little Gidding” II)
in Beckett, “Dante and the Lobster”
in Larkin, “The Explosion”
in Heaney, “Station Island” VI, XII

4: Set forms and/or free verse

Eliot, “Reflections on ‘Verse Libre’” (1917) In: Eliot, *To Criticize the Critic*, London: Faber, (1965) 1978, 183-189.
Eliot, “Milton II,” (1947) In: Eliot, *On Poetry and Poets*, London: Faber, (1957) 1979, 146-161.

Eliot, *The Waste Land* III: “The Fire Sermon” (sonnet forms in informal contexts: ll. 235-248, 292-305)
Yeats, “In the Seven Woods”, “The Second Coming”
Heaney, “Strange Fruit” (informal sonnet form)

5: Sonnet variants

Owen, “Anthem for Doomed Youth”

⁵ Seamus Heaney, *North*, London: Faber, 1975, 39.

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Owen, "*Dulce et Decorum Est*"

Owen, "Futility"

Yeats, "Leda and the Swan", "In the Seven Woods", "The Second Coming"

Eliot, "The Love Song of J. Alfred Prufrock" (the last six lines and what comes before them)

Eliot, *The Waste Land* III: "The Fire Sermon" (sonnet forms in informal contexts: ll. 235-248, 292-305)

Eliot, *Four Quartets*: "Little Gidding" IV

Hill, "Requiem for the Plantagenet Kings"

Heaney, "Requiem for the Croppies"

Heaney, "The Forge"

Heaney, "Strange Fruit"

Heaney, "The Seed Cutters"

Heaney, "Act of Union"

Heaney, "Glanmore Sonnets"

Heaney, "Glanmore Revisited"

Heaney, "Station Island" VI, IX

Heaney, "Clearances"

Heaney, "Sonnets from Hellas"

Heaney, "District and Circle"

Heaney. "The Tollund Man in Springtime"

6: Poetic images and visual representations

Owen, "Anthem for Doomed Youth", "*Dulce et Decorum Est*", "Futility", "Disabled", "Strange Meeting"

imagism

Yeats, symbols and symbology – "The Magi", "The Tower"

Eliot on Yeats (1940): "the poet [...], out of intense and personal experience, is able to express a general truth; retaining all the peculiarity of his experience, to make of it a general symbol." ("Yeats" [255] = TSE, *On Poetry and Poets*, London: Faber, 1957, 252-262.)

Eliot: objective correlative

Eliot, "Hamlet and His Problems" (in: T. S. Eliot, *The Sacred Wood. Essays on Poetry and Criticism*. London: Routledge. 1920., rpt. 1989. 95-103.)

Eliot misses in Hamlet – the play and the character – "a skilful accumulation of imagined sensory impressions" (Eliot 100) that would originate from the "complete adequacy of the external to the emotion" (Eliot 101), which calls for "objective equivalence." (Eliot 101) In Eliot's view "[t]he only way of expressing emotion in the form of art is by finding an 'objective correlative;' in other words, a set of objects, a situation, a chain of events which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked." (Eliot 100)

Eliot: association/dissociation of sensibility

Eliot, "The Metaphysical Poets" (in: T. S. Eliot, *Selected Essays*, London: Faber, ³1951, 281-291.)

Donne, and often Cowley, employ a device which is sometimes considered characteristically 'metaphysical'; the elaboration (contrasted with the condensation) of a figure of speech to the furthest stage to which ingenuity can carry it. [...]elsewhere we find, instead of the mere explication of the content of a comparison, a development by rapid association of thought which requires considerable agility on the part of the reader [...]we find at least two connections which are not implicit in the first figure, but are forced upon it by the poet (282) [...]the most powerful effect is produced by the sudden contrast of associations [...]telescoping of images and multiplied associations (283) [...]after the dissociation, they put the material together again in a new unity [...]there is a direct sensuous apprehension of thought, or a recreation of thought into feeling (286) [...]A thought to Donne was an experience; it modified his sensibility. When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; [...] in the mind of the poet these experiences are always forming new wholes. (287) [...]In the seventeenth century a dissociation of sensibility set in,

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from which we have never recovered; and this dissociation, as is natural, was aggravated by the influence of the two most powerful poets of the century, Milton and Dryden. (288) [...] We can only say that it appears likely that poets in our civilization, as it exists at present, must be *difficult*. Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning. (289) [...] Those who object to the 'artificiality' of Milton or Dryden sometimes tell us to 'look into our hearts and write'. But that is not looking deep enough; Racine or Donne looked into a good deal more than the heart. One must look into the cerebral cortex, the nervous system, and the digestive tracts. (290)

Eliot, in any of his poems

Eliot, "Journey of the Magi" (conceits)

Auden, "Musée des Beaux Arts", "The Shield of Achilles" (ekphrasis)

Larkin, detailed narrative description in service of sceptic and metaphysical connotations

Tomlinson, "Winter Encounters" (metaphysical slides)

Tomlinson, "Swimming Chenango Lake" (moving cinematic film)

Tomlinson, "On a Pig's Head" (still-life: still life)

Hughes: focusing on animals, being fixed by animals, looking like animals, being seized by animals

Heaney: Death of a Naturalist (imagery resembling pastoral poetry + "mud grenade" [etymology!])

Joyce, *Portrait* (retreat-sermon)

Golding, *Lord of the Flies*

Shaffer, *Equus*

7: Narrative techniques

Conrad, *Heart of Darkness*

onion structure;

multiple point of view [reader–Conrad–anonymous narrator–Marlow–partial/fragmentary sources of information]

Joyce, *Portrait*

motto [connections develop meaning];

changing registers of narrations [tale–account–sermon–aesthetic treatise–educational debate/discussion–private diary];

rewriting [in altered stylistic register, the diary entries recreate former parts of the novel; e.g., April 13];

inverted-and-open epic order of composition [last diary entry: "invocation" → re-reading]

Beckett, "Dante and the Lobster"

coincidentia oppositorum

the combination of:

Beckettian absurd: Inferno–Purgatory–Paradise

Dantean inversion: Paradise–Purgatory–Inferno

delicately intricate composition

Golding, *Lord of the Flies*

fable

inclusion, frame

island, isolated experiment

Burgess, *Clockwork*

1st person dead-end [first page opening/later frequently repeated question: What's it going to be then, eh? – last part, last chapter, last two paragraphs/concluding answer: That's what's going to be then...; cf.: Jesus's farewell speech, Jn 13:33b, 36b; Jn 15:20a; Lk 22:19b; Lk 24:46a, 48; 1Kor 11:24c, 25c. + Aborted doxology: /Glory be.../ **as it was** /in the beginning, is now, and ever shall be, world without end./ **Amen**.]

Fowles, *FLW*

dual time-scheme

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- imitation and critique of nineteenth-c. novel
- death of the author (Chapter 13, Roland Barthes) birth of the scriptor as a character
- Ishiguro: the most reliable narrative aspect is the almost unreliable narrator in general
- heavily cognitive: the role and function of memory
- chronological diary scheme + repetitive/recycling
- Ishiguro, "A Family Supper"
 - gradual shift from the precision of instruction manual's style towards the obscurity of mysteries, from knowledge towards unknowing
- Ishiguro, *A Pale View of Hills*
 - parallelism/projection/self-interpretation
- Ishiguro, *An Artist of the Floating World*
 - Techniques of filmmaking
- Ishiguro, *The Remains of the Day*
 - first unit: the idea of a holiday; holiday: a unit of six days [creative de-creation story]
 - first unit: actually at work; a six-day holiday: the work of the mind = past work recalled
- Ishiguro, *The Unconsoled*
 - dream-like surrealism in the form of a temporal and spatial maze/labyrinth as if sequences were simultaneous; Cubism; M. C. Escher, *Belvedere*

8: History and literature

history shapes literature (and vice versa)

Owen's poems

Yeats, "Easter 1916", "Leda and the Swan"

Eliot, *The Waste Land*; *Four Quartets*

Auden, "The Shield of Achilles"

Hill, "Requiem for the Plantagenet Kings", "September Song", "Mercian Hymns"

Shaw, *Saint Joan*

Golding, *Lord of the Flies*

Fowles, *The French Lieutenant's Woman*

Friel, *The Freedom of the City* (1973), *Translations* (1980), *Making History* (1988)

Heaney's poems

Ishiguro, *A Pale View of Hills*, *An Artist of the Floating World*, *The Remains of the Day*, *When We Were Orphans*

9: The Irish Renaissance and its revival

Irish Renaissance

[in the Republic]

1. collecting, publishing folklore
2. producing original and authentic poems: Yeats
3. Irish Literary Theatre (1899)
Abbey Theatre (1904), Dublin
Yeats, Synge, O'Casey

Its Revival

[in Northern Ireland]

1. Heaney: Sweeney Astray
2. Heaney, Paul Muldoon
3. Field Day Theatre Company
(1980) Derry
Stephen Rea, Tom Paulin
Brian Friel
Seamus Deame, Seamus Heaney

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- | | |
|--|---|
| 4. aim: to restore Irish national identity and to achieve the Irish Free State (1922) | 4. aim: to contribute to the solution of contemporary crisis: The Troubles (late 1960's–1998: Belfast Agreement) |
| 5. Yeats, poet and playwright
plays by Yeats
Cathleen Ní Houlihan (1902)
Where There is Nothing (1903)
Deirdre (1907)
Four Players for Dancers (1921) | 5. Heaney, poet and “playwright”
plays by Heaney:
The Cure at Troy (1990)
[from Sophocles: Philoctetes]
The Burial at Thebas (2004)
[from Sophocles: Antigone] |

10: The forms of parody

For Bakhtin, parody was the popular method to unmask official power, and parody is a double-edged sword: “Thus it is that in parody two languages are crossed with each other, as well as two styles, two linguistic points of view, and in the final analysis two speaking subjects” (*The Dialogic Imagination* 76). Bakhtin differentiates “high” from “low”: the “high” discourse, etc. is parodied by the “low” – resulting in a double-discourse.

Bakhtin, Mikhail. *The Dialogic Imagination*. Ed. Michael Holquist. Trans. Caryl Emerson and Michale Holquist. Austin: U of Texas P, 1981.

---. *Rabelais and His World*. Trans. Hélène Iswolsky. Bloomington: Indiana UP, 1984.

"In contrast to stylization, parody introduces [...] a semantic intention that is directly opposed to the original one" (Bakhtin, *Problems of Dostoevsky's Poetics*. Minneapolis: Univ. of Minnesota Press 1984:193).

imitation characterised by ironic inversion
repetition with critical distance
ridiculing laughter may be included
a productive-creative approach to tradition
an integrated structural modelling process of revising, replaying, inverting and “trans-contextualising”
previous works of art
another underlying principle of all parodic discourse: the paradox of it authorised transgression of norms
its imitation always entails differentiation
inversion – subversion – perversion – conversion
(Linda Hutcheon, “Modern Parody and Bakhtin” = Gary Saul Morson and Caryl Emerson, eds., *Rethinking Bakhtin: extensions and challenges*, Evanston, Illinois: Northwestern UP, 1989, 87-103.)

Synge: Playboy – Bible, Second Sheperd’s Play, national identity, the idea of ‘hero’
Eliot: The Love Song of J. Alfred Prufrock – Dante and/or Virgil
Joyce: Ulysses – Homer: Odyssey; each chapter seems to be a stylistic parody
Beckett: Dante and the Lobster – Dante, Joyce, Bible, religion, philosophy
Stoppard: R&G – Shakespeare: Hamlet; theatre
Fowles: The French L’s Woman – nineteenth-c. novel, the role of ‘writer’
Heaney: Requiem for the Croppies – Hill: Requiem for the Plantagenet Kings

11: The traces of parable

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parable:

narrative of imagined events used to typify moral, spiritual or psychological relations

Latin: parabola = comparison

Greek: para- = beside, beyond

bolé = a throw (from: balló = placing side by side; comparison)

also allegory:

Greek: allos = other

-agoria = speaking

Conrad: Heart of Darkness

Marlow # Kurtz: idol, Buddha; phases of corruption due to interference

the anonymous narrator refers to "Marlow's inconclusive experiences"

inconclusive = not decisive or convincing → open for allegoric interpretations to be thrown side by side

Golding: Lord of the Flies

novel – allegory – fable

Golding, "Fable" (essay, 1960)

Fowles: The French Lieutenant's Woman

end of Ch. 27: read French = another language

found a book = another text

marked a passage = another focus

medical evidence = another genre

brought by the defence = another person instead of # *in lieu* of someone else

a purge = another substance used to make one empty one's bowels

Ch. 28: The trial of *Lieutenant* Émile de La Roncière = a psychiatric case

lieutenant: acting for a superior, "another person"

French Lieutenant = ????

1) Varguennes?

2) Émile de La Roncière?

3) Charles Smith?

4) a reader in general?

Ch 28: testing Charles's reading ability

whether he can differentiate

instead of (in lieu of) identifying himself with some haunting imagination

whether he can identify (interpret) himself as a free, separate individual/character and the reader?

Charles and the reader are put to the test

they are on trial

whether they can compare and contrast themselves

can they make their own choice for [their own] good [end(s)]?

as "a purge" the written French case – another composition of "French letters" – could prevent Charles's/the reader's deceptive conception

(*French-letter* = a mechanical contraceptive, preventive of uterine conception)

Ishiguro: A Pale View of Hills

Etsuko – Keiko # Sachiko – Meriko

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(See also: Mártonffy Marcell, *Az újszövetségi példázatok irodalma: poétika és teológia*, Budapest: Akadémiai Kiadó, 2001)

12: Utopias and dystopias

Wells, *The Time Machine*
Huxley, *Brave New World*
Orwell, *Animal Farm*
Orwell, *1984*
Golding, *Lord of the Flies*
Burgess, *A Clockwork Orange*
Ishiguro, *Never Let Me Go*

13: Music and auditory imagination

auditory imagination:

"the feeling for syllable and rhythm, penetrating far below the conscious levels of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end. It works through meanings certainly, or not without meanings in the ordinary sense, and fuses the old and obliterated and the trite, the current, and the new and surprising, the most ancient and the most civilized mentality. (Eliot, Matthew Arnold [1933] /118-119/ = TSE *The Use of Poetry and the Use of Criticism*, London: Faber, 1933, 103-119.)

Eliot, "The Music of Poetry" (1942) = TSE, *On Poetry and Poets*, London: Faber, 1957, 26-38.

Heaney, "The Makings of a Music" = S. H., *Preoccupations*, London, Faber, 1980, 61-78.

Eliot: any of his poems (or: "Preludes", "Fire Sermon", "Choruses from 'The Rock'", *Four Quartets*)

Heaney: any suitable poems (or: "The Forge" [atonal energy], "Requiem for the Croppies" [polymodal dynamism], "Strange Fruit" [atonal polymodality])

Yeats

Owen

Eliot, *Murder in the Cathedral*

Burgess, *A Clockwork Orange* (musical composition, Beethoven, etc.)

Ishiguro, *Nocturnes* (Five Stories of Music and Nightfall) – leitmotif

14: Psychological plays

Shaffer, *Equus*, *Amadeus*

aspects of psychology in other plays:

Shaw, *Saint Joan* (vocation, trial, pressure, conscience)

Eliot, *Murder* (Becket's temptations)

Syngé, *Playboy* (social/community deception)

Beckett: lack of sanity in general, mental and communicative incapacity

Pinter: comedy of menace

Stoppard: *R&G* (lack of identity)

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15: The drama of ideas and poetic drama

Shaw, *Pygmalion*, *Saint Joan* ... (vs. Shakespeare)
Eliot, *Murder in the Cathedral*, *Family Reunion*, *The Cocktail Party* ... (and Greek plays)
Eliot, "The Possibility of a Poetic Drama"
Eliot, "'Rhetoric' and Poetic Drama" (1919)
Eliot, "A Dialogue on Dramatic Poetry" (1928)
Eliot, "The Social Function of Poetry" (1945)
Eliot, "Poetry and Drama" (1951)
Eliot, "The Three Voices of Poetry" (1953)

16: The theatre of the absurd

[Synge]
Beckett
Pinter
Stoppard
[Friel]

predecessors: Ibsen, Chekhov, partly perhaps Synge
existentialism
language/communication/social theories
relative relevance

Martin Esslin (= Pereszlényi Gyula), *The Theatre of the Absurd* (1961)

17: English literary essays

Eliot, "Tradition and the Individual Talent" (1917)
Eliot, "Hamlet" (1919)
Eliot, "The Metaphysical Poets" (1921)
Eliot, "Lancelot Andrews" (1926)
Eliot, "Baudelaire" (1930)
Eliot, "The Music of Poetry" (1942)
Heaney, "The Makings of a Music" = S. H., *Preoccupations*, London, Faber, 1980, 61-78.
Heaney, "Feeling into Words" = *Preoccupations*, 41-60.
Heaney, *The Government of the Tongue: The 1986 T. S. Eliot Memorial Lectures and Other Critical Writings*, London: Faber, 1988.
Heaney, "Envy and Identifications: Dante and the Modern Poet" = S. H., *Finders Keepers*, London, Faber, 2002, 168-179.
Heaney, "Learning from Eliot" = *Finders Keepers*, 26-38.
Hughes, "The Poetic Self: A Centenary Tribute to T. S. Eliot" = T. H., *Winter Pollen: Occasional Prose*, London: Faber, (1994) 1995, 268-292.

18: The traces of English literary history

Owen: Anthem for Doomed Youth – Sir Philip Sydney
Yeats – Blake
Synge: Playboy – Second Shepherds' Play

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Eliot – Metaphysical poets in general; The Cloud of Unknowing, Julian of Norwich in Four Quartets; Conrad in The Hollow Men; Lancelot Andrewes in Journey of the Magi; Elizabethan dramatists, Robert Browning (dramatic monologue), Joyce, etc.

Huxley – Thomas More

Auden – Yeats

Beckett – Joyce

Larkin – Hardy, the metaphysical poets latently

Golding – Ballantine, island-works

Burgess – Joyce

Stoppard – Shakespeare

Heaney – Wordsworth, English pastoral poetry, the English sonnet, Owen (half-rhyme, para-rhyme),

Yeats, Eliot, Beowulf

Fowles – nineteenth-c. English novel

Ishiguro – Huxley

19: Acts of Reading

Conrad, *Heart of Darkness*

Joyce, *Portrait*

Beckett, “Dante and the Lobster”

Larkin, “Church Going”

Fowles, *FLW*

Friel, *Translations*

Ishiguro, *Remains*

20: Violence

Conrad, *Heart of Darkness*

Kurtz’s violence through the gifts of writing and speaking (Exterminate all the brutes. Made me see things. Enlarged my mind.)

Marlow’s violence by his narration (The anonymous narrator says: we knew we were fated ... to hear about one of Marlow’s inconclusive experiences.)

Shaw, *Saint Joan* (the violence of conscience)

Golding, *Lord of the Flies* (childhood/adolescent/adult violence)

Burgess, *A Clockwork Orange* (adolescent/adult, personal/institutional, individual/social violence)

Hughes, “The Thought-Fox” (the violence of inspiration)

Hughes, “Epiphany” (the violence of epiphany and confession)

Heaney, “Punishment”, “Station Island”

Shaffer, *Equus*, *Amadeus* (psychological violence)

Friel, *Translations* (the violence of conscience)

21: Bildungsroman

patterns of development (individual, identity, language, style, genre, conscience, consciousness, society, the work itself [“Romansroman”]) or those of “undevelopment” (“Unbildungsroman”)

Joyce, *Portrait*

Woolf, *Orlando*

Golding, *Lord of the Flies*

Burgess, *A Clockwork Orange*

Ishiguro, *When We Were Orphans*

Ishiguro, *Never Let Me Go*

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English Literature in and after Modernism

Instructor: Benedek Péter Tóta

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22. Cultural Memory

Jan Assmann

According to Jan Assmann (*Das kulturelle Gedächtnis*, München: Verlag C. H. Beck, 1992), commemorating the dead is the archetype of cultural memory. Commemorating the dead is “communicative” in so far as it appears as a general human form of behaviour, and it is “cultural” in so far as it creates its special institutional forms (*A kulturális emlékezet*, Budapest: Atlantisz, 1999, 61).

The primary institutional forms of cultural memory are rites. These celebrations secure conservation through poetic forms, retrieval through ritual representations, and communication through collective attendance and share. The regular occurrence of these celebrations, the repetitive nature of these rituals simultaneously grants the transmission of the knowledge of identity and the spatial-temporal relationship of the target group (Assmann 57). In this sense, cultural memory serves as the means of remembering that is beyond commonness (Assmann 59).

Heaney, “On His Work in the English Tongue”

Hughes, *Birthday Letters*, “A Picture of Otto”

Owen, “Strange Meeting”

Yeats, ed., *The Oxford Book of Modern Verse (1892-1935)*

Beowulf

Heaney – Hughes, eds., *School Bag*

Heaney, “Station Island” XII

Dante – Eliot [Virgil – Dante]

Eliot – Heaney, Joyce – Heaney

“Tradition and the Individual Talent”

“... not only the best, but the most individual parts of [a poet’s] work may be those in which the dead poets, his ancestors, assert their immortality most vigorously. [...] No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead.” (T. S. Eliot, *Selected Essays*, London: Faber, rpt., 1961, 14-15.)