

Ph.D. Comprehensive Examination Reading List
Department of Comparative Literary and Cultural Studies

I. Literary Theory and Criticism

A. History of Literary Theory and Criticism

Plato, *Ion*.

---, *Symposium*.

---, *Republic*. (Books VII and X)

---, *Phaedrus*.

Aristotle, *Poetics*.

Horace, *The Art of Poetry*.

Longinus, *On the Sublime*.

Plotinus, "On the Intellectual Beauty."

Hugh of Saint Victor, *The Didascalicon*. (Norton selection)

Dante Alighieri, "Letter to Can Grande della Scala."

Christine de Pizan, *The Book of the City of Ladies*. (Norton selection)

Sir Phillip Sidney, "An Apology for Poetry."

John Dryden, Preface to *Troilus and Cressida*.

Alexander Pope, "An Essay on Criticism."

Giambattista Vico, *The New Science*. (Books 1-3)

David Hume, "On the Standard of Taste."

Samuel Johnson, *Preface to Shakespeare*. (Norton selection)

Gotthold Ephraim Lessing, *Laocoön*. (Norton selection)

Immanuel Kant, *The Critique of Judgement*. ("Analytic of the Sublime")

Friedrich von Schiller, *On the Aesthetic Education of Man*.

G.W.F. Hegel, *Phenomenology of Spirit*. ("The Master-Slave Dialectic")

Edgar Allan Poe, "The Philosophy of Composition."

Karl Marx and Friedrich Engels, *Grundrisse*. (Norton selection)

Charles Baudelaire, *The Painter of Modern Life*.

Friedrich Nietzsche, "On Truth and Lying in a Non-Moral Sense."

Oscar Wilde, "The Critic as Artist."

Stéphane Mallarmé, "Crisis in Poetry."*

Boris Eichenbaum, "The Theory of the 'Formal Method'."

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproducibility."*

B. Contemporary Theory and Criticism

i. Structuralism and Semiotics

Ferdinand de Saussure, *Course in General Linguistics*. (Norton selection)

Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances."

Claude Lévi-Strauss, "The Structural Study of Myth."

Roland Barthes, "Myth Today."

---, "The Death of the Author."

---, *Camera Lucida*.

Umberto Eco, "The Myth of Superman."

ii. Poststructuralism and Deconstruction

Jacques Lacan, "The Agency of the Letter in the Unconscious."

---, "The Mirror Stage as Formative of the *I* Function."*

Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences."

---, "Plato's Pharmacy." (Norton selection)

Michel Foucault, "What Is an Author?"

Paul de Man, "Semiotics and Rhetoric."

Julia Kristeva, "The Semiotic and the Symbolic."

iii. Modernity and Postmodernity

Jürgen Habermas, "Modernity – An Incomplete Project" (Norton selection)

Jean Baudrillard, "The Procession of Simulacra"

Fredric Jameson, "Postmodernism and Consumer Society."

Jean-François Lyotard, "Defining the Postmodern." (Norton selection)

Andreas Huyssen, *After the Great Divide*. (Parts I and III)

David Harvey, *The Condition of Postmodernity*. (Chapters I and III)

II. Genre: The Novel (into Film)

A. Primary Texts (The dagger "†" indicates novels for which there is a film adaptation in subsection II. A. ii.)

i. Novel

Apuleius, *The Golden Ass*.

Miguel de Cervantes, *Don Quixote*.†*

Voltaire, *Candide ou l'Optimisme*.

Johann Wolfgang von Goethe, *Die Leiden des jungen Werthers*.

Sir Walter Scott, *The Heart of Midlothian*.

Stendhal, *The Red and the Black*.

Honoré de Balzac, *Père Goriot*.

Charlotte Brontë, *Jane Eyre*.†

Gustave Flaubert, *Madame Bovary*.

José Maria de Eça de Queiroz, *O Crime do Padre Amaro*.†

Joris Karl Huysmans, *À Rebours*.

Oscar Wilde, *The Portrait of Dorian Gray*.

Joseph Conrad, *Heart of Darkness*.†

Rainer Maria Rilke, *Die Aufzeichnungen des Malte Laurids Brigge*.

James Joyce, *A Portrait of the Artist as a Young Man*.

Herman Hesse, *Demian*.

Marcel Proust, *In Search of Lost Time*.†

Thomas Mann, *Der Zauberberg*.*

Alfred Döblin, *Die beiden Freundinnen und ihr Giftmord*.

Frank Kafka, *Der Prozeß*. †
Virginia Woolf, *Mrs. Dalloway*. †
Ernst Jünger, *Auf den Marmorklippen*. *
Hans Erich Nossack, *Der Untergang*. *
Vladimir Nabokov, *Lolita*. †
Günter Grass, *Die Blechtrommel*. †
Phillip Roth, *Portnoy's Complaint*. †
Heinrich Böll, *Die verlorene Ehre der Katharina Blum*. †
Peter Handke, *Die linkshändige Frau*. †*
Milan Kundera, *The Book of Laughter and Forgetting*. †
Gabriel García Márquez, *Crónica de una muerte anunciada*.
Elfriede Jelinek, *Die Klavierspielerin*. †
Kazuo Ishiguro, *The Remains of the Day*. †
José Saramago, *Ensaio sobre a Cegueira*. †
Bernhard Schlink, *Der Vorleser*. †*
Ian McEwan, *Atonement*. †*
Orhan Pamuk, *Snow*.
Daniel Kehlmann, *Die Vermessung der Welt*. †
Sigrid Nunez, *The Last of her Kind*.
Junot Diaz, *The Brief Wondrous Life of Oscar Wao*.
Jonathan Franzen, *Freedom*.

ii. Film

The Trial, dir. Orson Welles.
Lolita, dir. Stanley Kubrick.
Die verlorene Ehre der Katharina Blum, dir. Volker Schlöndorff and Margarethe von Trotta.
Die linkshändige Frau, dir. Peter Handke.*
Die Blechtrommel, dir. Volker Schlöndorff.*
Apocalypse Now, dir. Francis Ford Coppola.
Kafka, dir. Steven Soderbergh.
The Remains of the Day, dir. James Ivory.
Lolita, dir. Adrian Lyne.
Deconstructing Harry, dir. Woody Allen.
Die Klavierspielerin, dir. Michael Haneke.
La Captive, dir. Chantal Akerman.
The Hours, dir. Stephen Daldry.
Lost in La Mancha, dir. Keith Fulton, Louis Pepe.
El crimen del padre Amaro, dir. Carlos Carrera.
Atonement, dir. Joe Wright. †
The Reader, dir. Stephen Daldry.*
Blindness, dir. Fernando Meirelles.
Jane Eyre, dir. Cary Fukunaga.

B. Secondary Texts

Rudolf Arnheim, *Film as Art*.

Mikhail Bakhtin, "Discourse in the Novel."

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproducibility."*

André Bazin, "The Ontology of the Photographic Image."

Erich Auerbach, *Mimesis* ("Odysseus' Scar," "In the Hotel de la Mole.")

György Lukács, "The Classical Form of the Historical Novel."

Alain Robbe-Grillet, *For a New Novel*.

Peter Wollen, "The Auteur Theory."

Laura Mulvey, "Visual Pleasure and Narrative Cinema."

Timothy Corrigan, *Film and Literature*.

Robert Stam, *Film Theory: An Introduction*.

III. Period: 20th Century War and Trauma Texts (World War I and II)

A. Primary Texts

i. Narrative Prose

Franz Kafka, *In der Strafkolonie*.*

Thomas Mann, *Der Zauberberg*.*

Erich Maria Remarque, *All Quiet on the Western Front*.

Jean Paul Sartre, *La Nausée*.

Ernst Jünger, *Auf den Marmorklippen*.*

Primo Levi, *Survival in Auschwitz*.

Hans Erich Nossack, *Der Untergang*.*

Heinrich Böll, *Wo warst du, Adam?*

Anne Frank, *The Diary of a Young Girl*.

Alexander Kluge, *Lebensläufe*.

Jean Améry, *At the Mind's Limits: Contemplations by a Survivor on Auschwitz and Its Realities*.

Marguerite Duras, *La Douleur*.

Art Spiegelman, *Maus*.

Pat Barker, *Regeneration*.

Bernhard Schlink, *Der Vorleser*.*

W.G. Sebald, *Die Ringe des Saturns*.

Ian McEwan, *Atonement*.*

Uwe Timm, *Am Beispiel meines Bruders*.

Günter Grass, *Beim Häuten der Zwiebel*.

ii. Film

Nosferatu: A Symphony of Horror, dir. F.W. Murnau.

Metropolis, dir. Fritz Lang.

Rules of the Game, dir. Jean Renoir.

Wozzeck, dir. Georg C. Klaren.
Germania anno zero, dir. Roberto Rossellini.
Nuit et brouillard, dir. Alain Resnais.
Hiroshima mon amour, dir. Alain Resnais.*
L'Avventura, dir. Michelangelo Antonioni.
Brutalität in Stein, dir. Alexander Kluge.
Machorka-Muff, dir. Jean Marie Straub and Danièle Huillet.
8 ½, dir. Federico Fellini.
Fahrenheit 451, dir. François Truffaut.
Aguirre, der Zorn Gottes, dir. Werner Herzog.
Die Blechtrommel, dir. Volker Schlöndorff, Margarethe von Trotta.*
Die Ehe der Maria Braun, dir. Rainer Werner Fassbinder.
Germany, Pale Mother, dir. Helma Sanders-Brahms.
Der Himmel über Berlin, dir. Wim Wenders.*
Schindler's List, dir. Steven Spielberg.
Life is Beautiful, dir. Roberto Benigni.
The Pianist, dir. Roman Polanski.
The Reader, dir. Stephen Daldry.*
Inglorious Basterds, dir. Quentin Tarantino.
Das weiße Band – Eine deutsche Kindergeschichte, dir. Michael Haneke.

iii. Poetry

Georg Trakl, *Grodek*.
August Stramm, *Sturmangriff*.
Ernst Toller, *Leichen im Priesterwald*.
Nelly Sachs, *In den Wohnungen des Todes*.
Paul Celan, *Todesfuge*.
Sylvia Plath, *Ariel*.

iv. Drama

Georg Kaiser, *Von morgens bis mitternachts*.
Bertolt Brecht, *Mutter Courage und ihre Kinder*.
Wolfgang Borchert, *Draußen vor der Tür*.
Samuel Beckett, *Waiting for Godot*.*
Friedrich Dürrenmatt, *Der Besuch der alten Dame*.

v. Architecture and Installation Art

Bibliothek (mit Meteoriten), Anselm Kiefer.
Bibliothek, Micha Ullmann.
Jüdisches Museum Berlin, Daniel Libeskind.
Denkmal für die ermordeten Juden Europas, Peter Eisenman.

B. Secondary Texts

Sigmund Freud, "Remembering, Repeating and Working-Through."
---, "Thoughts for the Time of War and Death."
---, "Introduction to Psycho-Analysis and the War Neuroses."

---, "Why War?"
---, *Moses and Monotheism*.
---, "Theory of Hysterical Attacks."
---, *Beyond the Pleasure Principle*.
Walter Benjamin, *Reflections*. (Part 1)
Jacques Lacan, "The Mirror Stage as Formative of the *I* Function."*
Theodor Adorno, "What does Coming to Terms with the Past Mean?"
Dori Laub, "Bearing Witness or the Vicissitudes of Listening."
Jacqueline Rose, *Why War?* (Chapter 1)
Jacques Derrida, *Specters of Marx*. (Chapters 1 and 2)
Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia*.
Dominick LaCapra, *Writing History, Writing Trauma*. (Chapters 1 and 2)
Adam Phillips, "Bombs Away."
E. Ann Kaplan, *Trauma Culture*. (Chapters 1 and 2)

IV. Special Area: Translation Theory: (Mis)translating the Novel

I would like the discussion to percolate around the question of authorship and translation as it relates to an understanding of translation as a process of recreation and renewal that necessarily results in gain and loss for both the original and the translated version of a particular text. Aiming to abandon prejudiced notions surrounding the translated text as an inevitable failure to adequately render the original, I will propose to rethink translation through a more accepting concept of *mistranslation*. In doing so, I am interested in exploring the productive aspects involved in the act of mistranslating (both conscious and unconscious) as well as focusing on this transformative process itself as a paradigm for literary creation and cultural production. My project will focus on the (mis)translation of prose fiction, more specifically the novel, as the literary genre with a high potential for transformation, not only through linguistic translation into other languages but also through adaptation into other genres, as it most commonly happens in the case of film. My work will consider the evolution and recent establishment of translation theory as a discipline, concentrating on 20th century European literature and film as a means to theorize and understand the implications of a more productive concept of (mis)translation in the context of an increasingly globalized world.

A. Primary Texts

Sophocles, *Antigone*.
---, *Oedipus the King*.
Hölderlin, *Antigone*.
---, *König Ödipus*.
Philippe Lacoue-Labarthe, *Antigone*.
Peter Handke, *Ödipus auf Kolonos*.
Ovid, *Metamorphoses*.
Ted Hughes, *Tales from Ovid*.
Miguel de Cervantes, *Don Quixote*.*

Jorge Luis Borges, "Pierre Menard, autor del Quijote."
 Heinrich von Kleist, *Die Marquise von O*.
Die Marquise von O, dir. Éric Rohmer.
 Lewis Carroll, "What the Tortoise said to Achilles."
 Franz Kafka, *In der Strafkolonie*.
 ---, *Die Verwandlung*.
 ---, "Beim Bau der Chinesischen Mauer."
 ---, "Das Stadtwappen."
 Fernando Pessoa, *O Livro do Desassossego*.
 James Joyce, *Finnegans Wake*.
 Augusto and Haroldo de Campos, *Panorama do Finnegans Wake*.
The Man Who Knew Too Much (1934), dir. Alfred Hitchcock.
The Man Who Knew Too Much (1956), dir. Alfred Hitchcock.
 Vladimir Nabokov, *Despair*.
 Jorge Luis Borges, "La Busca de Averroes."
 ---, "El Aleph."
 ---, "Deutsches Requiem."
 Samuel Beckett, *Waiting for Godot*.
 ---, *Texts for Nothing*.
 ---, *Krapp's Last Tape*.
 ---, *The Last Tape*.
 Peter Handke, *Bis daß der Tag euch scheidet oder Eine Frage des Lichts*.
Film, dir. Samuel Beckett.
Hiroshima mon amour, dir. Alain Resnais.*
 Marguerite Duras, *Hiroshima mon amour*.
 ---, *Le ravisement de Lol V. Stein*.
 Peter Handke, *Die linkshändige Frau*.
Die linkshändige Frau, dir. Peter Handke.*
 Peter Handke, *Die Wiederholung*.
Der Himmel über Berlin, dir. Wim Wenders.*
 Peter Handke, *Die Abwesenheit: Ein Märchen*.
Die Abwesenheit: Ein Märchen, dir. Peter Handke.
 Peter Handke, *Nachmittag eines Schriftstellers*.
 Maurice Blanchot, *The Instant of My Death*.
 José Carlos Somoza, *The Athenian Murders*.
Adaptation, dir. Spike Jonze.

B. Secondary Texts

St. Jerome, "Letter to Pammachius."
 Joachim du Bellay, *Defense and Illustration of the French Language*. (Chapters 5 and 6)
 John Dryden, "From the Preface to *Ovid's Epistles*."
 Friedrich Schleiermacher, "On the Different Methods of Translating."
 Johann Wolfgang von Goethe, "Translations."
 Friedrich Nietzsche, "Translations."
 Stéphane Mallarmé, "Crisis in Poetry."*
 Walter Benjamin, "On Language as Such and on the Language of Man."

---, "Die Aufgabe der Übersetzers."

---, "Translation – For and Against."

Ezra Pound, "Guido's Relations."

Jorge Luis Borges, "The Translator of *The Thousand and One Nights*."

Martin Heidegger, "The Anaximander Fragment."

Vladimir Nabokov, "Problems of Translation: *Onegin* in English."

Jean-Paul Vinay and Jean Darbelnet, "A Methodology for Translation."

Roman Jakobson, "On Linguistic Aspects of Translation."

Eugene Nida, "Principles of Correspondence."

Jacques Lacan, "The Mirror Stage as Formative of the *I* Function."*

Maurice Blanchot, "Translating."

Robert M. Adams, *Proteus, His Lies, His Truth*. (Chapter 1)

George Steiner, *After Babel*.

Itamar Even-Zohar, "The Position of Translated Literature within the Literary Polysystem."

Ian Hacking, "Was There Ever a Radical Mistranslation?"

André Lefevere, "Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature."

Paul de Man, "'Conclusions' Walter Benjamin's 'The Task of the Translator.'"

Antoine Berman, *The Experience of the Foreign*.

Lori Chamberlain, "Gender and the Metaphorics of Translation."

Alan Bass, "On the History of a Mistranslation and the Psychoanalytic Movement."

Barbara Johnson, "Taking Fidelity Philosophically."

Jacques Derrida, "Des Tours de Babel."

---, *The Ear of the Other*.

---, *The Monolingualism of the Other; or, The Prosthesis of Origin*.

---, "Living On."

---, "What is a *Relevant* Translation."

---, *Demeure: Fiction and Testimony*.

Douglas Robinson, *The Translator's Turn*. (Chapters 2 and 3)

Andrew Benjamin, "Translating Origins: Psychoanalysis and Philosophy."

Sharon Willis, "Mistranslation, Missed Translation: Helene Cixous' *Vivre L'Orange*."

Gayatri Chakravorty Spivak, "The Politics of Translation."

Kwame Anthony Appiah, "Thick Translation."

Edwin Gentzler, *Contemporary Translation Theories*. (Chapters 6 and 7)

Lawrence Venuti, *The Translator's Invisibility*. (Chapters 2 and 3)

Susan Bassnett and Harish Trivedi, eds. *Postcolonial Translation*. (Introduction and Chapter 5)

Paul Ricoeur, *On Translation*.

Michael Wood, "The Languages of Cinema."

David Damrosch, "Death in Translation."

Emily Apter, *The Translation Zone*. (Parts I, II and IV)

Sandra Bermann, "Teaching in – and about – Translation."

Jonathan Culler, "Teaching Baudelaire, Teaching Translation."

