

Tézy na štátne skúšky pre magisterský študijný program

Anglistika a amerikanistika,

akademický rok 2026/2027

Literature:

1. Discuss the function of intertextuality in drama – demonstrate your points on particular text(s).
2. Discuss the philosophical and cultural contexts of the Theatre of the Absurd and the Epic Theatre (Beckett: *Endgame* and Edson: *Wit*).
3. Discuss the function of the contrasting setting(s) in Shakespeare's plays.
4. The Path of Realism: Domestic and Realistic Drama (Synge: *Riders to the Sea* and Glaspell: *Trifles*).
5. Discuss masks and disguises in Restoration drama – demonstrate your points on particular text(s).
6. Discuss naturalism and supernaturalism in Synge's *Riders to the Sea* or Susan Glaspell: *Trifles*.
7. Discuss the function of twinning and mirroring in Shakespeare's plays.
8. Poems and Conventions of Love (Discuss the topic using your selection of at least 5 poems).
9. Poems of Protest, Crisis, Resistance and Empowerment (Discuss the topic using your selection of at least 5 poems).
10. Poems on Life, Death, Travel and Afterlife (Discuss the topic using your selection of at least 5 poems).
11. Poems on Art and Dialogue: the Act of Writing and the Self (Discuss the topic using your selection of at least 5 poems).
12. Poems on the Inner and Outer Landscape (Discuss the topic using your selection of at least 5 poems).
13. Poetic devices - Verse, Rhythm, Rhyme, Tropes (Discuss the topic using your selection of at least 5 poems)

14. Poetic forms - Genres of Poetry, Imagery, Tropes (Discuss the topic using your selection of at least 5 poems)
15. Discuss the narrative technique in realist texts – demonstrate your points on particular text(s) from your reading list.
16. Discuss the narrative technique in modernist texts – demonstrate your points on particular text(s) from your reading list.
17. Discuss the use of setting in realist texts – demonstrate your points on particular text(s) from your reading list.
18. Discuss the use of time and space in modernist texts – demonstrate your points on particular text(s) from your reading list.
19. Compare the presentation of character in realist and modernist texts – demonstrate your points on particular text(s) from your reading list.
20. Discuss symbolism in modernist texts – demonstrate your points on particular text(s) from your reading list.
21. Masculinity and femininity as a theme – demonstrate your points on particular text(s) from your reading list.
22. On a particular example, discuss how Victorian novels reflect the social, cultural or economic conditions of nineteenth-century Britain.
23. On a particular example, discuss what role morality and religion play in Victorian fiction.
24. Based on specific textual examples, characterise classical, 18th (early 19th-) century Gothic fiction.
25. Elaborate on how the Freudian uncanny is related to the Gothic effect (use at least two – literary, visual and/or cinematic – texts to support your argument).
26. Argue how the Gothic can be seen as a code expressing particularly gendered (women's) fears and anxieties that are otherwise close to inexpressible in realist means. Use at least two – literary, visual and/or cinematic – texts.
27. By using two films, analyse how the Gothic effect is created in cinematic language, and for what purpose.

Reading List 1:

William Shakespeare: A Midsummer Night's Dream

William Shakespeare: As You Like It

William Shakespeare: King Lear

William Wycherley: The Country Wife

Aphra Behn: The Rover

Susan Glaspell: Trifles

John Millington Synge: Riders to the Sea

Samuel Beckett: Endgame

Caryl Churchill: Cloud Nine

Caryl Churchill: Top Girls

Compulsory References:

Luckhurst, Mary (ed.). A Companion to Modern British and Irish Drama 1880-2005. Blackwell 2010.

Smart, John. 20th Century British Drama: Cambridge Contexts in Literature. Cambridge: CUP, 2001.

Goodman, Lizbeth, ed. Literature and Gender. London: Routledge, 1996.

Owens, W.R.- Lizbeth, Goodman, eds. Shakespeare, Aphra Behn and the Canon. London: Routledge, 1996.

Recommended References:

Knapp, Peggy. "The 'Plyant' Discourse of Wycherley's the Country Wife." SEL: Studies in English Literature (Johns Hopkins), 40.3 (2000): 451-472.

Matalene, H.W. "What Happens in the Country-Wife." Studies in English Literature (Rice), 22.3 (1982): 395-411.

Nykrog, Per. "In the Ruins of the Past: Reading Beckett Intertextually." Comparative Literature, 36.4 (1984): 289-311.

Kumar, K. Jeevan. 1997. The Chess Metaphor in Samuel Beckett's Endgame. *Modern Drama*. 40, no. 4: 540-552.

Tobin, J.J.M. "The Irony of 'Hermia' and 'Helena'." *American Notes & Queries*, 17.10 (1979): 154.

Coatalen, Guillaume. "THE FAERIE QUEENE, VI.vii.32.1, a MIDSUMMER NIGHT'S DREAM, II.i.2, and PARADISE LOST- IV. 538." *Notes & Queries*, 51.4 (2004): 360-361.

Hunt, Maurice. "A Speculative Political Allegory in a Midsummer Night's Dream." *Comparative Drama*, 34.4 (2000): 423-453.

Kiss, Attila. "Cloud 9, Metadrama, and the Post-semiotics of the Subject. The AnaChronisT. (Annual 2003): 223.

Hull, Keith N. "Natural Supernaturalism in Riders to the Sea." *Colby Quaterly*, 25.4 (1989): 245-52.

Reading List 2:

Realism – short stories (pick two):

Thomas Hardy "A Mere Interlude"

Charles Dickens "The Signal-Man" OR "To be read at Dusk"

Elizabeth Gaskell: "The Manchester Marriage"

Modernism – short stories (pick two):

James Joyce "Araby"

Katherine Mansfield "Je ne parle pas français" OR "The Daughters of the Late Colonel"

D.H. Lawrence "The Horse Dealer's Daughter"

Realism – novels:

Elizabeth Gaskell *North and South* OR anything by Charles Dickens OR George Eliot

Modernism – novels:

Virginia Woolf *Mrs Dalloway* OR Rebecca West *The Return of the Soldier*

Postmodernism – novels:

A. S. Byatt *Possession* OR Jeanette Winterson *The Passion* OR Margaret Drabble *The Red Queen*

Recommended Literature:

Adrian Hunter: *The Cambridge Introduction to the Short Story in English* (CUP 2007)

M. Bradbury, J. McFarlane: *Modernism: A Guide to European Literature 1890-1930* (Penguin 1991)

Leigh Wilson: *Modernism* (Continuum 2007) Pam Morris: *Realism* (Routledge 2003)

Dominic Head: *The Cambridge Introduction to Modern British Fiction* (CUP 2002)

Sacido, Jorge: *Modernism, Postmodernism, and the Short Story in English* (Rodopi

2012) Eagleton, T. *The English Novel, An Introduction* (Wiley-Blackwell, 2004)

McKeon, Michael: *Theory of the Novel: A Historical Approach* (Johns Hopkins UP, 2000)

List of Poems

1. Barrett-Browning, Elizabeth. Sonnet 43
2. Behn, Aphra. The Disappointment, The Willing Mistress
3. Blake, William. London, The Fly, Tyger
4. Davis, Lorna. November
5. Dickinson, Emily. I taste a liquor never brewed, I felt a funeral in my brain
6. Eliot, T.S.: The Journey of the Magi
7. Fuller, John. Valentine
8. Gray, Thomas. Ode on the Death of a Favourite Cat Drowned in a Tub of Goldfishes
9. Gwendolyn Brooks. We Real Cool, the mother
10. Heaney, Seamus. Banks of a Canal, Requiem for the Croppies, Personal Helicon
11. Hughes, Ted. Crow, The Thought-Fox
12. Keats, John. On Sitting Down to Read King Lear again
13. Marvell, Andrew. To his Coy Mistress
14. Mashile, Lebogang. Mama's War
15. Moore, Marianne. Poetry
16. Plath, Sylvia. Metaphors. Face Lift, Ariel

17. Pinter, Harold. It Is Here
18. Roethke, Theodore. My Papa's Waltz
19. Shakespeare, William. Sonnets 55, 80, 130, the sonnets in *Romeo and Juliet*, *Twelfth Night*
20. Shore, Marion. Petrarch on West 115 Street
21. Tennyson, Ulysses
22. Thomas, Dylan. And Death Shall Have No Dominion
23. Williams, William Carlos. This is just to say, The Red Wheelbarrow
24. Wordsworth, William. Lines Composed a Few Miles above Tintern Abbey
25. Wright, Richard. Haikus
26. Wyatt, Thomas. Whoso list to hunt, They Flee From Me
27. Yeats, W.B. Sailing to Byzantium

Compulsory References:

Jeffrey Wainwright: *Poetry: The Basics*. 2nd Edition. London: Routledge, 2011.
 (Recommended: Shira Wolosky: *The Art of Poetry: How to Read a Poem*. OUP. 2001.)
 Poe: *The Philosophy of Composition*
 T.S. Eliot: *Tradition and the Individual Talent*
 Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction*
 Roman Jakobson: from *Linguistics and Poetics*
 Paul de Man: *The Rhetoric of Temporality; Anthropomorphism and Trope in the Lyric*
 W.J.T. Mitchell: 'Ekphrasis and the Other' in *Picture Theory*
 Jonathan Culler: 'Ritardando and the Semiotics of Poetry'; 'Presupposition and Intertextuality'; 'Apostrophe';
 'The Turns of Metaphor' in *The Pursuit of Signs*. Routledge Classics, 2001.

Linguistics:

1. Describe variation in language.
2. Describe the stylistic markers at the level of phonology and graphology. What are the main differences between spoken and written communication?
3. Describe the stylistic markers at the level of morphology. Give examples in terms of varieties across genres.
4. Describe the stylistic markers at the level of syntax. Give examples in terms of varieties across genres.
5. Describe the stylistic markers at the level of lexis. Give examples in terms of varieties across genres.
6. How is the notion of transitivity employed in stylistic analysis?
7. How are the notions of modality and cohesion employed in stylistic analysis?
8. Describe the cognitive approaches to stylistic analysis.
9. Discuss comparative reconstruction and the place of English within the Indo-European family.
10. Discuss phonological features of Early English which have implications for Present-day English.
11. Discuss grammatical features of Early English which have implications for Present-day English.
12. Discuss the main grammatical characteristics of Early Modern English and present-day archaic/'archaising' language.
13. Describe the historical development of the vocabulary and orthography of Present-day English.
14. Discuss the varieties of Modern English (the English language around the world).
15. Discuss some of the early empirical research into the nature of lexical categories. What were the new findings?
16. Discuss the role of prototypes, gestalt and attributes in defining the internal structure of lexical categories.
17. Discuss the role of context and cultural models in category definition.

18. What are basic level categories and what are their functions?
19. What are superordinate categories, how are they defined and what is their function?
20. What are subordinate categories, how are they defined and what is their function?
21. Discuss the role of conceptual metaphors and metonymies. Give examples from science and politics.
22. Discuss the structure of emotion categories. What is the role of metaphors and metonymies in conceptualising emotions?
23. Discuss the main approaches to discourse analysis. How do discourse analysts examine the relationship between language, context, and meaning?
24. Discuss Speech Act Theory. What are the main types of speech acts, and how are they realised in different communicative contexts?
25. Discuss Grice's Cooperative Principle and conversational implicature. How do speakers generate and interpret implied meanings in discourse?
26. Discuss the concepts of face and politeness in interaction. How do politeness strategies contribute to effective communication across different contexts?
27. Describe the principles of Conversation Analysis. Discuss the notions of turn-taking, adjacency pairs, repair, and preference organisation.

Compulsory References:

- Bhatia, V. K. (1993). *Analyzing Genre. Language Use in Professional Settings*. Longman.
- Crystal, D. (2003). *The Cambridge Encyclopedia of the English Language*. CUP .
- Crystal, D. (2007). *How Language Works*. Penguin.
- Evans, V., Green, M. (2011). *Cognitive Linguistics. An Introduction*. Edinburgh UP.
- Fairclough, N. (2003). *Analysing Discourse*. Routledge.
- Hogg, R., Denison, D. (eds.) (2006). *A History of the English Language*. CUP.
- Janson, T. (2002). *Speak*. OUP.

Jeffries, L., McIntyre, D. (2010). *Stylistics*. CUP.

Kövecses, Z. (2010). *Metaphor*. OUP.

Simpson, P. (2004). *Stylistics: A Resource Book for Students*. Routledge.

Swales, J. (1990). *Genre Analysis: English in Academic and Research Settings*. CUP.

Ungerer, F., Schmid, H. J. (1996). *An Introduction to Cognitive Linguistics*. Pearson.