

# **Teacher of English Language and Culture**

## **Questions for the final comprehensive examination (2024)**

### **I. Linguistics**

*The brief remarks that follow might help you interpret the questions and better understand what we expect you to do and what we do not. Each title, e.g. “Natural language and linguistic theory,” is followed by an annotation, which clarifies what questions and issues may be discussed under that title. We do not expect you to address each such question. Instead, we encourage you to be selective and discuss some of the questions under a title in some depth rather than make a few cursory remarks about each.*

#### **1. Natural language and linguistic theory**

Naïve beliefs about language and linguistics. What is language? What is a language? Goals of linguistic theory. Criticism of prescriptive approaches to language and grammar. Natural language vs. animal communication systems. Competence vs. performance. Mental grammars and theories of mental grammars. The structure of competence and the structure of grammars. The creative aspect of language use and its implications for a theory of competence. FL/UG and the logical problem of language acquisition. Adequacy conditions on grammars.

#### **2. Phonological theory and the phonological structure of English and Hungarian**

The task and goals of phonological theory, its place in (a) grammar. Phonology vs. phonetics. The phoneme inventory of English. Segmental processes affecting consonants and vowels. The interaction of phonology and morphology. Suprasegmental features of English. Phonological differences between English and Hungarian.

#### **3. Goals and tasks of syntactic theory and the structure of English sentences**

The place of syntax in grammar. The goals and tasks of syntactic theory. Constituent structure and structural relations. Identifying sentence constituents: “constituency tests” and assumptions that underlie them. Determining the category of constituents. Traditional syntax vs. generative transformational grammar. The “major English clause types” of traditional grammar. The complementation and subcategories of verbs. Contrasts expressed in the verb phrase/sentence (tense, aspect, mood). The structure of non-monoclausal sentences. Clausal coordination and subordination. Finite and nonfinite clauses as constituents.

#### **4. The structure, meaning and communicative function of linguistic expressions**

Word meaning and sentence meaning. The compositionality principle. The content of linguistic communication: sentence meaning versus utterance meaning. The context of utterance interpretation. Inference in utterance interpretation. Criticism of the naïve assumption of a biunique relation between structural sentence types and discourse functions. One-to-many and many-to-one correspondence between structural sentence types and discourse functions. Declaratives and interrogatives as indirect directives.

#### **5. Epistemological foundations of generative (bio)linguistics and (language) pedagogy**

The nature of knowledge and learning. Critique of empiricist-objectivist accounts of knowledge and learning. A constructivist theory of knowledge and learning. Implications of constructivist epistemology for foreign language teaching—what a foreign language teacher can and what they cannot do in order to develop their learners’ knowledge and use of the foreign language. Foreign/Second language learning/acquisition and foreign language teaching from a constructivist perspective.

## II. Culture

*In discussing the following topics, you are expected to synthesize the relevant information and ideas from your studies in British and American Civilisation and History. The subtopics in parenthesis are merely an indication as to what you should consider while approaching the main topic; under no circumstances should they be discussed in isolation.*

### II.1. British civilisation, history and cultural history

**1. What is culture?** Some contrasting definitions and interpretations of “culture” (high culture vs. low/mass/popular culture, the culture and civilisation tradition, modern cultural studies) and related terms (individual vs. subject, cultural ethnocentrism, monocultural nation state, cultural imperialism, Orientalism, cultural relativism, multiculturalism, globalisation)

**2. Country, geography, people and political life:** *Unbalanced Union: Discuss England’s dominance of Britain and Ireland throughout history; does the Union have a future?* (settlement; invasions; ethnic groups; describing the four nations (capitals, flags, patron saints, national plants and animals, national identity), Britishness, the North–South divide; sectarianism; national parties: Plaid Cymru, Sinn Féin /DUP, SNP; Devolution)

**3. The Monarchy, government and parliamentary system:** *The cradle of Democracy: Outline the historical roots and origins of today’s major political institutions* (the Monarchy, the powers of the monarch; the source of parliamentary traditions; branches of power and their institutions; the origins of the House of Lords and its role today; the electoral system; the fight for the franchise; contemporary party system)

**4. The law:** *A very English constitution: Why does Britain not have a written constitution?* (an uncoded constitution; sources of the constitution; Henry II, English Common Law; statute law; foundation documents: the Magna Carta, Provisions of Oxford, Petition of Rights, Bill of Rights, Act of Settlement; 20<sup>th</sup>-century Acts of Parliament; the future?)

**5. Society, education and welfare:** *Discuss the origins of the education and welfare systems in the UK* (institutions of higher education: types and historical roots; the current education system; the formation of the current welfare system; the role of the church; the Poor Law; Industrial Revolution; the Liberal government of the 20<sup>th</sup> century; the Beveridge report, the Welfare State vs. Thatcherism; dismantling welfare; the formation and characteristics of the current welfare system; NHS and the effects of COVID; privatising education)

**6. International relations and economy:** *The 'ruler of the waves': Why a Commonwealth of Nations?* (colonial tendencies in the formation of the UK; the story of the British Empire; the development of overseas trade; Henry VIII and the navy; Elizabeth I; American War of Independence; the ‘Second’ Empire; the Jewel in the Crown; scramble for Africa; Chinese Opium Wars; penal colonies; World Wars; break up; legacy; the postcolonial situation and immigration; Brexit)

**7. Religion:** *Discuss the story of Christianity and current religious diversity in Britain* (the Christianisation of Britain; John Wycliffe and the Lollards; the Reformation; Henry VIII and the Church of England; Roman Catholicism; Non-conformism, dissenters; other religions; the religious map of the UK today and its connection with immigration)

## II.2. American Civilization and History

**8. The concept of the American Dream and its manifestations in American high and popular culture** (James Truslow Adams; protestant work ethic; social mobility; S. Fitzgerald: *The Great Gatsby*; A. Miller: *Death of a Salesman*; S. Mendes: *Revolutionary Road*; a pop icon or a popular movie of your choice; high culture vs. popular culture; the collapse of high culture)

**9. The development of multicultural America with special emphasis on the main ethnic and racial groups** (the various waves of immigration, the major European ethnic groups in the US, the African American minority, the Latino minority, the Asian minority, Native Americans)

**10. The process of the formation of the American colonies** (Jamestown, the Pilgrims, the Puritans, the geographical parts and their characteristics, the evolution of slavery, economic ties with the mother country, the decline of relationships)

**11. The historical development of the United States between 1775 and 1865** (War of Independence, the Federalist Era, the Virginia Dynasty, the Jacksonian democracy, Manifest Destiny, slavery, Civil War)

**12. The formation and the main aspects of the Constitution of the United States** (republicanism, federalism, separation of powers, checks and balances, Bill of Rights, powers of Congress, presidential powers, judicial review)

**13. The historical development and major characteristics of American exceptionalism** (John Winthrop, Thomas Paine, John O'Sullivan, Manifest Destiny, Albert J. Beveridge, Theodore Roosevelt, Woodrow Wilson, John F. Kennedy, Ronald Reagan, George W. Bush)

**14. The development of urban America** (the course of American urbanization, American urban symbolism, the rise of modern city culture in 19<sup>th</sup>-century America; the city, the American Dream and the concept of happiness, crime and the city; suburban ideology and lifestyle; racism and the City – *The Great Gatsby* (2013), *The Stepford Wives* (1975), *The Joneses* (2009), *Batman* (Tim Burton, 1989), *The Big Sleep* (1946), *Coyote Ugly* (2000), *If Beale Street Could Talk* (2018))

### III. Literature

*The comprehensive examination concluding your literary studies is not another end-of-the-semester exam ("kollokvium"). The subjects below demand much broader literary intelligence: integrative skills are needed in handling lecture and seminar materials as well as related required readings.*

#### III.1. British Literature

- 1. The English Poetry of the 14<sup>th</sup> century: Chaucer and the Alliterative Revival** (the 14<sup>th</sup>-century English and European context, Humanism, Chaucer and his art, the significance and variety of the Alliterative Revival)
- 2. English Renaissance Drama: Shakespeare and his Contemporaries** (the 16<sup>th</sup> century context; Renaissance and Humanism in England and Europe; Elizabethan Literary Drama, Shakespeare and his varieties of drama)
- 3. Tendencies and Styles in Lyric and Epic Poetry in the 17<sup>th</sup> and 18<sup>th</sup> Centuries** (Metaphysical poetry; the Miltonic sonnet and Milton's Puritan epic; Neoclassical versesatires and Pope's mock-heroic epic; new trends of pre-romantic poetry)
- 4. The Rise of the English Novel: Types and Forms** (Swift's satire; Defoe's new type of hero/heroine; Richardson's novel of sensibility; Fielding's version of the picaresque novel; Sterne's novel-parody; Austen's novel of manners and Scott's historic novels)
- 5. Generations of Romanticism** (form and contents; political and cultural influences; Blake, Wordsworth, Coleridge, Byron, Shelley, Keats)
- 6. The Victorian Novel** (Art and reality: Charles Dickens, the Brontë Sisters, W. M. Thackeray, George Eliot)
- 7. Search for new alternatives in the Late Victorian period** (Victorian Poetry: Tennyson and Robert Browning; new sensibility, experience and technical solutions: Oscar Wilde, Thomas Hardy)
- 8. Modern Fiction and the "Re-shaping of the Novel"** (innovations of the narrative technique introduced by Henry James, Joseph Conrad, James Joyce, Virginia Woolf, D. H. Lawrence and Aldous Huxley through examples)
- 9. Major trends in 20<sup>th</sup>-century poetry in Britain** (W. B. Yeats's Symbolism and personal mythology; war poetry; T. S. Eliot's new classicism through his criticism and poetry; the Auden Generation; Dylan Thomas and New Romanticism; the Movement and its critique: Philip Larkin, Ted Hughes and Seamus Heaney)
- 10. Varieties of Drama in Britain from the Turn of the 19<sup>th</sup> and 20<sup>th</sup> Century until the 1950s** (features of the well-made play; innovations: Shavian Theatre, the Irish Dramatic Movement and the Abbey Theatre, T. S. Eliot's poetic drama)
- 11. Social critique in 20<sup>th</sup>-century English fiction and drama: dystopia, the condition of England novel, crime fiction, the Angry Young Men and the working-class novel** (with

examples from the works of John Galsworthy, Arnold Bennett, E. M. Forster, D. H. Lawrence, Agatha Christie, Aldous Huxley, George Orwell, Anthony Burgess, John Osborne, Kingsley Amis, Alan Sillitoe)

**12. Innovations in the 1950s and 1960s: experimental fiction and the Theatre of the Absurd** (with examples from the works of William Golding, Irish Murdoch, Laurence Durrell, John Fowles, Doris Lessing, Samuel Beckett, Harold Pinter, Tom Stoppard)

**13. (Post)colonialism, postmodernism, magical realism and high fantasy in 20<sup>th</sup>-century British fiction** (with examples from the works of Rudyard Kipling, Joseph Conrad, E. M. Forster, Paul Scott, Doris Lessing, D.M. Thomas, Martin Amis, Julian Barnes, Kazuo Ishiguro, Angela Carter, Salman Rushdie, J. R. R. Tolkien)

### **III.2. American Literature and Cultural History**

#### **14. The changing concept of the American Dream in the Literature of the USA**

The literature of the Puritans, Enlightenment and the Knickerbockers (William Bradford, Mary Rowlandson, Benjamin Franklin, Washington Irving, James Fenimore Cooper's frontier romances)

**OR**

New England Transcendentalism, New Realism and the post-First and Second World War era: R. W. Emerson, H.D. Thoreau, Walt Whitman, Mark Twain, F. Scott Fitzgerald, John Steinbeck, Arthur Miller.

#### **15. Variations of American Consciousness in the Literature of the USA**

Literary trends in the 19<sup>th</sup> century: Dark Romanticism, Abolitionism, Regional Realism and Naturalism (Frederick Douglass, Edgar Allan Poe: poetry and short fiction, Nathaniel Hawthorne, Emily Dickinson, Kate Chopin, Stephen Crane)

**OR**

Literary trends in the 20<sup>th</sup> century: Modernist and Postmodern variations: The Lost Generation: Ernest Hemingway, T. S. Eliot, Ezra Pound; Non-conformism and Black Humor: J. D. Salinger; Ken Kesey; Postmodern fiction: Kurt Vonnegut

## Readings

### I. Linguistics

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- Czeglédi Csaba. Constructive Linguistics. In: József Andor, Béla Hollósy, Tibor Lackó, and Péter Pelyvás (eds.) *When Grammar Minds Language and Literature: Festschrift for Prof. Béla Korponay on the Occasion of his 80th Birthday*. Debrecen: Institute of English and American Studies, University of Debrecen, 2008. 137–145.
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## II. Culture

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### III. Literature

#### Compulsory Readings (\*Optional Readings)

##### English Literature 1

*Pearl; Sir Gawain and the Green Knight*

Geoffrey Chaucer, *The Canterbury Tales: General Prologue, and The Knight's Tale or The Nun's, Priest's Tale or The Pardoner's Tale*

Thomas Kyd, *The Spanish Tragedy* or Christopher Marlowe, *Doctor Faustus*

William Shakespeare, **2 plays from among the following ones:** *A Midsummer Night's Dream; Much Ado About Nothing; Richard III; Hamlet; Othello; Macbeth; The Tempest*

Ben Jonson, *Volpone*

##### English Literature 2

John Donne, "The Good-Morrow," "The Flea"

Andrew Marvell, "To his Coy Mistress"

John Milton, "On His Deceased Wife," "On His Blindness," *Paradise Lost, The First Book* and selections from 3 Books (handout)

John Bunyan, *The Pilgrim's Progress* (extracts, handout/CP)

Alexander Pope, *The Rape of the Lock* (Cantos 1 and 5)

Daniel Defoe, *Robinson Crusoe*

Jonathan Swift, *Gulliver's Travels*; "A Modest Proposal"

Thomas Gray, "Elegy Written in a Country Churchyard"

William Cowper, "The Poplar Field," "The Castaway"

Robert Burns, "A Red Red Rose," "John Anderson My Jo"

\*Henry Fielding, *Tom Jones*

Laurence Sterne, *Tristram Shandy* (Volume I, chs. 1-6.)

\*Walter Scott, *Ivanhoe* or *Waverley*

Jane Austen, *Sense and Sensibility* or *Pride and Prejudice*

##### English Literature 3

Edmund Burke, from *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful* ("On the Beautiful and on the Sublime")

William Blake, from *Songs of Innocence* and *Songs of Experience*: "Introduction," "The Lamb," "The Tyger," "London"

William Wordsworth, "Preface" to the *Lyrical Ballads*, "Composed upon Westminster Bridge," "I Wandered Lonely," "Tintern Abbey," "Lucy Poems II and V"

Samuel Taylor Coleridge, "Kubla Khan: A Vision," "Frost at Midnight," "Dejection: An Ode," \*"Rhyme of the Ancient Mariner"

Percy Bysshe Shelley, "Ode to the West Wind," "Ozymandias," "Song to the Men of England"

John Keats, "On First Looking into Chapman's Homer," "La Belle Dame Sans Merci," "Ode on a Grecian Urn"

George Gordon Byron, From *Hebrew Melodies*: "She Walks in Beauty," "Prometheus," "Song for the Luddites"

Alfred Tennyson, "Ulysses," "The Lady of Shalott"

Robert Browning, "My Last Duchess"

Elizabeth Barrett Browning, Sonnets 14 and 43

Charlotte Brontë, *Jane Eyre*

Emily Brontë, *Wuthering Heights*

\*William Makepeace Thackeray, *Vanity Fair*  
Charles Dickens, *Christmas Carol* **and** *Oliver Twist* **or** *Great Expectations*  
Thomas Hardy, *Tess of the d'Urbervilles*, "Hap"  
Oscar Wilde, *The Picture of Dorian Gray* **and** *The Importance of Being Earnest*  
H. G. Wells, *The Time Machine* **or** R. L. Stevenson, *Dr. Jekyll and Mr Hyde*.

## **English Literature 4**

### ***Poetry, Short Fiction and Essays***

W. B. Yeats, "A Coat," "Easter 1916," "Sailing to Byzantium," "Byzantium," "The Second Coming," "Among School Children," "Leda and the Swan," "The Circus Animals' Desertion"  
T. S. Eliot, "The Love Song of J. Alfred Prufrock" **and** "Tradition and the Individual Talent" **and** "The Metaphysical Poets"  
W. H. Auden, "In Memory of W. B. Yeats," "In Memory of Sigmund Freud," "The Shield of Achilles," "Miss Gee," "Musée de Beaux Arts"  
Dylan Thomas, "Do Not Go Gentle into that Good Night," "Fern Hill,"  
Philip Larkin, "Church Going," "High Windows," "Aubade"  
Seamus Heaney, "Digging," "Personal Helicon," "The Tollund Man," "From the Frontier of Writing"  
Ted Hughes, "Hawk Roosting," "Crow's First Lesson," "February 17<sup>th</sup>," "Daffodils," "The Minotaur"  
Virginia Woolf, "Kew Gardens" **and** "Modern Fiction" **and** "Mr. Bennett and Mrs. Brown"  
James Joyce, "The Sisters," **or** "Araby," **or** "The Dead"  
Katherine Mansfield, "The Garden-Party," **or** "Bliss"

### ***Fiction***

Joseph Conrad, *Heart of Darkness*

**Read any one item of each category below.**

### ***Drama before 1956***

G. B. Shaw, *Pygmalion* **or** *Saint Joan* **or** *Mrs Warren's Profession*  
G. M. Synge, *The Playboy of the Western World*  
Sean O'Casey, *Juno and the Paycock*  
W. B. Yeats, *At the Hawk's Well*

### ***The Theatre of the Absurd***

Samuel Beckett, *Waiting for Godot*  
Harold Pinter, *The Birthday Party* **or** *The Dumb Waiter*  
Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

### ***Dystopia and Science-Fiction***

William Morris, *News from Nowhere*  
H. G. Wells, *The Time Machine*  
Aldous Huxley, *A Brave New World*  
George Orwell, *Nineteen-Eighty-Four*  
Anthony Burgess, *A Clockwork Orange*  
Kazuo Ishiguro, *Never Let Me Go*

**Modernism: Long Fiction**

Henry James, *The Portrait of a Lady* **or** *The Ambassadors*  
Joseph Conrad, *Lord Jim* **or** *Nostromo* **or** *The Secret Agent*  
D. H. Lawrence, *Sons and Lovers* **or** *Lady Chatterley's Lover* **or** *Rainbow* **or** *Women in Love*  
E. M. Forster, *A Passage to India*  
James Joyce, *A Portrait of the Artist as a Young Man*  
Virginia Woolf, *To the Lighthouse* **or** *Mrs Dalloway*  
Aldous Huxley, *Point Counter Point*

**The Angry Young Men and the Working-Class Novel**

Osborne, John, *Look Back in Anger*  
Kingsley Amis, *Lucky Jim*  
Alan Sillitoe, *Saturday Night and Sunday Morning* **or** *The Loneliness of the Long-Distance Runner*

**Experimental Fiction in the 1950s and 1960s**

William Golding, *The Lord of the Flies*  
Laurence Durrell, *Justine (The Alexandria Quartet)*  
Evelyn Waugh, *Brideshead Revisited*  
J. R. R. Tolkien, *The Fellowship of the Ring (The Lord of the Rings)*  
Iris Murdoch, *The Unicorn*  
Angela Carter, *The Magic Toyshop*

**The British Postmodern (including Neo-Victorian Fiction and Magical Realism)**

Doris Lessing, *The Golden Notebook*  
John Fowles, *The French Lieutenant's Woman*  
D.M. Thomas, *The White Hotel*  
Julian Barnes, *A History of the World in 10½ Chapters*  
Graham Swift, *Waterland*  
Angela Carter, *Nights at the Circus*  
Jeanette Winterson, *The Passion*  
Martin Amis, *Time's Arrow*

**Postcolonial Fiction (including New Internationalism, Neo-Victorian Fiction and Magical Realism)**

Doris Lessing, *The Grass is Singing*  
Jean Rhys, *Wide Sargasso Sea*  
Salman Rushdie, *Midnight's Children* **or** *Shame* **or** *The Satanic Verses*  
Irvin Welsh, *Trainspotting*  
Raymond Williams, *The People of the Black Mountains II: The Eggs of the Eagle*  
Roddy Doyle, *Paddy Clarke Ha Ha Ha*  
Colm Tóibín, *Brooklyn*  
Kazuo Ishiguro, *The Remains of the Day*

**American Literature**

William Bradford, *Of Plymouth Plantation*  
Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*  
Benjamin Franklin, excerpts from *The Autobiography of Benjamin Franklin*  
James Fenimore Cooper, *The Last of the Mohicans*  
F. Scott Fitzgerald, *The Great Gatsby*

Arthur Miller, *Death of a Salesman*  
 John Steinbeck, *Of Mice and Men*  
 Edgar Allan Poe, "Annabel Lee", "To Helen", "The Raven", "The Murders in the Rue Morgue",  
 "The Fall of the House of Usher"  
 Ralph Waldo Emerson, "Self-Reliance"  
 Henry David Thoreau, excerpts from *Walden*  
 Frederick Douglass, *Narrative*  
 Nathaniel Hawthorne, "Young Goodman Brown"  
 Walt Whitman, "Song of Myself"  
 Emily Dickinson, "Because I could not stop for Death", "I'm Nobody! Who are you?", "I heard  
 a Fly buzz – when I died", "The Bustle in the House", "This is my letter to the World"  
 Mark Twain, *The Adventures of Huckleberry Finn*  
 Kate Chopin, "The Storm"  
 Jack London, "To Build a Fire"  
 Ernest Hemingway, "The Snows of Kilimanjaro"  
 T. S. Eliot, "The Love Song of J. Alfred Prufrock"  
 Ezra Pound, "In a Station of the Metro"  
 J. D. Salinger, *The Catcher in the Rye* or Ken Kesey, *One Flew Over the Cuckoo's Nest*  
 Kurt Vonnegut, *Slaughterhouse-Five*

### Recommended Secondary Readings

#### English Literature 1

Daiches, D. *A Critical History of English Literature*. London: Mandarin, 1994 (1969).  
 (Relevant chapters)  
 Bolton, W. F. (ed.) *The Middle Ages. The Penguin History of Literature*. Vol. 1.  
 Harmondsworth: Penguin, 1993 (1986).  
 Ford, B. (ed.) *Medieval Literature. The New Pelican Guide to English Literature*. Vol.1.  
 Harmondsworth: Penguin, 1984.  
 Ford, B. (ed.) *The Age of Shakespeare. The New Pelican Guide to English Literature*. Vol.2.  
 Harmondsworth: Penguin, 1984.  
 Ricks, C. (ed.) *English Drama to 1710. The Penguin History of Literature*. Vol. 3.  
 Harmondsworth: Penguin, 1993 (1987).  
 Ricks, C. (ed.) *English Poetry and Prose 1540-1674. The Penguin History of Literature*. Vol.  
 2. Harmondsworth: Penguin, 1993 (1986).  
 Wells, S. (ed.) *The Cambridge Companion to Shakespeare Studies*. Cambridge: Cambridge  
 University Press, 1986.

#### English Literature 2

Allen, W. *The English Novel*. Harmondsworth: Penguin, 1991.  
 Ford, B. (ed.) *From Dryden to Johnson. The New Pelican Guide to English Literature*. Vol. 4.  
 Harmondsworth: Penguin, 1991.  
 Lonsdale, R. (ed.) *From Dryden to Johnson. The Penguin History of Literature*. Vol. 4.  
 Harmondsworth: Penguin, 1993.  
*The Norton Anthology of English Literature*. Vol. 1. New York: W. W. Norton, 1993. (See its  
 introductory chapters for periods and individual writers, works)  
 Sambrook, James. *The Eighteenth Century: the Intellectual and Cultural Context of English  
 Literature, 1700-1789*. London and New York: Longman, 1997.

### English Literature 3

- Daiches, David. *A Critical History of English Literature*. Vol. 2. London: Penguin Books, 1986.
- Dodsworth, Martin (ed.). *The Penguin History of Literature*. Vol. 4-5. London: Penguin Books Ltd. 1993.
- Ford, B. (ed.) *From Blake to Byron*. The New Pelican Guide to English Literature. Vol. 5. Harmondsworth: Penguin, 1991.
- Kettle, Arnold. *The Nineteenth Century Novel*. London: Heineman Educational Books and The Open University Press, 1990.
- The Norton Anthology of English Literature*. Vol. 1-2. New York: W. W. Norton, 1993. (see its introductory chapters both on various periods and on individual writers and their works)

### English Literature 4

- Attridge, D. (ed.) *The Cambridge Companion to James Joyce*. Cambridge: Cambridge UP, 2003.
- Bényei, Tamás. *Apokrif iratok: Mágikus realista regényekről. Orbis Litterarum*. Debrecen: Kossuth Egyetemi Kiadó, 1997.
- Bényei Tamás and Angelika Reichmann (ed.) *Az angol irodalom története*. Vol. 5. Budapest: Kijarat, 2023.
- Bényei Tamás (ed.) *Az angol irodalom története*. Vol. 6. Budapest: Kijarat, 2023.
- Bényei Tamás (ed.) *Az angol irodalom története*. Vol. 7. Budapest: Kijarat, 2023.
- Bradbury, M. and J. McFarlane (eds.) *Modernism*. Harmondsworth: Penguin Books, 1991.
- Bradbury, Malcolm. *The Modern British Novel*. London and New York: Penguin Books, 2001.
- Bradbury, Malcolm (ed.) *E. M. Forster: A Passage to India. Casebook Series*. Basingstoke and London: Macmillan, 1992.
- Corcoran, N. (ed.) *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge: Cambridge UP, 2007.
- Fallis, R. *The Irish Renaissance. An Introduction to Anglo-Irish Literature*. Dublin: Gill and Macmillan, 1978.
- Fernihough, A. (ed.) *The Cambridge Companion to D. H. Lawrence*. Cambridge: Cambridge UP, 2001.
- Hendon, P. *The Poetry of W. H. Auden – A Reader's Guide to Essential Criticism*. Cambridge: Icon Books, 2000.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge, 1989.
- Jeffares, N. *A New Commentary on the Collected Poems of W. B. Yeats*. Basingstoke and London: Macmillan, 2000.
- Jeffares, N. *Anglo-Irish Literature*. Basingstoke and London: Macmillan, 1994.
- Kucich, John and Dianne F. Sadoff (ed.) *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*. Minneapolis: University of Minnesota Press, 2000.
- Levenson, Michael (ed.) *The Cambridge Companion to Modernism*. Cambridge: Cambridge UP, 1999.
- Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge: Cambridge UP, 2007.
- Loomba, Ania. (1998) 2002. *Colonialism/Postcolonialism*. London and New York: Routledge.
- McHale, Brian. *Constructing Postmodernism*. London: Routledge, 1992.
- Moody, David (ed.) *The Cambridge Companion to T. S. Eliot*. Cambridge: Cambridge UP, 1994.
- Raby, P. (ed.) *The Cambridge Companion to G. B. Shaw*. Cambridge: Cambridge UP, 2002.
- Roe, Sue, Susan Sellers (ed.) *The Cambridge Companion to Virginia Woolf*. Cambridge: Cambridge UP, 2002.

- Southam, B. C. *A Student's Guide to the Selected Poems of T. S. Eliot*. London: Faber, 1968.
- Stape, J. H. (ed.) *The Cambridge Companion to Joseph Conrad*. Cambridge: Cambridge UP, 2003.
- Zamora, Lois Parkinson and Wendy B. Faris (ed.) *Magical Realism: Theory, History, Community*. Durham: Duke UP, 1995.

### **American Literature**

- Bollobás, Enikő: *Az amerikai irodalom története*. Budapest: Osiris Kiadó, 2005.
- Bradbury, Malcolm, and Richard Ruland. *From Puritanism to Postmodernism: A History of American Literature*. New York: Penguin, 1991.
- Virágos, Zsolt. *Portraits and Landmarks*. Debrecen: University of Debrecen, 2006.
- Virágos Zsolt. *The Modernists and Others. The American Literary Culture in the Age of the Modernist Revolution*. Debrecen: Institute of English and American Studies, 2007.
- Elliott, Emory, gen. ed. *Columbia Literary History of the United States*. New York: Columbia UP, 1988.
- Parini, Jay. *The Columbia History of American Poetry: From the Puritans to Our Time*. New York: Columbia, 1993.
- Pizer, Donald. *Realism and Naturalism in Nineteenth-Century American Literature*. Carbondale: Southern Illinois University Press, 1984.