

Ph.D. Comprehensive Examination Reading List
Department of Comparative Literature and Cultural Studies
Fall 2010

I. History and theory of literary criticism

A. Plato to early twentieth century

1. Plato, *Republic* (Bks. 2, 3, 10)
---, *Symposium*
2. Aristotle, "Poetics"
3. Horace, "The Art of Poetry"
4. Longinus, "On the Sublime"
5. Dante, "Letter to Can Grande Della Scalla"
6. Sir Philip Sidney, "An Apologie for Poetrie"
7. Nicholas Boileau, "The Art of Poetry"
8. Alexander Pope, "An Essay on Criticism"
9. Giambattista Vico, "The New Science" (Bks. 1-3)
10. David Hume, "Of the Standard of Taste"
11. Jean-Jacques Rousseau, "Essay sur l'origine des langues"
12. Immanuel Kant, *Critique of Judgement* (Bks. 2, 3)
13. G.W.F. Hegel, *Introduction to the Philosophy of Fine Art*
14. Percy B. Shelley, "A Defence of Poetry"
15. Edgar Allan Poe, "The Philosophy of Composition"
16. Friedrich Nietzsche, *The Birth of Tragedy from the Spirit of Music*
17. Charles Baudelaire, "Painter of Modern Life"
18. Henry James, "The Art of Fiction"
19. Stephen Mallarmé, "Crise de vers"
20. Oscar Wilde, "The Critic as Artist"*
21. Marcel Proust, "Contre Sainte-Beuve"

B. Twentieth Century Theory

1. Psychoanalysis

- Sigmund Freud, "Creative Writers and Daydreaming" (1908)
----. *Five Lectures on Psycho-Analysis* (1909)
Gilles Deleuze and Felix Guattari, *Anti-Oedipus* (Part 1) (1972)
Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*
(1973)
Julia Kristeva, "Approaching Abjection" (1980)
Adam Phillips, *On Kissing, Tickling, and Being Bored: Psychoanalytic
Essays on the Unexamined Life* (Ch. 3, 4, 7) (1998)*

2. Structuralism

- Ferdinand de Saussure, *Course in General Linguistics*, Part One: General
Principles

Roland Barthes, *Mythologies*, (“The World of Wrestling,” “Operation Margarine,” “Myth Today”)

----. *S/Z* (1970)

Tzvetan Todorov, *Introduction to Poetics*, 1981

Gérard Genette, *Figures of Literary Discourse*, Vol 1. 1984

3. Marxism

Marx, *The Communist Manifesto* (1848)

----. *The Eighteenth Brumaire of Louis Bonaparte* (1852)

György Lukács, *The Historical Novel* (Ch. 1) (1962)

Guy Debord, *Society of the Spectacle* (1967)

Louis Althusser, “Ideology and Ideological State Apparatuses” (1970)

Raymond Williams, *Marxism and Literature* (Part 1) (1978)

II. Literary Genre, the Novel

A. Primary Texts

Rabelais, <i>Gargantua and Pantagruel</i> (books 1 and 2)	1534
Miguel de Cervantes, <i>Don Quixote</i>	1605-15
Daniel Defoe, <i>Moll Flanders</i>	1722
Laurence Sterne, <i>The Life and Opinions of Tristram Shandy, Gentlemen</i>	1759-67
Pierre Choderlos de Laclos, <i>Dangerous Liaisons</i>	1782
Jane Austen, <i>Pride and Prejudice</i>	1813
Stendhal, <i>The Red and the Black</i>	1830
Honoré de Balzac, <i>Colonel Chabert</i>	1832
Charlotte Brontë, <i>Jane Eyre</i>	1847
Emily Brontë, <i>Wuthering Heights</i>	1847
Gustave Flaubert, <i>Madame Bovary*</i>	1856-57
Charles Dickens, <i>Our Mutual Friend*</i>	1864-65
Leo Tolstoy, <i>Anna Karenina</i>	1875-77
Émile Zola, <i>The Ladies' Paradise</i>	1883
Joris-Karl Huysmans, <i>Against Nature*</i>	1884
Leopoldo Alas, <i>La Regenta*</i>	1884-85
George Gissing, <i>New Grub Street*</i>	1893
Theodor Fontane, <i>Effie Briest*</i>	1895
Kate Chopin, <i>The Awakening*</i>	1899
Joseph Conrad, <i>Heart of Darkness</i>	1899
Henry James, <i>The Golden Bowl</i>	1904
Edith Wharton, <i>House of Mirth</i>	1905
Marcel Proust, <i>Swann's Way</i>	1913
Franz Kafka, <i>The Trial</i>	1914(post. 1925)
Thomas Mann, <i>The Magic Mountain</i>	1924
Virginia Woolf, <i>To the Lighthouse</i>	1927
André Breton, <i>Nadja</i>	1928
Witold Gombrowicz, <i>Ferdydurke</i>	1937

Raymond Queneau, <i>Odile</i>	1937
Richard Wright, <i>Native Son</i>	1940
Alain Robbe-Grillet, <i>La Jalousie</i>	1957
Vladimir Nabokov, <i>Pale Fire</i>	1962
Toni Morrison, <i>The Bluest Eye</i>	1970
Milan Kundera, <i>The Book of Laughter and Forgetting</i>	1979
Italo Calvino, <i>Upon a Winter's Night a Traveler</i>	1981
Jeanette Winterson, <i>Written on the Body</i>	1992
J.M. Coetzee, <i>Disgrace</i>	1999

B. Critical and Theoretical Works

- Virginia Woolf, "Modern Fiction" (1925)
 Viktor Shklovsky, "Art as Device" (1925)
 Erich Auerbach, *Mimesis* (Chs. 18, 20) (1946)
 György Lukács, *Studies in European Realism* (Chs. 2, 4) (1948)
 Wayne C. Booth, *Rhetoric of Fiction* (Part One) 1961
 Mikhail Bakhtin, "Discourse in the Novel" from *The Dialogic Imagination* (1975)
 Fredric Jameson, "On Interpretation: Literature as a Socially Symbolic Act" (1981) (from *The Political Unconscious*)
 Michael McKeon, "Generic Transformation and Social Change: Rethinking the Rise of the Novel" (1985)
 Linda Hutcheon, "Historiographic Metafiction" (1988)
 Amélie Oksenberg Rorty, "Characters, Persons, Selves, Individuals" (1988)
 Edward Said, "Jane Austen and Empire" (1993)

III. Period in Literary History: 1830-1900

A. Major Genres

1. Poetry

- Heinrich Heine, "Seraphine," "Der Tannhäuser," "Schöpfungslieder" (1844)
 Edgar Allan Poe, "The Bells," "The Conqueror Worm," "The Raven" (1843-49)
 Walt Whitman, "Crossing Brooklyn Ferry," "Scented Herbiage of My Breast," "Song of Myself" (1855-60)
 Charles Baudelaire, "Chacun sa chimère," "L'Invitation au voyage," "Les Yeux des pauvres," "Anywhere Out of the World" (1868)
 Christina Rossetti, "Goblin Market," "Weary in Well-Doing," "Youth Gone, and Beauty Gone," "A Christmas Carol" (1862)
 Emily Dickinson, "Death is a Dialogue between," "I felt a Funeral, in my Brain," "My life had stood—a Loaded Gun," "A narrow Fellow in the Grass," "They shut me up in Prose" (1861-68, post. 1890-1930)
 Lautréamont, *Maldoror* (1869)

- Arthur Rimbaud, "Le Bateau ivre," "Mauvais sang," "A la Musique"
(1871-73)
Paul Verlaine, "Ariettes Oubliées," "Birds in the Night," "Aquarelles"
(1874)
Stéphane Mallarmé, "L'Après-midi d'un faune," "Un Coup de dés
jamais n'abolira l'hasard" (1876, 1897)

2. Prose

- Honoré de Balzac, *Old Goriot* (1835)*
Eugène Sue, *The Mysteries of Paris*, Part I, "Morning" (1842-43)
Nathaniel Hawthorne, *The Scarlet Letter* (1851)
Charles Dickens, *Bleak House* (1853)*
Herman Melville, "Bartleby, the Scrivener: A Story of Wall Street"
(1853)*
Gustave Flaubert, *Madame Bovary* (1857)*
Charles Dickens, *Our Mutual Friend* (1864-1865)*
Jules Verne, *Around the World in Eighty Days* (1873)
George Eliot, *Daniel Deronda* (1876)*
Guy de Maupassant, "A Parisian Bourgeois' Sundays" (1880)
Henry James, *The Portrait of a Lady* (1881)
Joris-Karl Huysmanns, *Against Nature* (1884)*
Mark Twain, *The Adventures of Huckleberry Finn* (1884)
Leopoldo Alas, *La Regenta* (1885)*
Émile Zola, *Germinal* (1885)
Villiers de l'Isle-Adam, *Tomorrow's Eve* (1886)
George Gissing, *New Grub Street* (1893)*
Theodor Fontane, *Effie Briest* (1895)*
Thomas Hardy, *Jude the Obscure* (1895)
Theodore Dreiser, *Sister Carrie* (1900)

3. Drama

- Victor Hugo, *Hernani* (1830)
Eugène Scribe, *A Glass of Water* (1842)
Halévy and Meilhac, *Carmen* (1875)
Henrik Ibsen, *A Doll's House* (1879)
Henry Becque, *Les Corbeaux* (1882)
August Strindberg, *Miss Julia* (1888)
Alfred Jarry, *Ubu Roi* (1896)
George Bernard Shaw, *Arms and the Man* (1898)
Anton Chekhov, *Uncle Vanya* (1899)*
Oscar Wilde, *The Importance of Being Earnest* (1899)

B. Secondary Texts

- Walter Benjamin, "Paris, Capital of the Nineteenth Century" (1927)
Richard D. Altick, *English Common Reader: A Social History of the
Mass Reading Public 1800-1900 (Part II)* (1963)*

- Roger Shattuck, “Erik Satie” and “Alfred Jarry” from *The Banquet Years* (1968)
- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess* (Chs. 1-3) (1976)
- Tony Tanner, *Adultery in the Novel: Contract and Transgression* (Chs. 1, 4) (1981)
- Marshall Berman, “Baudelaire: Modernism in the Streets” from *All That is Solid Melts into Air* (1988)
- Sharon Marcus, *Apartment Stories: City and Home in Nineteenth-Century Paris and London* (Chs. 1, 3, 4) (1999)
- Peter Brooks, *Realist Vision* (2008)
- Mary Gluck, *Popular Bohemia: Modernism and Urban Culture in Nineteenth-Century Paris* (2008)
- Martyn Lyons, *Reading Culture and Writing Practices in Nineteenth-Century France* (2008)
- Kristen Ross, *The Emergence of Social Space: Rimbaud and the Paris Commune*

IV. Special Topic: Nineteenth-Century Boredoms

When asked to describe nineteenth-century society as depicted in French and English fiction of the period, one might first invoke scenes of industry and teeming life as found in the novels of Zola and Dickens: loud and sooty steam engines, belching factories, humming department stores, crowded city streets, sweaty theaters, and ballrooms stuffed to capacity with the abundantly indebted denizens of the *grand monde*. What does not come as readily to mind, and indeed what seems antithetical to the great activity and upheaval of this century, are more quiescent scenes in which characters are listless, vacant, and utterly bored. These scenes, in addition to being literary texts themselves, often involve characters in the process of reading and writing (or, at the very least, with a book open on their laps). My project aims to investigate such scenes in the fiction of the period in order to ask not only, What is it about boredom that is particular to the nineteenth century? but also, Is boredom possible in a literary text, which by definition involves some engagement on the part of the reader and a great deal of engagement and effort on the part of the writer? Is there some relationship between reading and writing as it

is represented in fiction, and boredom? And finally, who reads and writes, and who is bored? I am interested in boredom during this period in particular because the nineteenth century bears witness to the dominance of capital, and with an idea of the individual as endowed with powers of consumption. If the individual is bored, what is his relationship to a society that directs him to consume?

A. Primary Texts

- Stendhal, *The Red and the Black* (1830)*
 Théophile Gautier, *Mademoiselle de Maupin* (1836)
 Edgar Allan Poe, “The Fall of the House of Usher” (1839)
 Edgar Allan Poe, “The Imp of the Perverse” (1846)
 Nikolai Gogol, “The Overcoat” (1841)
 Nikolai Gogol, “Nevsky Prospect” (1842)
 Honoré de Balzac, *Lost Illusions* (1843)
 ----. *The Duchesse de Langeais* (1844)
 Edgar Allan Poe, “The Purloined Letter” (1845)
 Charles Dickens, *Bleak House* (1853)*
 Herman Melville, “Bartleby, the Scrivener: A Story of Wall Street” (1853)*
 Gustave Flaubert, *Madame Bovary* (1857)*
 Leo Tolstoy, “Family Happiness” (1859)
 Edmond and Jules de Goncourt, *Literary Men* (1860)
 Gustave Flaubert, *Sentimental Education* (1869)
 Leopold von Sacher-Masoch, *Venus in Furs* (1870)
 George Eliot, *Middlemarch* (1871)
 Arthur Rimbaud, *A Season in Hell* (1873)
 George Eliot, *Daniel Deronda* (1876)*
 Gustave Flaubert, *Bouvard and Pécuchet* (1880)
 Émile Zola, *Nana* (1880)
 Émile Zola, *Pot-Bouille* (1882)
 Joris-Karl Huysmanns, *Against Nature* (1884)*
 Leopoldo Alas, *La Regenta* (1885)*
 Arthur Conan Doyle, *A Study in Scarlet* (1887)
 Leo Tolstoy, “The Kreuzer Sonata” (1889)
 George Gissing, *New Grub Street* (1893)*
 ----, *The Odd Women* (1893)
 ----, *In the Year of Jubilee* (1894)
 Theodor Fontane, *Effie Briest* (1895)*
 Alfred Jarry, *Ubu Roi* (1896)*
 Henry James, “In the Cage” (1898)
 Anton Chekhov, *Uncle Vanya* (1899)*

Kate Chopin, *The Awakening* (1899)*
René Maran, *Batouala* (1921)
Thomas Mann, *The Magic Mountain* (1924)

B. Secondary Texts

Arthur Schopenhauer, “Additional Remarks on the Doctrine of the Suffering of the World,” “On Reading and Books,” “What a Man Is” (1851)
Oscar Wilde, “The Critic as Artist” (1891)*
Georg Simmel, “The Metropolis and Mental Life” (1903)
Virginia Woolf, “A Room of One’s Own” (1929)
Martin Heidegger, *Fundamental Concepts of Metaphysics* (Part One) (1929-30)
Theodor Adorno and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception” (1944)
Richard D. Altick, *English Common Reader: A Social History of the Mass Reading Public 1800-1900* (Part II) (1963)*
Siegfried Kracauer, “Boredom” (1963)
Walter Benjamin, “The Storyteller: Reflections on the Works of Nikolai Leskov” (1969)
Roland Barthes, *The Pleasure of the Text* (1975)
Gérard Genette, “Flaubert’s Silences,” from *Figures of Literary Discourse* (1984)*
Raúl Ruiz, “Central Conflict Theory” (1995)
Patricia Meyer Spacks, *Boredom: The Literary History of a State of Mind* (1996)
Adam Phillips, “On Being Bored” (1998)*
Elizabeth S. Goodstein, *Experience Without Qualities: Boredom and Modernity* (2004)
Martyn Lyons, *Reading Culture and Writing Practices in Nineteenth-Century France* (2008)*