SUBJECT DESCRIPTION

Course Title: Literary History
Year: I-II. semester
Institute: Irodalom- és Kultúratudományi Doktori Iskola
Instructor(s): Gabriella Hartvig

Code:	Requirement*: Colloquium	Type of Examination*:	Credits:
BIALA0102	Practical grade / Colloquium)	Assignment / Written / Oral / Practical Exam	(10+10+ 10) 30

Grading scale*: five-point scale (1–5) / three-point scale (excellent, satisfactory, unsatisfactory)

Description: This subject offers a historical exploration of the novel, tracing its evolution through a series of significant thematic and generic developments. We will examine the emergence and transformation of the sensation novel, the reimagining of the Victorian past in neo-Victorian fiction, and the impact of postcolonial criticism on narrative structure and content. Further topics include the literary history of dystopian and supernatural fiction, the novelistic engagement with trauma and memory, and the representation of crime and justice in young adult literature. Each thematic unit will be contextualized within broader literary, cultural, and historical frameworks. Particular attention will be paid to how these areas intersect with the ongoing doctoral research of the course participants.

Week	Topic
Week 1	Introduction: The Emergence and Evolution of the English Novel in the Early Eighteenth Century Required reading: Havens, Aileen Douglas. *Revising the Eighteenth-Century Novel: Manuscript to Print Authorship Networks*. Cambridge UP, 2023. Recommended readings: Lipski, Jakub. *Re-Reading the Eighteenth-Century Novel: Studies in Reception*. Routledge, 2021. Cook, Daniel, and Nicholas Seager, editors. *The Afterlives of Eighteenth-Century Fiction*. Cambridge University Press, 2015.
Week 2	Commentaries on Ian Watt's *The Rise of the Novel* and 21st-Century Approaches Required reading: MacKay, Marina. *Ian Watt: The Novel and the Wartime Critic.* Oxford UP, 2018. Recommended reading: Lipski, Jakub, and Mary-Céline Newbould, editors. *The Edinburgh Companion to the Eighteenth-Century British Novel and the Arts*. Edinburgh University Press, 2024.
Week 3	The Neo-Victorian Novel I. Required reading: Du Maurier, Daphne. *Rebecca*. Brown and Company, 2013. Recommended reading: Cox, Jessica. *Neo-Victorianism and Sensation Fiction.* Palgrave Macmillan, 2019.

Week 4	The Neo-Victorian Novel II. Required reading: Maunder, Andrew. "Mapping the Victorian Sensation Novel: Some Recent and Future Trends." *Literature Compass*, vol. 2, no. 1, 2005, pp. 1–17. Wiley Online Library, https://doi.org/10.1111/j.1741-4113.2005.00130.x. Recommended reading: Palmer, Beth. "Are the Victorians Still with Us?: Victorian Sensation Fiction and Its Legacies in the Twenty-First Century." *Victorian Studies*, vol. 52, no. 1, Autumn 2009, pp. 86–94, https://doi.org/10.2979/vic.2009.52.1.86.
Week 5	Weird Fiction I Required reading: *In the Mouth of Madness.* Directed by John Carpenter, New Line Cinema, 1995. Recommended readings: Goho, James. "What Is 'the Unnamable'? H. P. Lovecraft and the Problem of Evil." *Lovecraft Annual*, no. 3, edited by S. T. Joshi, Hippocampus Press, 2009, pp. 10–52. Janicker, Rebecca. "Visions of Monstrosity: Lovecraft, Adaptation and the Comics Arts." *Journal of the Fantastic in the Arts*, vol. 26, no. 3, 1 Mar. 2015, pp. 469–88.
Week 6	Weird Fiction II Required reading: Lovecraft, H. P. "The Unnamable." *The Complete Fiction of H. P. Lovecraft*. Chartwell Books, 2016, pp. 177–81. *Chartwell Classics*, vol. 2. Recommended reading: Ralickas, Vivian. "'Cosmic Horror' and the Question of the Sublime in Lovecraft." *Journal of the Fantastic in the Arts*, vol. 18, no. 3, Autumn 2007, pp. 364–98.
Week 7	Dystopias I Required reading: E. M. Forster, *The Machine Stops*. Penguin, 2011. Recommended readings: Caporaletti, Silvana. "Science as Nightmare: *The Machine Stops* by E.M. Forster." *Utopian Studies*, vol. 8, no. 2, 1997, pp. 32–47. *JSTOR*, http://www.jstor.org/stable/20719683. Claeys, Gregory. "The Origins of Dystopia: Wells, Huxley and Orwell." *The Cambridge Companion to Utopian Literature*, edited by Gregory Claeys, Cambridge UP, 2010, pp. 107–132.
Week 8	Dystopias II Required reading: *Nineteen Eighty-Four* by George Orwell. Recommended readings: Mihailescu, Calin Andrei. "Mind the Gap: Dystopia as Fiction." *Style*, vol. 25, no. 2, 1991, pp. 211–22. *JSTOR*, http://www.jstor.org/stable/42945903. Rodden, John. "A 'Utopian' Edition of a Dystopian Classic." *Becoming George Orwell: Life and Letters, Legend and Legacy*, Princeton UP, 2020, pp. 109-123.
Week 9	Trauma Fiction Required reading: Anderson, Lauri Halse. *Speak.* Farrar, Straus and Giroux, 1999. Recommended reading: Whitehead, Ann. *Trauma Fiction.* Edinburgh UP, 2004.
Week 10	The Postcolonial Novel Required reading: Rhys, Jean. *Wide Sargasso Sea*. W. W. Norton & Company, 1966.

	Recommended reading: Ashcroft, Bill., et al. Introduction. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed., Routledge, 2004, pp. 1-13.
Week 11	Young Adult Fiction Required reading: Maguire, Tony. *Don't Tell Mummy.* HarperElement, 2006. Recommended reading: Nikolajeva, Maria. "Memory of the Present: Empathy and Identity in Young Adult Fiction." *Narrative Works*, vol. 4, no. 2, 2014, pp. 86–107. *Narrative Works*, https://doi.org/10.7202/1062101AR.
Week 12	Conclusion Required reading: Schoene, Berthold. "Twenty-first Century Fiction." *The Oxford History of the Novel in English.* Vol. 7. Edited by Peter Boxall and Brian Cheyette. Oxford UP, 2016, pp. 549-63. Recommended reading: McLeod, Joan. "The Novel and the End of the Empire." *The Oxford History of the Novel in English.* Vol. 7. Edited by Peter Boxall and Brian Cheyette. Oxford UP, 2016, pp. 80-93.