**Tárgykód, cím:**

Posztmodern angol irodalom (OT-ANG17-310.h)/Posmodernism in English literature (OT-ANG17-310.h)

**Oktató neve: Harasztos Ágnes**

**1) oktatás célja:**

A kurzus alapvető célja az, hogy áttekintést nyújtson a posztmodern angol irodalomról. A kurzus általánosabb bevezetést is ad a posztmodern elméleteibe, illetve abba, hogy ez a kultúrtörténeti korszak hogyan hat/ott a kortárs kultúra kialakulására.

The aim of the course is to offer students an outline of Postmodern English literature. The course also focuses on introducing students to the main theoretical and aesthetic issues of Postmodernism and how this cultural era effects contemporary culture production.

**2) tantárgy tartalma:**

Az oktató által meghatározott szépirodalmi művek mindhárom műnemből, illetve fontosabb elméleti munkák a posztmodernhez kapcsolódóan.

Selected Postmodern English literary works of fiction, drama, and poetry as well as some of the most important theoretical works about the Postmodern.

**3) számonkérési és értékelési rendszer**

Szemináriumi jegy az órai munka, egy kiselőadás vagy félévközi rövidebb beadandó és egy év végi zárthelyi dolgozat alapján.

Seminar mark on the basis of in-class activity, a presentation or a shorter mid-term assignment and an end-term test.

**4) irodalom**

**a) kötelező/compulsory**

* Foucault, Michel. ’The Order Of Discourse,’ *Untying the Text: A Poststructuralist Reader*, ed Robert Young, pp 51-78
* Fowles, John (1969). *The French Lieutenant’s Woman* – excerpts
* Friel, Brian, *Translations* (1980)
* Rushdie, Salman (1996) ‘The Prophet’s Hair’
* Seamus Heaney ’The Death of a Naturalist’ and ’The Tollund Man’, ‘Digging,’ ‘Two Lorries’
* Ishiguro, Kazuo, ‘A Family Supper’ (1982)
* Carter, Angela, ’The Bloody Chamber’, *The Bloody Chamber and Other Stories* (1989)
* Excerpts from Julian Barnes, *The History of the World in Ten and a Half Chapters* (1989) – Chapter 1, 4
* Kane, Sarah, *Blasted* (1995)
* McCarthy, Tom, *Men in Space* (2007)
* Doyle, Roddy, ‘The New Boy’ short story & short film
1. **ajánlott/suggested**
* Hutcheon, Linda (199). ’The Pastime of Past Time’, *Historiographic Metafiction*.
* Roche, Anthony, *Brian Friel: Theatre and Politics*, Palgrave Macmillan, 2011
* ’Introduction’, in *The Empire Writes Back*, eds Bill Aschcroft, Gareth Griffiths, Hellen Tiffin, Routledge, 2002 (1989), pp 1-13
* *The Cambridge Companion to Seamus Heaney*, ed Bernard O’Donoghue, Cambridge UP, 2009
* Waugh, Patricia, *Feminine Fictions: Revisiting the Postmodern*, Routledge, 1989
* Sierz, Aleks, *Rewriting the Nation: British Theatre Today*, Ld, Methuen Drama, 2011
* Korte, Barbara, ’Facing the East of Europe in its Western Isles, Charting Backgrounds, Questions and Perspectives,’ *Facing the East in the West: Images of Eastern Europe in British Literature, Film, and Culture,* eds, Korte, Pirker, Helff, Rodopi, 2012, pp 1-21

## Course requirements

The seminar mark is calculated based on the following:

* **active participation** (read the set texts & take part in the conversations about them!) and presence in class (3 missings are tolerated – be careful not to surpass the academic 15 minutes delay) – 30%
* **presentation** on one of the course topics prearranged(min 10 minutes, ppt strongly suggested) **or short home essay** about one of the works discussed in class (argumentative essay, 1000 words, Times New Roman, 12 pt, 1.5 space, MLA style, use min 3 secondary literature sources, using ChatGPT is absolutely forbidden, deadline: 28 March) – 30%
* **END-TERM TEST** 40%

## Course Schedule

1. **15 February** – *course requirements clarified, Introduction to Postmodern theory and British literature*
2. **22 February** – *Postmodern theory* – **Foucault, Michel**. ’The Order Of Discourse,’ *Untying the Text: A Poststructuralist Reader*, ed Robert Young, pp 51-78
3. **29 February** – *Historiographic metafiction* *I* – excerpts from **Fowles, John** (1969). *The French Lieutenant’s Woman* – Chapters 1-5, 13, 30-33, 42, 46-47, 54-56
4. **7 March** – *20th-century* *Irish drama* – **Friel, Brian**, *Translations* (1980)
5. **14 March** – *Historiographic metafiction* *II* – ‘The Stowaway’, In: **Julian Barnes**, *The History of the World in Ten and a Half Chapters* (1989)
6. **21 March** – *Historiographic metafiction* *III* – ‘The Survivor’, In: **Julian Barnes**, *The History of the World in Ten and a Half Chapters* (1989)
7. **28 March** – *Postmodern poetry* – **Seamus Heaney** ’The Death of a Naturalist’, ’The Tollund Man’, ‘Digging,’ ‘Two Lorries’
8. **4 April** – *Postmodern intertextuality* – **Ishiguro, Kazuo**, ‘A Family Supper’ (1982)
9. **11 April** – *Postmodern feminist fantasy* – **Carter, Angela**, ’The Bloody Chamber’, *The Bloody Chamber and Other Stories* (1989)
10. **18 April** – *Magic Realism* – **Rushdie, Salman,** ‘The Prophet’s Hair’, In: *East, West* (1996)
11. **25 April** – *in-yer-face theatre* – **Kane, Sarah**, *Blasted* (1995)
12. **2 May** – *British literature on East-Central Europe* – **McCarthy, Tom**, *Men in Space* (2007)
13. **9 May** – *Contemporary multicultural experience –* **Doyle, Roddy**, ‘The New Boy’ (2007) & the short film *The New Boy*, directed by Steph Green
14. **16 May** – *evaluation, farewell*

### Evaluation

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| **NAMES** | **15 Feb** | **22 Feb** | **29 Feb** | **7 MArch** | **14 MArch**  | **21 March** | **28 March** | **4 Apr** | **11 Apr** | **18 Apr** | **25 Apr** | **2 May** | **9 May** | **16 May** | **participation 30%** | **Presi/essay 30%**  | **END-TERM TEST 40%** | **SEMINAR MARK** |
| 1. Czinkóczi Elizabet
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| 1. Forrai Zoltán
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| 1. Groszmann Kinga
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| 1. Gurzó Zsanett Cintia
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| 1. Kállai Norbert
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| 1. Károlyi Villő Csilla
 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Kim Jeeyoung
 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Kiss Dorina
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| 1. Kovács Hanna Hédi
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| 1. Kőszegi Miklós Márton
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| 1. Márton Gergely Péter
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| 1. Merczel Fanni
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| 1. Pádár Kitti
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| 1. Rost Orsolya Anna
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| 1. Szabó Viktória
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| 1. Sztrida Orsolya
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| 1. Tóth Keve Márton
 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1. Török Luca Kyra
 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |