

1. Literary Theory and Criticism

A. History of Literary Theory and Criticism

Plato, Republic, Book X
----- Phaedrus
Aristotle, Poetics
Horace, The Art of Poetry
Longinus, On the Sublime
Plotinus, On the Intellectual Beauty
Dante Alighieri, Letter to Can Grande della Scala
Sir Philip Sidney, An Apologie for Poetry
Alexander Pope, An Essay on Criticism
Jean-Jacques Rousseau, Essay on the Origin of Language
David Hume, "Of the Standard of Taste"
Immanuel Kant, Critique of Judgement, Books II and III
Friedrich Schiller, On Naive and Sentimental Poetry
G.W.F. Hegel, Introduction to The Philosophy of Fine Art
Wordsworth, Preface to Lyrical Ballads
Victor Hugo, Preface to Cromwell (extracts)
Charles Baudelaire, The Painter of Modern Life
Friedrich Nietzsche, The Birth of Tragedy from the Spirit of Music
Matthew Arnold, The Function of Criticism at the Present Time
Oscar Wilde, "The Critic as Artist"
Stéphane Mallarmé, "Crise de vers"
Leo Tolstoy What is Art?

B. Contemporary Literary Theory and Criticism

Formalism/Structuralism

Roland Barthes, "Death of the Author"
Wayne Booth, *"Pluralism and Its Rivalry"
Roman Jakobson, from Linguistics and Poetics
Ferdinand de Saussure, from Course in General Linguistics
Victor Shklovsky, *"Art as Technique"
Yuri Tynyanov, *"On Literary Evolution"

Poststructuralism

Gilles Deleuze and Felix Guattari, Introduction: Rhizome
Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences"
Michel Foucault, "What is an Author?"
Julia Kristeva, *"Tocatta and Fugue for the Foreigner" from Strangers to Ourselves

Marxist Theory and Criticism

Louis Althusser, "Ideology and Ideological State Apparatuses"

Mikhail Bakhtin, *"Discourse in the Novel"

Walter Benjamin, "The Work of Art at the Age of Mechanical Reproducibility"

Frederic Jameson, Postmodernism or the Cultural Logic of Late Capitalism (Ch. 1)

Georg Lukács, *Theory of the Novel

Raymond Williams, Marxism and Literature (Part I)

Psychoanalytic Theory:

Sigmund Freud, Civilization and its Discontents

-----, "Mourning and Melancholia"

Melanie Klein, Love, Hate and Reparation

Jacques Lacan, "The Agency of the Letter in the Unconscious or Reason since Freud"

II. Literary Genre: The Novel

A. Primary Texts

Apuleius, The Golden Ass
Anon, Lazarillo de Tormes
Miguel de Cervantes, Don Quixote (Part One).
Madame de Lafayette, La Princesse de Clèves
Jonathan Swift, Gulliver's Travels
Laurence Sterne, The Life and Opinions of Tristram Shandy, Gentleman
Samuel Richardson, Pamela
Henry Fielding, Tom Jones
François-René de Chateaubriand, René
Jane Austen, Pride and Prejudice
Stendhal, Le Rouge et le noir
Alexandre Pushkin, Evgeny Onegin
Nikolai Gogol, Mertvye dushy (Dead Souls)
Honoré de Balzac, Le Colonel Chabert
Charles Dickens, Hard Times
Gustave Flaubert, Madame Bovary
Ivan Turgenev, Ottsy i deti (Fathers and Sons)
Leo Tolstoy, Anna Karenina
Fyodor Dostoevsky, Bratia Karamazovy (The Brothers Karamazov)
Benito Pérez Galdós, La de Bringas
Joseph Conrad, Heart of Darkness
Oscar Wilde, The Portrait of Dorian Grey
Virginia Woolf, *Mrs. Dalloway
Marcel Proust, *Du côté de chez Swann
Franz Kafka, *The Metamorphosis
Yvgeny Zamyatin, My (We)
James Joyce, Ulysses
Mikhail Bulgakov, The Master and Margarita
Hermann Hesse, The Glass Bead Game
Alain Robbe-Grillet, La Jalousie
Samuel Beckett, *L'Innommable
Vladimir Nabokov, Pale Fire
Marguerite Duras, Le Ravissement de Lol V. Stein
Philip Roth, Portnoy's Complaint
Tony Morrison, The Bluest Eye
Milan Kundera, The Book of Laughter and Forgetting
Elena Garro, Recollection of Things to Come
García Márquez, El amor en los tiempos del cólera
Julia Alvarez, In the Time of the Butterflies
Alessandro Baricco, Silk

B. Critical Works:

Emile Zola, "The Experimental Novel"
Georg Lukács, *The Theory of the Novel
Walter Benjamin, "Author as Producer"
-----, "The Storyteller"
Erich Auerbach, "In the Hôtel de la Mole"
Mikhail Bakhtin, The Dialogic Imagination
----- *"Discourse in the Novel"
Ian Watt, The Rise of the Novel
Peter Brooks, Reading for the Plot
John Barth, "Literature of Exhaustion"
-----, "Literature of Replenishment"
Ross Chambers, Story and Situation: Narrative Seduction and the Power of Fiction
Marthe Robert, Origins of the Novel
Catherine Belsey, The Critical Practice
Wayne Booth, * "Pluralism and Its Rivalry"
John Neubauer, "Bakhtin Versus Lukács: inscription of homelessness in theories of the novel"
Michael Boyd, *The Reflexive Novel (selections)
Raymond Federman, *Critifiction

III Period: 1910-1960

A. Primary Texts:

i. Narrative Prose and Poetry:

Thomas Mann, Death in Venice
Marcel Proust, *Du côté de chez Swann
Apollinaire, *from Alcools
Andrei Bely, Petersburg
Franz Kafka, *The Metamorphosis
Alexandre Blok, "Dvenadtsat" (The twelve)
Colette, Chéri
Yevgeny Zamyatin, *My (We)
Osip Mandelstam, "Vek" (The Age)
Rainer Maria Rilke, The Eighth Duino Elegy
Mikhail Bulgakov, Heart of a Dog
Yuri Olesha, Zavist (Envy)
Andrei Platonov, Chevengur
Marina Tsvetaeva, *"Posle Rossii" (After Russia)
Ilf, Petrov, Dvenadtsat' stuliev (Twelve Chairs)
Romain Rolland, L'Âme enchantée

Gertrude Stein, The Autobiography of Alice B. Toklas
Akmatova, Poëma bez gueroya (Poem without a Hero)
Raymond Queneau, Exercices de style
Henri Michaux, Meidosems
Samuel Beckett, *Molloy

ii. Drama:

Vladimir Mayakovsky, Mayakovsky
Luigi Pirandello, Six Characters in Search of an Author
Velimir Khlebnikov, Zangezi
Bertold Brecht, The Threepenny Opera
Garcia Lorca, La Casa de Bernarda Alba
Eugene Ionesco, La Cantatrice chauve
Samuel Beckett, En attendant Godot

iii. Film:

Alan Crosland, The Jazz Singer
Serguei Eisenstein, October
Abram Room, Bed and Sofa
Luis Buñuel, Un chien Andalou
Dziga Vertov, The Man with the Movie Camera
Jean Renoir, *La Grande Illusion
Charlie Chaplin, The Great Dictator
Jean Cocteau, Orphée
Alain Resnais/Marguerite Duras, *Hiroshima mon amour
Paul Bresson, Les Dames du bois de Boulogne
Alfred Hitchcock, Rear Window
Ingmar Bergman, Wild Strawberries
François Truffaut, Les quatre cents coups
Federico Fellini, La Dolce Vita

iv. Music

Arnold Schoenberg, Pierrot Lunaire
Serguei Rakhmaninov, The Vespers
Eric Satie, Parade
Igor Stravinsky, L'Histoire du soldat
George Gershwin, Rhapsody in Blue
Dmitri Shostakovitch, The Fifth Symphony
Benjamin Britten, The Turn of the Screw
John Cage, Four Minutes Thirty-Three Seconds

B. Secondary readings:

Manifestos:

F.T. Marinetti, "The Founding and Manifesto of Futurism"
Tristan Tzara, "Dada Manifesto 1918"
Gertrude Stein, "Composition as Explanation"
Clement Greenberg, "Avant-Garde and Kitsch"
André Breton, "The First Surrealist Manifesto"
Wassily Kandinsky, "The Problem of Form"

Critical readings:

Antonin Artaud, from Le Théâtre et son double
Briony Fer, David Batchelor, and Paul Wood, Realism, Rationalism, Surrealism: Art between the Wars
Walter Benjamin, "The Work of Art in the Age of Mechanical Reproducibility"
Theodor Adorno, from Minima Moralia
Georg Lukács, "The Ideology of Modernism"
Yuri Tynyanov, *"On Literary Evolution"
Victor Shklovsky, *"Art as Technique"
Nikolai Berdiaev, "L'Orient et l'Occident"
Fredric Jameson, "Modernism and Imperialism"
Perry Anderson, "Modernity and Revolution"
Marjorie Perloff, "'Modernism' at the Millennium" from 21st-Century Modernism

IV. Special Area: Transcending Exile

Many prominent literary works of the twentieth century have been composed by writers using a language other than their native tongue. I take this phenomenon as indicative of the extent to which the notions of “home” and “native speaker” have become problematic in the modern age. I would like to address the notion of exile by focusing on this form of linguistic exile in particular and to evaluate the creative impact of translingual writing. The project involves examining the works of the authors who write successfully in two (or more) languages and occasionally self-translate.

A. Primary texts:

Gillaume Apollinaire, *from Alcools
Franz Kafka, *Metamorphosis
Rainer Maria Rilke, *from Duino Elegies
Velimir Khlebnikov, *Zangezi
Marina Tsvetaeva, *”Posle Rossii” (After Russia)
Nina Berberova, L’Accompagnatrice
-----, Kursiv Moi (The Italics Are Mine)
Elsa Triolet, Qui est cet étranger qui n’est pas d’ici? Ou le mythe de la Baronne Mélanie
Vladimir Nabokov, Laughter in the Dark
-----, Lolita
-----, Speak, Memory
-----, *Pale Fire
Eugène Ionesco, La Leçon
Samuel Beckett, *Molloy
-----, The Unnamable
Romain Gary, Adieu Gary Cooper
Joseph Brodsky, A Part of Speech
-----, In a Room and a Half
Natalie Sarraute, L’Usage de la parole
-----, L’enfance
Nancy Huston, Variations Goldberg
-----, L’Empreinte de l’ange
Eva Hoffman, Lost in Translation: a Life in a New Language
Milan Kundera, L’Identité
-----, L’Ignorance
Dai Sijie, Balzac et la petite tailleuse Chinoise
Marjane Satrapi, Persepolis

Film:

Jean Renoir, *La Grande Illusion
Alain Resnais, *Hiroshima mon amour
Serguei Paradjanov, Sayat Nova
Andrei Tarkovsky, Nostalgia
Yurek Bogayevicz, Anna
Krzysztof Kieslozski, La Double vie de Véronique
----- Trois couleurs: Blanc
Lars von Trier, Italian for Beginners
Sofia Coppola, Lost in Translation
Alexandre Sokurov, The Russian Ark

B. Secondary texts:

Edward Said, “The World, the Text, and the Critic”
Ludwig Wittgenstein, Philosophical Investigations
Jerrold Seigel, The Idea of the Self
Raymond Federman, *Critifiction
Svetlana Boym, Future of Nostalgia (selections)
-----, “Estrangement as a Lifestyle: Shklovsky and Brodsky”
Steven Kellman, The Translingual Imagination
Michael Boyd, *The Reflexive Novel (selections)
Julia Kristeva, *“Toccata and Fugue for the Foreigner” from Strangers to Ourselves
Leonard Forster, The Poet’s Tongues: Multilingualism in Literature
Elizabeth Beaujour, “The Neurolinguistic Substrate of Bilingual Writing”
-----, “The Mental Geology of Bilingual Writing”
John Neubauer, *“Bakhtin Versus Lukács: inscription of homelessness in theories of the novel”
Azade Seyhan, Writing Outside the Nation
Jacques Derrida. On Cosmopolitanism and Forgiveness

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

Lyudmila Razumova

Fall 2006

Committee:

Dr. Sandy Petrey, Chair

**Dr. Krin Gabbard (History and theory of
literary criticism)**

Dr. Lou Charnon-Deutsch (Genre)

Dr. Robert Harvey (Period in literary history)

Dr. Nicholas Rzhevsky (Special area)
