

## Letteratura Inglese III

A.A. 2004-05

Prof. Diego Saglia

Titolo del corso: "Writing and re-writing: Twentieth-Century British Literature between Modernism and the Post-Modern"

Questo programma è da ritenersi valido per **studenti frequentanti**.

Testo di riferimento: *Norton Anthology of English Literature* (volume 2). I testi non contenuti nell'antologia sono disponibili in fotocopia (presso stanza fotocopie).

### L'esame va sostenuto interamente in lingua inglese

#### Programma d'esame:

1) Storia della letteratura: dall'introduzione a "The Twentieth Century" sulla *Norton Anthology of English Literature*, e Ronald Carter and John McRae, *The Routledge History of Literature in English* (Routledge), pp. 347-542

2) Cronologie di eventi storici e letterari: *Norton Anthology of English Literature* vol. 2, 'Timeline' pp. 1914-15; Ronald Carter and John McRae, *The Routledge History of Literature in English* (Routledge), pp. 559-64

3) Vita e opere degli autori esaminati: dalle introduzioni alla *Norton Anthology* vol. 2, e da *The Concise Oxford Companion to English Literature*, ed. Margaret Drabble and Jenny Stringer (Oxford UP)

4) Opere e temi esaminati in classe

Joseph Conrad (*Heart of Darkness*)  
Chinua Achebe ("Racism in Conrad's *Heart of Darkness*")  
William B. Yeats ("Easter 1916")  
T.S. Eliot ("The Waste Land")  
James Joyce (*Ulysses*: "Proteus")  
Virginia Woolf ("Modern Fiction")  
W. H. Auden ("Spain 1937")  
Cecil Day Lewis ("You Who Love England", from *The Magnetic Mountain*)

John Braine (*Room at the Top*)  
Harold Pinter (*The Dumb Waiter*)  
Philip Larkin ("This Be the Verse", "Annus Mirabilis")  
Anthony Burgess (*A Clockwork Orange*)

Jeanette Winterson (*The Passion*)  
Caryl Churchill (*Top Girls*)  
Hanif Kureishi (*The Buddha of Suburbia*)

Scottish novelists of the 1990s: Irvine Welsh and James Kelman (conferenza del Prof. Simon Dentith)

## 5) Letture individuali

Poesia: Dylan Thomas ("Do Not Go Gentle into That Good Night"), Philip Larkin ("Church Going"), Seamus Heaney ("Digging")

Teatro: **un testo a scelta fra** John Osborne (*Look Back in Anger*); Tom Stoppard (*Rosencrantz and Guildenstern are Dead*); Edward Bond (*Lear*)

Romanzo: **un testo a scelta fra** Virginia Woolf (*To the Lighthouse*); L. P. Hartley (*The Go-Between*); John Fowles (*The French Lieutenant's Woman*); Salman Rushdie (*Midnight's Children*); Peter Ackroyd (*Hawksmoor*); A.S. Byatt (*Possession*).

## 6) Letture critiche

### due saggi a scelta fra i seguenti:

Da *The New Pelican Guide to English Literature*, ed. Boris Ford, vol. 7: "From James to Eliot" (in biblioteca: GER 820.9 NEW 7)

- Douglas Brown, "From *Heart of Darkness* to *Nostromo*: An Approach to Conrad"
- Graham Martin, "The Later Poetry of W.B. Yeats"
- Frank W. Bradbrook, "Virginia Woolf: The Theory and Practice of Fiction"
- Arnold Kettle, "The Consistency of James Joyce"
- L.G. Salingar, "T.S. Eliot: Poet and Critic"
- R.G. Cox, "The Poetry of W.H. Auden"

Da altre raccolte di saggi:

- Christopher Innes, *Modern British Drama: The Twentieth Century* ("Harold Pinter: Power Plays and the Trap of Comedy", pp. 328-50; "Edward Bond: rationalism, realism and radicalism solutions", pp. 152-78) (in biblioteca: GER 822.91 INN)
- Philip Tew, *The Contemporary British Novel* ("Spaces and Styles: Urban Identities", pp. 89-117; "Multiplicities and Hybridity", pp. 150-79) (in biblioteca: GER 823.914 TEW)
- Neil Roberts (ed.), *A Companion to Twentieth-Century Poetry* (Peter Brooker and Simon Perril, "Modernist Poetry and its Precursors", pp. 21-36; John Haffenden, "*The Waste Land*", pp. 381-91) (in biblioteca: GER 821.91 ROB)

Saggi in fotocopia:

- Patrick Brantlinger, "From Kurtz's 'Darkness' and *Heart of Darkness*" (da *Rule of Darkness*, 1988)
- F.B. Pinion, "*The Waste Land*" (da *A TS Eliot Companion*, 1986)
- Stuart Laing, "*Room at the Top*: The Morality of Affluence" (da *Popular Fiction and Social Change*, 1984)
- Elin Diamond, "The Parody Plays: *The Dumb Waiter*" (da *Critical Essays on Harold Pinter*, 1990)
- Katie Wales, "Teach Yourself 'Rhetoric': An Analysis of Philip Larkin's *Church Going*" (da *Twentieth-Century Poetry*, 1993)
- Anthony Jenkins, da *The Theatre of Tom Stoppard* (1987)
- Janet E. Gardner, "Caryl Churchill's *Top Girls*: Defining and Reclaiming Feminism in Thatcher's Britain" (*New England Theatre Journal* 10, 1999)
- Eugene O'Brien, "Northern Exposure: Digging into the Past" (da *Seamus Heaney*, 2002)
- Carolyn Meyer, Morton D. Rich, "Critical Essays on 'Digging'"
- Christy L. Burns, "Fantastic Language: Jeanette Winterson's Recovery of the Postmodern Word" (*Contemporary Literature* 37, 1996)
- Judith Seaboyer, "Second Death in Venice: Romanticism and the Compulsion to Repeat in Jeanette Winterson's *The Passion*." *Contemporary Literature* 38, no. 3 (fall 1997)
- Hanif Kureishi with Colin MacCabe, "Hanif Kureishi on London," in *Critical Quarterly*, Vol. 41, No. 3, Autumn, 1999, pp. 37-56.
- Kenneth C. Kaleta, "Kureishi's Storytelling: Liquid Windows," in *Hanif Kureishi: Postcolonial Storyteller*, University of Texas Press, 1998, pp. 240-57

Gli studenti del curriculum **Filologico e Scienze della Traduzione**, non sono tenuti alla preparazione dei saggi critici a scelta, i quali saranno sostituiti dai testi esaminati durante il seminario tenuto dalla **Prof.ssa Michela Canepari**. (Si veda il **programma su fotocopia separata**)

Per ulteriori informazioni bibliografiche e siti web utili gli studenti possono consultare il sito del corso all'indirizzo: [http://www.unipr.it/arpa/dipling/didattica/20CENGLIT/20Cenglit\\_cover.html](http://www.unipr.it/arpa/dipling/didattica/20CENGLIT/20Cenglit_cover.html)

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Prof. Diego Saglia

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**Programma per studenti impossibilitati a frequentare.**

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- 3) Vita e opere degli autori esaminati: dalle introduzioni alla *Norton Anthology* vol. 2, e da *The Concise Oxford Companion to English Literature*, ed. Margaret Drabble and Jenny Stringer (Oxford UP)
- 4) Opere (disponibili su *The Norton Anthology of English Literature* vol. 2 e nel plico di fotocopie, depositato presso la stanza fotocopie, tranne i romanzi e *Look Back in Anger* di John Osborne)

Joseph Conrad (***Heart of Darkness***)

Chinua Achebe ("Racism in Conrad's *Heart of Darkness*")

William B. Yeats ("Easter 1916")

T.S. Eliot ("**The Waste Land**")

James Joyce (*Ulysses*: "Proteus")

Virginia Woolf ("Modern Fiction")

W. H. Auden ("Spain 1937")

John Braine (***Room at the Top***)

John Osborne (***Look Back in Anger***)

Harold Pinter (***The Dumb Waiter***)

Philip Larkin ("Church Going")

Seamus Heaney, "Digging"

Jeanette Winterson (***The Passion***)

Caryl Churchill (***Top Girls***)

Hanif Kureishi (***The Buddha of Suburbia***)

**(I romanzi e i testi teatrali indicati in neretto devono essere letti e studiati integralmente)**

5) Letture critiche

**sei saggi a scelta fra i seguenti:**

Da *The New Pelican Guide to English Literature*, ed. Boris Ford, vol. 7: "From James to Eliot" (in biblioteca: GER 820.9 NEW 7)

- Douglas Brown, "From *Heart of Darkness* to *Nostramo*: An Approach to Conrad"
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- Janet E. Gardner, "Caryl Churchill's *Top Girls*: Defining and Reclaiming Feminism in Thatcher's Britain" (*New England Theatre Journal* 10, 1999)
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