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”
5. Dante, “Letter to Can Grande Della Scalla”
7. Nicholas Boileau, “The Art of Poetry”
9. Giambattista Vico, “The New Science” (Bks. 1-3)
12. Immanuel Kant, *Critique of Judgement* (Bks. 2, 3)
13. G.W.F. Hegel, *Introduction to the Philosophy of Fine Art*
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)
   Julia Kristeva, “Approaching Abjection” (1980)

2. Structuralism
   Ferdinand de Saussure, *Course in General Linguistics*, Part One: General Principles

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

Tzvetan Todorov, *Introduction to Poetics*, 1981


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)


II. Literary Genre, the Novel

A. Primary Texts

Rabelais, *Gargantua and Pantagruel* (books 1 and 2) 1534

Miguel de Cervantes, *Don Quixote* 1605-15

Daniel Defoe, *Moll Flanders* 1722

Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentlemen* 1759-67

Pierre Choderlos de Laclos, *Dangerous Liaisons* 1782

Jane Austen, *Pride and Prejudice* 1813

Stendhal, *The Red and the Black* 1830

Honoré de Balzac, *Colonel Chabert* 1832

Charlotte Brontë, *Jane Eyre* 1847

Emily Brontë, *Wuthering Heights* 1847

Gustave Flaubert, *Madame Bovary* 1856-57

Charles Dickens, *Our Mutual Friend* 1864-65

Leo Tolstoy, *Anna Karenina* 1875-77

Émile Zola, *The Ladies’ Paradise* 1883

Joris-Karl Huysmans, *Against Nature* 1884

Leopoldo Alas, *La Regenta* 1884-85

George Gissing, *New Grub Street* 1893

Theodor Fontane, *Effie Briest* 1895

Kate Chopin, *The Awakening* 1899

Joseph Conrad, *Heart of Darkness* 1899

Henry James, *The Golden Bowl* 1904

Edith Wharton, *House of Mirth* 1905

Marcel Proust, *Swann’s Way* 1913

Franz Kafka, *The Trial* 1914(post. 1925)

Thomas Mann, *The Magic Mountain* 1924

Virginia Woolf, *To the Lighthouse* 1927

André Breton, *Nadja* 1928

Witold Gombrowicz, *Ferdydurke* 1937
Raymond Queneau, *Odile* 1937
Richard Wright, *Native Son* 1940
Alain Robbe-Grillet, *La Jalousie* 1957
Vladimir Nabokov, *Pale Fire* 1962
Toni Morrison, *The Bluest Eye* 1970
Milan Kundera, *The Book of Laughter and Forgetting* 1979
Italo Calvino, *Upon a Winter’s Night a Traveler* 1981
Jeanette Winterson, *Written on the Body* 1992
J.M. Coetzee, *Disgrace* 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)
Mikhail Bakhtin, “Discourse in the Novel” from *The Dialogic Imagination* (1975)
Linda Hutcheon, “Historiographic Metafiction” (1988)

III. Period in Literary History: 1830-1900

A. Major Genres

1. Poetry
Heinrich Heine, “Seraphine,” “Der Tannhäuser,” “Schöpfungslieder” (1844)
Walt Whitman, “Crossing Brooklyn Ferry,” “Scented Herbiage of My Breast,” “Song of Myself” (1855-60)
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)*
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)*
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 Allen 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 Huysmans, *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)*
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Kate Chopin, *The Awakening* (1899)*
René Maran, *Batouala* (1921)
Thomas Mann, *The Magic Mountain* (1924)

B. Secondary Texts
Oscar Wilde, “The Critic as Artist” (1891)*
Georg Simmel, “The Metropolis and Mental Life” (1903)
Virginia Woolf, “A Room of One’s Own” (1929)
Theodor Adorno and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception” (1944)
Siegfried Kracauer, “Boredom” (1963)
Gérard Genette, “Flaubert’s Silences,” from *Figures of Literary Discourse* (1984)*
Even a proper "short title," “Theory of Literature and Methodology of Literary Study,” would be too cumbersome. Before the nineteenth century one might have managed, for then a full, analytic title could have covered the title-page while the spine bore the inscription "Literature." We have written a book which, so far as we know, lacks any close parallel. Literary Theory, Criticism, and History 29. V. General, Comparative, and National. Literature 3 8. II. To say that literary study serves only the art of reading is to misconceive the ideal of organized knowledge, however indispensable this art may be to the student of literature. Even though "reading" be used broadly enough to include critical understanding and sensibility, the art of reading is an ideal for a purely personal cultivation.