

Neptune Code: **BBLAN 01200**

Title: **English Literature from the Start of Modernism to the Present**

Type of Course: **Lecture**

Requirements:

- regular attendance
- oral examination

Reading List:

I. Primary Sources:

Poetry

YEATS, William Butler

To the Rose upon the Rood of Time, To Ireland in the Coming Times, In the Seven Woods, Adam's Curse, The Magi, A Coat, The Wild Swans at Coole, An Irish Airman Foresees His Death, Easter 1916, The Second Coming, Leda and the Swan, Sailing to Byzantium, The Tower, Among School Children, A Dialogue of Self and Soul, Byzantium, Vacillation, The Gyres, Lapis Lazuli, An Acre of Grass, The Circus Animals Desertion, Under Ben Bulbin, Meditations in Time of Civil War, On Being Asked for a War Poem, The Stolen Child, Who Goes with Fergus?, An Indian Upon God, Cuchulain's Fight with the Sea, The Song of Wandering Aengus, Red Hanrahan's Song About Ireland

ELIOT, Thomas Stearns

The Love Song of J. Alfred Prufrock, Preludes, La Figlia Che Piange, Gerontion, Whispers of Immortality, Mr. Eliot's Sunday Morning Service, *The Waste Land*, The Hollow Men, *Ash-Wednesday*, Journey of the Magi, A Song for Simeon, Marina, Landscapes, Choruses from 'The Rock', *Four Quartets*, *Old Possum's Book of Practical Cats*

OWEN, Wilfred

Anthem for Doomed Youth, *Dulce et Decorum Est*, Strange Meeting, Futility, Greater Love, Mental Cases, Disabled, Exposure

AUDEN, W. H.

Five Songs, The Wanderer, Adolescence, Our Hunting Fathers, As I Walked Out One Evening, Musée des Beaux Arts, In Memory of W. B. Yeats, In Memory of Sigmund Freud, Leap before You Look, Mundus et Infans, The Sea and the Mirror, In Praise of Limestone, The Shield of Achilles, A Lullaby

MACNEICE, Louis

Wolves, Nature Morte, An Eclogue for Christmas, Brother Fire, Variation on Heraclitus, Bad Dream, This Is the Life, Sunday Morning, The Sunlight in the Garden, Prayer Before Birth, Snow, Birmingham, Belfast, Valediction

SPENDER, Stephen

The Funeral, What I Expected, The Express, The Landscape near an Aerodrom, Polar Exploration, One More New Botched Beginning

THOMAS, Dylan

And Death Shall Have No Dominion, The Hand That Signed the Paper, The Force That through the Green Fuse Drives the Flower, When All My Five and Country Senses See, Twenty -Four Years, Fern Hill, Do Not Go Gentle into That Good Night, In My Craft or Sullen Art, Poem on His Birthday

LARKIN, Philip

Church Going, Toads, MCMXIV, Faith Healing, The Whitsun Weddings, The Trees, Going, Going, This Be the Verse, The Explosion, Mr Bleaney, High Windows, Homage to a Government, Aubade

TOMLINSON, Charles

Winter Encounters, How Still the Hawk, The Churchyard Wall, Two Views of Two Ghost Towns, Swimming Chenango Lake, Snow Signs, On a Pig's Head

HUGHES, Ted

Griefs for Dead Soldiers, Six Young Men, The Casualty, The Thought-Fox, View of a Pig, Snowdrop, An Otter, Second Glance at a Jaguar, Stations, Theology, Wodwo, Crow's First Lesson, Orf, February 17, The Day He Died, *From* Orts, Walt, Dust As We Are, The Angel, Anniversary, Epiphany, The Rabbit Catcher, Totem, Red, Examination at the Womb-Door, A Picture of Otto

HILL, Geoffrey

Requiem for the Plantagenet Kings, September Song, *From* Mercian Hymns

HEANEY, Seamus

Death of a Naturalist, Turkeys Observed, The Forge, Requiem for the Croppies, Elegy for a Still-born Child, Bogland, Sunlight, Bog Queen, Funeral Rites, Act of Union, Punishment, Mossbawn: Two Poems in Dedication, Strange Fruit, Casualty, Glanmore Sonnets, The Otter, The Harvest Bow, from *Station Island*, The Haw Lantern, Clearances, A Postcard from Iceland, The Riddle, The First Words, The Errand, The Tollund Man in Springtime, Sonnets from Hellas, Anahorish, The Mud Vision, The Tollund Man, Ten Glosses: 5 – The Party, Stern, On His Work in the English Tongue

Prose

H. G. Wells, *The Time Machine*

Thomas Hardy, *Jude, The Obscure*

Joseph Conrad, *Heart of Darkness* **or** *Lord Jim*

D. H. Lawrence, *Sons and Lovers* **or** *Women in Love* **or** *Lady Chatterley's Lover* **or** *The Rainbow*

James Joyce, *Dubliners*, *A Portrait of the Artist as a Young Man* **or** *Ulysses*

Samuel Beckett, "Dante and the Lobster"

Virginia Woolf, *Mrs Dalloway* **or** *Orlando* **or** *To the Lighthouse*

E. M. Forster, *A Passage to India* **or** *Howard's End* **or** *A Room with a View*
 Aldous Huxley, *Point Counter Point* **or** *Brave New World*
 Somerset Maugham, *Theatre* **or** *Cakes and Ale*, short stories
 Evelyn Waugh, *Decline and Fall*
 Dylan Thomas, short stories
 A. Sillitoe, *The Loneliness of the Long-Distance Runner*
 W. Golding, *Lord of the Flies*
 K. Amis, *Lucky Jim*
 A. Burgess, *A Clockwork Orange*
 J. Fowles, *The French Lieutenant's Woman* **or** *The Collector* **or** *The Magus*
 S. Rushdie, *Midnight's Children* **or** *Satanic Verses*
 K. Ishiguro, *A Pale View of the Hills* **or** *The Remains of the Day*; "A Family Supper"
 G. Orwell, *1984* **or** *Animal Farm*
 Rhys, *Wide Sargasso Sea*
 Swift, *Waterland* **or** *Last Orders*
 Carter, *The Bloody Chamber*
 Lessing, *The Grass is Singing*,
 Murdoch, *Under the Net*
 Koestler, *Darkness at Noon*
 A.S. Byatt, *Possession, A Romance*
 Graham Greene, *The Heart of the Matter*
 Flann O'Brien, *The Third Policeman*
 John Banville, *The Book of Evidence* **or** *Shroud*
 John McGahern, *Amongst Women*

Essays

Virginia Woolf: *A Room of One's Own*, *Modern Fiction*
 T. S. Eliot: *Tradition and the Individual Talent*, *The Metaphysical Poets*
 Oscar Wilde: *The Artist as Critic*, *Art and the Handicraftsman*, *The Decay of Lying*
 W.B. Yeats, *Magic and The Celtic Element in Literature*
 Seamus Heaney: *Feelings into Words*, *The Makings of Music*

Plays

O. Wilde, *The Importance of Being Earnest*, *Salome*
 G. B. Shaw, *Pygmalion*, *Man and Superman*, *Saint Joan*, *Heartbreak House*
 W. B. Yeats, *The Countess Cathleen*, *Deirdre*, *Resurrection*, *At the Hawk's Well*,
Purgatory
 J. M. Synge, *Riders to the Sea*, *The Well of the Saints*, *The Playboy of the Western World*
 Sean O'Casey, *Juno and the Paycock*, *The Plough and the Stars*, *The Silver Tassie*
 T. S. Eliot, *Murder in the Cathedral*, *The Family Reunion*
 S. Beckett, *Waiting for Godot* and *Endgame* (two plays)
 H. Pinter, *The Caretaker* and either *The Birthday Party* **or** *The Dumb Waiter* (two plays)
 I. Osborn, *Look Back in Anger*
 A. Wesker, *Chicken Soup with Barley* **or** *The Kitchen*

T. Stoppard, *Rosencrantz and Guildenstern Are Dead*
P. Shaffer, *Equus* or *Amadeus*
B. Friel, *Translations*
W. Russell, *Educating Rita*
Brendan Behan, *The Quare Fellow*

II. Secondary Sources:

General:

Brooker, Peter, Andrzej Gasiorek, Deborah Longworth, Andrew Thacker, eds., *The Oxford Handbook of Modernisms*
Oxford UP, 2010
PPKE [293.999](#)

Chronological:

Baldick, Chris, *The Oxford English Literary History Volume 10: 1910-1940: The Modern Movement*
Oxford: OUP, 2006
PPKE [293.997](#)

Randall Stevenson, *The Oxford English Literary History Volume 12: 1960-2000: The Last of England?*
Oxford: OUP, 2004
PPKE [293.996](#)

King, Bruce, *The Oxford English Literary History Volume 13: 1948-2000: The Internalization of English Literature*
Oxford: OUP, 2004
PPKE [293.998](#)

By genres:

Luckhurst, Mary, *A Companion to Modern British and Irish Drama*
Wiley-Blackwell, 2006
PPKE [293.774](#)

O'Neill, Michael, Madeleine Callaghan, eds., *Twentieth-Century British and Irish Poetry: Hardy to Mahon*
Blackwell, 2011
PPKE [293.776](#)

Schwarz, Daniel R. *Reading the Modern British and Irish Novel 1890-1930*
Blackwell, 2004
PPKE [293.775](#)

Brian W Shaffer, ed., *The British and Irish Novel 1945-2000*
Blackwell, 2007
PPKE [285.463](#)

Miscellaneous:

- ABBOT, H. Porter. *Beckett Writing Beckett*. Ithaca (N.Y.): Cornell UP, 1996.
- ALBRIGHT, D. *Quantum Poetics: Yeats, Pound, Eliot and the Science of Modernism*. Cambridge, 1997.
- ANDREWS, Elmer. *The Poetry of Seamus Heaney*. Basingstoke: Macmillan, 1988.
- ATTRIDGE, D., ed. *The Cambridge Companion to James Joyce*. Cambridge, 1990.
- BAKER, Phil. *Beckett and the Mythology of Psychoanalysis*. Houndsmill: Macmillan, 1997.
- BELL, M. *Literature, Modernism and Myth: Belief and Responsibility in the Twentieth Century*. Cambridge, 1997.
- BÉNYEI, Tamás. *Apokrif iratok. Mágikus realista regényekről*. Debrecen: Kossuth Egyetemi Kiadó, 1997.
- BÉNYEI, T., *Az ártatlan ország: Az angol regény 1945 után*, Debrecen: Kossuth Egyetemi Kiadó, 2003.
- BOYD, Stephen J. *The Novels of William Golding*. New York: Harvester Wheatsheaf, 1990.
- BRADBURY, M. *The Modern British Novel 1878-2001*. Penguin, 2001
- BRADBURY, M. and J. McFarlane, eds. *Modernism, 1890-1930*. Penguin Books, 1976.
- BRADBURY, M. *The Modern British Novel 1878-2001*. Penguin, 2001
- BROOKER, J. S. and Joseph Bentley. *Reading The Waste Land: Modernism and the Limits of Interpretation*. Amherst, 1990.
- BROWNE, Terence, *Ireland: A Social and Cultural History*. Dublin: Gill and Macmillan, 1985.
- BURKMAN, Katherine H. ed. *Myth and Ritual in the Plays of Samuel Beckett*. Rutherford: Fairleigh Dickinson UP, 1987.
- BURRIS, Sidney. *The Poetry of Resistance: Seamus Heaney and the Pastoral Tradition*. Athens (Oh.): Ohio UP, 1990.
- CARTER, R., ed. *Thirties Poets: The Auden Group*. London, 1984.
- CHILDS, Peter. *Contemporary Novelists. British Fiction since 1970*. Basingstoke: Macmillan, 2005.
- CHOTHIA, J. *English Drama of the Early Modern Period 1890-1940*. Longman, 1996.
- CHIANCI, Giovanni and Jason HARDING (eds.). *T. S. Eliot and the Concept of Tradition*. CUP, 2007.
- CLEARY, Joe, *Outrageous Fortune: Capital and Culture in Ireland*. Field Day Monographs, 2004.
- COALE, Samuel. *Anthony Burgess*. New York: Ungar, 1981.
- CONNOR, Steven. *The English Novel in History 1950-1995*. London & New York: Routledge, 1996.
- CORCORAN, Neil. *The Poetry of Seamus Heaney*. London: Faber, 1998.
- CURTIS, Tony. *The Art of Seamus Heaney*. Bridgend: Poetry Wales P, 1985.
- DANTANUS, Ulf. *Brian Friel*. Göteborg: Göteborg Universitet, 1985.
- DELANEY, Paul. *Tom Stoppard*. Basingstoke: Macmillan. 1990.
- DEANE, S. *Celtic Revivals. Essays in Modern Irish Literature*. Faber, 1985.
- DOWLING, D. *Bloomsbury Aesthetics and the Novels of Forster and Woolf*. London, 1985.
- ELLIS, S. C. *The Plays of W. B. Yeats: Yeats and the Dancer*. Houndsmill, 1995.
- ELLMANN, R. *The Identity of Yeats*. London, 1983.
- ERIKSSON, Bo H. T. *The Structuring Forces of Detection: the Cases of C. P. Snow and John Fowles*. Uppsala: Uppsala Universitet, 1995.
- FAAS, Ekbert. *Ted Hughes, the Unaccommodated Univers*. Santa Barbara: Black Sparrow P, 1980.
- FAULKNER, P. *Modernism*. New York, 1977.

- FERRITER, *The Transformation of Ireland, 1900-2000*. London: Profile Books, 2005.
- FRIEDMAN, Lawrence S. *William Golding*. New York: Continuum, 1993.
- GARRATT, Robert F. *Critical Essays on Seamus Heaney*. London: Prentice Hall, 1995.
- GIFFRID, Terry. *Ted Hughes*. London: Faber, 1981.
- GILLESPIE, M. P. *Oscar Wilde and the Poetics of Ambiguity*. Gainesville, 1996.
- GONTARSKI, S. E. *The Intent of Undoing in Samuel Beckett's Dramatic Texts*. Bloomington: Indiana UP, 1985.
- GRENE, Nicholas. *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*. Cambridge: Cambridge UP, 2000.
- GRIFFITH, J. W. *Joseph Conrad and the Anthropological Dilemma – "bewildered traveller."* Oxford, 1995.
- HADLEY, Edward. *The Elegies of Ted Hughes*. Palgrave, 2010.
- HARPER, H. *Between Language and Silence*. Baton Rouge, 1982.
- HART, Henry. *Seamus Heaney, Poet of Contrary Progressions*. Syracuse: SUP, 1992.
- HEAD, Dominic (ed.). *The Cambridge Introduction to Modern British Fiction, 1950-2000*, CUP, 2002.
- HEANEY, Seamus. *The Government of the Tongue*. London: Faber, 1988.
- HEANEY, Seamus. *Preoccupations*. London: Faber, 1980.
- HENDRICKSEN, B. *Nomadic Voices: Conrad and the Subject of Narrative*. Urbana, 1992.
- HILL, Geoffrey. *The Enemy's Country: Words, Contexture, and Other Circumstances of Language*. Oxford: Clarendon P, 1991.
- IMHOF, Rüdiger. *The Modern Irish Novel. Irish Novelists after 1945*, Dublin: Wolfhound, 2002
- KENNER, Hugh. *Samuel Beckett*. Berkeley: U of California P, 1973.
- KERR, D. *Wilfred Owen's Voices: Language and Community*. Oxford, 1993.
- KIBERD, Declan, *Inventing Ireland: the Literature of the Modern Nation*. London: Vintage, 1995.
- KIRKHAM, Michael. *Passionate Intellect: The Poetry of Charles Tomlinson*. Liverpool: LUP, 1999.
- KING, M. C. *The Drama of J. M. Synge*. London, 1985.
- KORG, J. *Ritual and Experiment in Modern Poetry*. London, 1995.
- LAND, S. K. *Conrad and the Paradox of Plot*. London, 1984.
- LEVENSON, M., ed. *The Cambridge Companion to Modernism*. Cambridge, 1999.
- LEWIS, B., *Kazuo Ishiguro*, Manchester: MUP, 2000.
- LOBB, E., ed. *Words in Time: New Essays on Eliot's Four Quartets*. Ann Arbor, 1994.
- LODGE, D. *The Modes of Modern Writing. Metaphor, Metonymy, and the Typology of Modern Literature*. Edward Arnold, 1977.
- LONGLEY, Edna, *The Living Stream: Literature and Revisionism in Ireland*. Newcastle-upon-Tyne: Bloodaxe, 1994.
- LOTHE, J. *Conrad's Narrative Method*. Oxford, 1989.
- MALLOY, Catherine and Phyllis Carey. *Seamus Heaney: The Shaping Spirit*. London: AUP, 1997.
- MCATEER, Michael. *Standish O'Grady, AE, Yeats*. Dublin: Irish Academic Press, 2002.
- MCATEER, Michael. *Yeats and European Drama*. Cambridge: Cambridge UP, 2010.
- McCONNELL, F. D. *The Science Fiction of H. G. Wells*. Oxford, 1981.
- McDONALD, P. *Loise MacNeice*. Oxford, 1991.
- MERRITT, Susan Hollis. *Pinter in Play*. Durham: Duke UP, 1990.
- MORIN, Emilie. *Samuel Beckett and the Problem of Irishness*. London: Palgrave, 2009.
- MOTION, Andrew. *Philip Larkin*. London: Faber, 1993.
- OSTEEN, M. *The Economy of Ulysses: Making Both Ends Meet*. Syracuse, 1995.

- PARKES, A., *Kazuo Ishiguro's The Remains of the Day*, New York: Continuum, 2001.
- PERKINS, D. *A History of Modern Poetry*. Vols I-II. Harvard, 1976.
- RÁCZ, István. *A szép majdnem igaz*. Debrecen: Kossuth, 1999.
- RÁCZ, István. *A másik ország*. Debrecen: Kossuth, 2006.
- RICE, T. J. *Joyce, Chaos and Complexity*. Urbana, 1996.
- ROBERTS, Neil. *Ted Hughes: A Literary Life*. Palgrave, 2006.
- SAGAR, Keith, ed. *The Achievement of Ted Hughes*. Athens (Ga.): The U of Georgia P, 1983.
- SALAMI, M. *John Fowles's Fiction and the Poetics of Postmodernism*. London: AUP, 1992.
- SCIGAJ, Leonard M. *The Poetry of Ted Hughes*. Iowa City: U of Iowa P, 1986.
- SIDNELL, M. J. *Yeats's Poetry and Poetics*. New York, 1996.
- STEVEN, H. Gale, ed. *Critical Essays on Harold Pinter*. Boston: Hall, 1990.
- SURETTE, L. *The Birth of Modernism: Ezra Pound, T. S. Eliot, W. B. Yeats and the Occult*. Montreal, 1993.
- SWARBRICK, Andrew. *Out of Reach: The Poetry of Philip Larkin*. Houndsmill: Macmillan, 1995.
- TIMMERMAN, J. H. *T. S. Eliot's Ariel Poems: the Poetics of Recovery*. Lewisburg, 1994.
- TROTTER, Mary, *Modern Irish Theatre*. Cambridge: Polity Press, 2008.
- UHLMANN, Anthony. *Beckett and Poststructuralism*. Cambridge: CUP, 1999.
- VENDLER, Helen. *The Breaking of Style*. Cambridge (Mass.): Harvard UP, 1995.
- WATTS, C. *The Deceptive Text (Joseph Conrad)*. 1984.
- WHALEN, Terry. *Philip Larkin and English Poetry*. Basingstoke: Macmillan, 1990.
- WICHT, W. *Virginia Woolf, James Joyce, T. S. Eliot*. Berlin, 1981.
- WOLFE, Peter. *John Fowles, Magus and Moralism*. London, AUP, 1979.
- WONG, Cynthia F. *Kazuo Ishiguro*. Tavistock: Northcote House, 2000.