**Literary Text Interpretation**

**(Interpretácia literárneho textu)**

**Course Syllabus**

2014/2015, WT

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webpage: <http://iptatpresov.weebly.com/mgr-ivana-hostovaacute-phd.html> -> Sylaby a materiály -> Mgr. Ivana Hostová, PhD. -> Literary text interpretation; or: <http://iptatpresov.weebly.com/mgr-ivana-hostovaacute-phd.html> -> Sylaby a materiály -> Mgr. Ivana Hostová, PhD. -> Materiály -> Literary text interpretation

1. **Introductory seminar**
2. **The art of interpretation**

Reading: a) Theory:

Lodge, David: The Art of Fiction. London: Secker & Warbug, 1992, pp. 109 – 112.

ESEN, M. Fatih – TOKER, Alpaslan: The “Merrie England” lecture in Kingsley Amis’s Lucky Jim: a Success or a Failure? In: Journal of Language and Literature Education, 2 (7), 2013, pp. 35 – 46. Available online: http://www.deedergisi.org/sayilar/7/3.pdf.

b) Literary text:

Kingsley Amis: Lucky Jim.

1. **Towards a definition of literature**

Reading: a) Theory:

Eagleton, Terry: Literary Theory: An Introduction. Malden & Oxford & Victoria: Blackwell Publishing, 1996, pp. 1 – 15.

Lodge, David: The Art of Fiction. London: Secker & Warbug, 1992, pp. 211 – 214.

b) Literary text:

Edgar Allan Poe: The Pit and the Pendulum, William Wilson.

1. **Postmodernism – prototypes**

Reading: a) Theory:

Eagleton, Terry: Literary Theory: An Introduction. Malden & Oxford & Victoria: Blackwell Publishing, 1996, pp. 79 – 109.

LODGE, D.: The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature. Ithaca, N.Y.: Cornell University Press, 1977, pp. 221 – 245. (Chapter Postmodernist fiction)

b) Literary text:

John Fowles: The French Lieutenant’s Woman

1. **Postmodernism – but really?**

Reading: a) Theory:

MALCOLM, D.: Understanding Ian McEwan. Columbia: University of South Carolina Press, 2002, pp. 20 – 44.

Lodge, David: Modernism, Antimodernism and Postmodernism. In: Working with Structuralism, Essays and reviews on Nineteenth and Twentieth-Century Literature. Boston: Routledge & K. Paul, 1981, pp. 3 – 16.

b) Literary text:

Ian McEwan: Pornography, Psychopolis (a short story from In Between the Sheets)

1. **The Emergence of the Free Verse**

Reading: a) Theory:

Ruland, Richard – Bradbury, Malcolm: From Puritanism to Postmodernism : A History of American Literature. New York: Penguin books, 1992, pp. 164 – 178. (Parts IV and V from Part II From Colonial Outpost to Cultural Province, Chapter Yea-Saying and Nay-Saying)

b) Literary text:

Walt Whitman: Song of Myself (deathbed edition 1891 – 1892; available online: <http://www.whitmanarchive.org/published/LG/1891/whole.html>; recommended edition: Song of Myself and Other Poems by Walt Whitman Selected and Introduced by Robert Hass With a lexicon of the poem by Robert Hass and Paul Ebenkamp, Berkeley : Counterpoint : Distributed by Publishers Group West, 2010). Concentrate mainly on sections 1, 2 and 6.

1. **Canons and Power**

Reading: a) Theory:

grabher, gudrun – hagenbüchte, roland – miller, cristanne: The Emily Dickinson Handbook. Amherst: University of Massachusetts Press, 2004 [1998], pp. 240 – 272.

b) Literary text:

Emily Dickinson: “If I should die…” (available online: <http://www.poemhunter.com/poem/if-i-should-die-2/>), “Nobody knows this little Rose…” (available online: <http://www.poemhunter.com/poem/nobody-knows-this-little-rose/>), “Success is counted sweetest…” (available online: <http://www.poemhunter.com/poem/success-is-counted-sweetest/>), “Because I could not stop for Death” (available online: <http://www.poemhunter.com/poem/because-i-could-not-stop-for-death-712/>), “Tell all the truth but tell it slant” (available online: http://www.poemhunter.com/poem/tell-all-the-truth/).

1. **Modernism, postmodernism and intertextuality**

Reading: a) Theory:

HABERER, Adolphe: INTERTEXTUALITY IN THEORY AND PRACTICE. In: LITERATÛRA 2007 49(5), pp. 54 – 67.

HEBEL, U. J.: Towards a Descriptive Poetics of *Allusion*. In: PLETT, H. F. (ed.): Intertextuality. Berlin ; New York : W. de Gruyter, 1991, pp. 135 – 164.

PFISTER, M.: How postmodern is Intertextuality? In: PLETT, H. F. (ed.): Intertextuality. Berlin; New York : W. de Gruyter, 1991, pp. 207 – 224.

b) Literary text:

T. S. Eliot: The Waste Land. (Recommended edition: The Annotated Waste Land with Eliot’s Contemporary Prose. Ed. Lawrence Rainey, Yale University Press, 2006, s. 57 – 126.)

1. **Intertextuality and Translation**

Reading: a) Theory:

see the previous lesson

b) Literary text:

see the previous lesson

Slovak translation of The Waste Land: Eliot, T. S.: Pustatina. Za jazykovej spolupráce Zuzany Bothovej preložil Ján Buzássy. Bratislava: Slovenský spisovateľ, 1966.

1. **Interpretation – Diversity and Limits**

Reading: a) Literary text:

Sylvia Plath: Love Letter, The Moon and the Yew Tree, Daddy, Lady Lazarus, Mary’s Song, Childless Woman, Words, Ariel, Edge (some of them are to be found online; ask me for the poems you cannot find)

1. **Close Reading Workshop**

I will bring the reading to the lesson.

1. **In Search of the Literary in Conceptual Writing**

Reading: a) Theory:

dworkin, C. – goldsmith, k.: Against Expression. An Anthology of Conceptual Writing. Evanston Illinois: Northwestern University Press, 2011, pp. xvii – liv. (chapters Goldsmith, K.: Why Conceptual Writing? Why Now? and Dworkin, C.: The Fate of Echo)

a) Literary text:

dworkin, C. – goldsmith, k.: Against Expression. An Anthology of Conceptual Writing. Evanston Illinois: Northwestern University Press, 2011, extracts from works of: Monica Aasprong (pp. 3 – 7), Vito Acconci (pp. 13 – 27), Kenneth Goldsmith (249 – 257), Alexandra Nemerov (457 – 463).

1. **Final Seminar – Assessment & Grades**

**Literature – Theory & Criticism:**

Culler, J.: Structuralist Poetics: Structuralism, Linguistics and the Study of Literature. Ithaca, N.Y. : Cornell University Press, 1975.

Eagleton, Terry: Literary Theory: An Introduction. Malden & Oxford & Victoria: Blackwell Publishing, 1996.

Cuddon, J. A.: English Penguin Dictionary of Literary Terms and Literary Theory. London : Penguin Books, 1999.

dworkin, C. – goldsmith, k.: Against Expression. An Anthology of Conceptual Writing. Evanston Illinois: Northwestern University Press, 2011

Lodge, David – Woods, Nigel (eds.): Modern Criticism and Theory: A Reader. New York : Longman, 2000.

HABERER, Adolphe: INTERTEXTUALITY IN THEORY AND PRACTICE. In: LITERATÛRA 2007 49(5), pp. 54 – 67.

HEBEL, U. J.: Towards a Descriptive Poetics of *Allusion*. In: PLETT, H. F. (ed.): Intertextuality. Berlin ; New York : W. de Gruyter, 1991, pp. 135 – 164.

PFISTER, M.: How postmodern is Intertextuality? In: PLETT, H. F. (ed.): Intertextuality. Berlin; New York : W. de Gruyter, 1991, pp. 207 – 224.

grabher, gudrun – hagenbüchte, roland – miller, cristanne: The Emily Dickinson Handbook. Amherst: University of Massachusetts Press, 2004 [1998], pp. 240 – 272.

Ruland, Richard – Bradbury, Malcolm: From Puritanism to Postmodernism : A History of American Literature. New York: Penguin books, 1992, pp. 164 – 178. (Parts IV and V from Part II From Colonial Outpost to Cultural Province, Chapter Yea-Saying and Nay-Saying)

MALCOLM, D.: Understanding Ian McEwan. Columbia: University of South Carolina Press, 2002, pp. 20 – 44.

Lodge, David: The Art of Fiction. London: Secker & Warbug, 1992, pp. 211 – 214.

ESEN, M. Fatih – TOKER, Alpaslan: The “Merrie England” lecture in Kingsley Amis’s Lucky Jim: a Success or a Failure? In: Journal of Language and Literature Education, 2 (7), 2013, pp. 35 – 46. Available online: <http://www.deedergisi.org/sayilar/7/3.pdf>.

**Requirements and Assessment**

1 – active participation in class: 30 points (every student must have their own copy of the text for the lesson and be able to discuss it; in case of not being able to discuss the text(s), their presence in the class will not count and they will be subtracted 2 points from the assessment);

2 – essay (35 points) and its presentation (35 points) – topics are to be selected from the lesson topics or suggested in the second week of the semester

A - 100,00 – 90,00 %, B - 89,99 – 80,00 %, C - 79,99, – 70,00 %, D - 69,99 – 60,00 %, E - 59,99 – 50,00 %, FX - 49,99 – 0.