# Ph.D. Comprehensive Examination Reading List

**Department of Comparative Literary and Cultural Studies**  
**Fall 2005**

## I. **Literary Theory and Criticism**

### A. History of Literary Theory and Criticism

<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plato</td>
<td>Symposium</td>
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<tr>
<td>---</td>
<td>Republic (Bks. 2,3,10)</td>
</tr>
<tr>
<td>Aristotle</td>
<td>Poetics</td>
</tr>
<tr>
<td>Horace</td>
<td>The Art of Poetry</td>
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<tr>
<td>Longinus</td>
<td>On the Sublime</td>
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<tr>
<td>St. Augustine</td>
<td>De Ordine (De Musica)</td>
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<tr>
<td>Dante Alighieri</td>
<td>“Letter to Can Grande della Scala”</td>
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<tr>
<td>Leonardo da Vinci</td>
<td>Notebooks (selections)</td>
</tr>
<tr>
<td>Sir Philip Sidney</td>
<td>“An Apologie for Poetrie”</td>
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<tr>
<td>Immanuel Kant</td>
<td>Critique of Judgement</td>
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<tr>
<td>Friedrich Schiller</td>
<td>“On Naive and Sentimental Poetry”</td>
</tr>
<tr>
<td>G.W.F. Hegel</td>
<td>Introduction to The Philosophy of Fine Art</td>
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<tr>
<td>Karl Marx</td>
<td>The 18th Brumaire of Louis Bonaparte</td>
</tr>
<tr>
<td>Victor Hugo</td>
<td>Preface to Cromwell</td>
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<tr>
<td>Charles Baudelaire</td>
<td>“Painter of Modern Life”</td>
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<tr>
<td>Friedrich Nietzsche</td>
<td>The Birth of Tragedy</td>
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<tr>
<td>David Hume</td>
<td>&quot;Of the Standard of Taste&quot;</td>
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<tr>
<td>Matthew Arnold</td>
<td>&quot;The Function of Criticism at the Present Time&quot;</td>
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<tr>
<td>Stephen Mallarmé</td>
<td>&quot;Crise de vers&quot;</td>
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<tr>
<td>Oscar Wilde</td>
<td>&quot;The Critic as Artist&quot;</td>
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### B. Twentieth Century Theory and Criticism

#### Marxism

<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
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<tbody>
<tr>
<td>Karl Marx</td>
<td>Capital (Chapter 1)</td>
</tr>
<tr>
<td>Walter Benjamin</td>
<td>“The Work of Art in the Age of Mechanical Reproduction”</td>
</tr>
<tr>
<td>Raymond Williams</td>
<td>Marxism and Literature (Part 1 and 2)</td>
</tr>
<tr>
<td>György Lukács</td>
<td>History and Class Consciousness</td>
</tr>
<tr>
<td>Terry Eagleton</td>
<td>Literary Criticism (“Introduction”, “Poststructuralism”, “Political Criticism”)</td>
</tr>
<tr>
<td>Max Horkheimer and T. Adorno</td>
<td>“The Culture Industry: Enlightenment as Mass Deception”</td>
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<tr>
<td>Frederic Jameson</td>
<td>“On Interpretation”</td>
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<tr>
<td>Louis Althusser</td>
<td>“Ideology and Ideological State Apparatuses”</td>
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</tbody>
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#### Psychoanalysis

<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
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<tbody>
<tr>
<td>Sigmund Freud</td>
<td>Civilization and Its Discontents, Beyond the Pleasure Principle</td>
</tr>
<tr>
<td>Melanie Klein</td>
<td>“Mourning and Its Relation to Manic-Depressive States”</td>
</tr>
<tr>
<td>Jacques Lacan</td>
<td>The Four Fundamental Concepts of Psychoanalysis</td>
</tr>
<tr>
<td>Slavoj Žižek</td>
<td>Enjoy Your Symptom</td>
</tr>
<tr>
<td>Julia Kristeva</td>
<td>Powers of Horror</td>
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</tbody>
</table>
Shoshanna Felman  Literature and Psychoanalysis: The Question of Reading Otherwise (“To
Open the Question”)
Gayatari Chakravorty Spivak  “The Letter as Cutting Edge”
Frederick Jameson  “Imaginary and Symbolic in Lacan: Marxism, Psychoanalytic Criticism, and
the Problem of the Subject”

Structuralism/Poststructuralism
Ferdinand de Saussure  “General Principles” in Lectures on General Linguistics
Claude Lévi-Strauss  The Savage Mind, Ch. I, “The Structural Study of Myth”
Roman Jakobson  “On Realism in Art”
---  “Language in Operation”
---  “Linguistics and Poetics”
Roland Barthes  Mythologies
---  “From Work to Text”
---  “The Pleasures of the Text”
Jonathan Culler  Structuralism
Jacques Derrida  “Structure, Sign, and Play”, “Signature Event Context”, “Plato’s
Pharmacy”
Michel Foucault  The Order of Things
---  “Discourse on Language”

II. GENRE: COMEDY

Drama
Aristophanes  The Frogs
Plautus  Miles Gloriosus
Molière  Misanthrope
William Shakespeare  The Merchant of Venice
Carlo Goldoni  The Coffee House
Oscar Wilde  The Importance of Being Earnest
Anton Chekhov  Uncle Vanya
Alfred Jarry  Ubu Roi
Eugene Ionesco  Rhinoceros
Samuel Beckett  Waiting for Godot
Nikolay Gogol  The Inspector General
Slawomir Mrozek  Ambasador
Dario Fo  Accidental Death of an Anarchist
Milan Kundera  Jacques and His Master

Film
The Waterer Watered (Lumière brothers, 1895)
The Fatal Sneeze (1905, Lewin Fitzhamon)
Foxtrot Fitness (1915, Maurice Morris)
The Cameraman (1928, Buster Keaton)
Duck Soup (1933, Marx Brothers)
Bringing Up Baby (1938, Howard Hawks)
The Great Dictator (1940, Charlie Chaplin)
To Be or Not To Be (1942, Ernst Lubitsch)
Some Like It Hot (1959, Billy Wilder)
Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964, Stanley Kubrick)
Blazing Saddles (1974, Mel Brooks)
The Life of Brian (1979, Terry Jones)
Being There (1979, Hal Ashby)
Zelig (1983, Woody Allen)
This Is Spinal Tap (1983, Rob Reiner)
Brazil (1985, Terry Gilliam)
A Fish Called Wanda (1988, Charles Crichton)

Prose
François Rabelais  Gargantua and Pantagruel
Miguel de Cervantes  Don Quixote
Jonathan Swift  A Modest Proposal
Laurence Stern  Tristram Shandy
Günter Grass  The Tin Drum
Mark Twain  The Tragedy of Pudd’nhead Wilson
Jaroslav Hašek  The Good Soldier Švejk
Joseph Heller  Catch 22
Philip Roth  Portnoy’s Complaint

Criticism of Comedy
Aristotle  Parts of Animals (Part III, Chapter 10)
* Plato  Symposium (last paragraph)
Mikhail Bakhtin  Rabelais and His World
Renate Lachman  Bakhtin and Carnival: Culture as Counter-culture

Georges Bataille  Essential Writings (‘Sickness and Laughter’)
Mikkel Borsch-Jacobsen  “The Laughter of Being”
Charles Baudelaire  “On the Essence of Laughter”
Henri Bergson  Laughter
Sigmund Freud  Jokes and Their Relation to the Unconscious, “Der Humor”
Simon Critchley  On Humour
Geoff King  Film Comedy
Andrew Horton  Comedy/Cinema/Theory
Wes Gehring  American Dark Comedy: Beyond Satire
Dirk Eitzen  “The Emotional Basis of Film Comedy”
III. **PERIOD: 1955-2005**

**Prose**

Vladimir Nabokov  
*Lolita*

Thomas Pynchon  
*The Crying Of Lot 49*

Italo Calvino  
*If on a Winter's Night a Traveler*

Umberto Eco  
*Foucault’s Pendulum*

Toni Morrison  
*The Bluest Eye*

Arundhati Roy  
*One Hundred Years of Solitude*

Salman Rushdie  
*Midnight’s Children*

Ian McEwan  
*Atonement*

Gabriel García Márquez  
*Hopscotch*

Jorge Luis Borges  

Julio Cortázar  
*Book of Memories*

Péter Nádas  
*Little Hungarian Pornography*

**Poetry**

John Cage, 25 Mesostics Re and Not Re Mark Tobey, *Writing through the Cantos*

Robert Duncan, *A Poem Beginning with a Line by Pindar, Poetry, a Natural Thing, Close*

Frank O’Hara, *Meditations in and Emergency, Personal Poem, Ave Maria, Steps*

Allen Ginsberg, *Howl, Kaddish, A Supermarket in California, America*

John Ashbery, *Leaving the Atocha Station, The Skaters, The One Thing that Can Save America*

Hannah Weiner, *Clairvoyant Journal*

Amiri Baraka, *Political Poem, The New World, Ka’ Ba, Leroy, AM/TRAK*

David Shapiro, *The Counter-Example, The Realistic Bar and Grill, A Book of Glass*

Yves Bonnefoy, *The Tree, The Lamp, Summer Again, A Stone, The Top of the World*

Pentti Saarikoski, *Potato Thief, from Invitation to the Dance*

Paul Celan, *Death Fugue, Language Mesh, Alchemical, When you lie, Little night*

Wislawa Szymborska, *Unexpected Meeting, Theatre Impressions, The End and the Beginning*

Zbigniew Herbert, *Hen, Our Fear, Mr. Cogito Mediates on Suffering, Drawer*

György Petri, *To SV, Gratitude, Christmas, Electra, Morning Coffee*

Roberto Juarroz, from *Vertical Poetry, from Third Vertical Poetry, from Fifth Vertical Poetry*

**Film**

*Rashomon* (1950, Akira Kurosawa)

*The Seventh Seal* (1957, Ingmar Bergman)

*Psycho* (1960, Alfred Hitchcock)

*Breathless* (1960, Jean-Luc Godard)

*8* (1963, Federico Fellini)

*Blowup* (1966, Michelangelo Antonioni)

*Belle de jour* (1967, Luis Buñuel)

*Rosemary’s Baby* (1968, Roman Polanski)

*2001: A Space Odyssey* (1968, Stanley Kubrick)

*Solaris* (1971, Andréj Tarkovsky)

*A Clockwork Orange* (1972, Stanley Kubrick)

*Taxi Driver* (1976, Martin Scorsese)
Salo, or The 120 Days of Sodom (1976, Pier Paolo Pasolini)
Apocalypse Now (1979, Francis Ford Coppola)
Blade Runner (1982, Ridley Scott)
Paris, Texas (1984 Wim Wenders)
Blue Velvet (1986, David Lynch)
The Thin Blue Line (1988, Errol Morris)
sex, lies, videotape (1989, Steven Soderbergh)
Orlando (1992, Sally Potter)
Pulp Fiction (1994, Quentin Tarantino)
Three Colours: Red, Blue, White (1994, Krysztof Kieslowski)
Dead Man (1995, Jim Jarmush)
Breaking the Waves (1996, Lars Von Trier)
The Big Lebowski (1998, Joel Coen)
Run Lola Run (1998, Tom Tykwer)
Magnolia (1999, Paul Thomas Anderson)
Dancer in the Dark (2000, Lars Von Trier)
Dogville (2003, Lars Von Trier)

Music
Elvis Presley, Elvis Presley
Bob Dylan, The Free Wheeling Bob Dylan, Highway 61
The Beatles, Sergeant Pepper, White Album
The Rolling Stones, Hot Rocks, Exile on Main Street
The Beach Boys, Pat Sounds
John Cage, Piano Sonatas, 433
Velvet Underground, The Velvet Underground and Nico
Frank Zappa, Hot Rats,
Iggy Pop (The Stooges), Fun House
Aretha Franklin, Greatest Hits
The Sex Pistols, Never Mind the Bullocks
The Clash, London Calling
The Doors, The Doors
Jimi Hendrix, Jimi Hendrix Experience
Janis Joplin, Pearls
Led Zeppelin, One, Four
Leonard Cohen, Greatest Hits
Pink Floyd, Dark of the Moon, Wish You Were Here
Bob Marley, Natty Dread
Nick Cave and the Bad Seeds, Tender Pray, No More Shall We Part
Nirvana, Nevermind
Bjork, Debut, Homogenic
Tom Waits, Small Change, Swordfishitrombones

Secondary Readings
John Barth
Jean-François Lyotard
Frederic Jameson

“Literature of Exhaustion”, “Literature of Replenishment”
The Postmodern Condition: A Report on Knowledge (Parts 1-3, 10, 11, 14), “Answering the Question: What is postmodernism?”, “Notes on the Meaning of Post”
“Postmodernism or the Cultural Logic of Late Capitalism”
Jean Baudrillard  ‘The Procession of Simulacra’
Jürgen Habermas  ‘Modernity - An Incomplete Project’
Terry Eagleton  ‘Capitalism, Modernism and Postmodernism’ in *Against the Grain*
Rey Chow  ‘Reading Mandarin Ducks and Butterflies: A Response to the ‘Postmodern’ Condition’
Luce Irigaray  ‘The Sex Which is Not One’
Ihab Hassan  ‘POSTmodernISM: A Practical Bibliography’
Section 4.4. in *International Postmodernism* (Central and Eastern Europe)
David Harvey  *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Part I, III, & IV)
Andreas Huyssen  *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Chapters 1-3)
Nancy Fraser, Linda Nicholson “Social Criticism without Philosophy: An Encounter between Feminism and Postmodernism”

**IV. SPECIAL AREA: EASTERN EUROPEAN POLITICAL FILM SATIRE**

Eastern Europe has a long and powerful tradition of subversive art stretching back for centuries. I want to examine one distinguished contemporary element of this tradition, the satiric cinema that developed under socialism and remained hugely popular after the fall of the communism in 1989. My study will focus on four films: *Firemen’s Ball* by Jirí Menzel (1967), *Hunting Flies* by Andrzej Wajda (1969), *Atomic War Bride* by Veljko Bulajić (1960), and *The Witness* by Péter Bacsó (1968). I will investigate what makes the satiric cinema of Eastern Europe a distinct form that, despite its affinities with Western models, establishes a genre deserving study in itself.

These films, despite their strong tie to the particularities of the socialist political system, seem to have acquired a cult status after 1989. During socialism this type of comedy functioned as a liberating experience, a tool to discharge affliction through laughter. Yet, how is it possible that long after socialism is gone these films still have a strong appeal to a wide range of audiences? What accounts for the continued success of movies that were made and understood as criticisms of a specific regime? I want to define common characteristics of communism and capitalism as they
materialize in Eastern Europe, which make the political satires appealing despite the ‘very different’ circumstances. The political transition in these countries in fact meant a transition from the absurd of (a totalitarian, bureaucratic, randomly regulated, depersonalizing) socialism to the absurd of (an unregulated, exploitative, bureaucratic, disorderly, competitive) capitalism. The films’ present cult status is a form of nostalgic re-enactment that plays an important role in the transitional state of simultaneous ‘departure shock’ (from socialism) and ‘welcome shock’ (of capitalism).

Films
Atomic War Bride (1960, Veljko Bulajić)
Black Peter (1964, Milo_ Forman)
The Loves of a Blonde (1965, Milo_ Forman)
Lightning (Ivan Passer, 1965)
The Shop on Main Street (1965, Jan Kadar)
The Party and the Guests (1966, Ian Němec)
Closely Watched Trains (1966, Jiri Menzel)
The Firemen's Ball (1967, Milo_ Forman)
The Tied Up Balloon (1967, Binka Zhelyazkova)
Love Affair: Or, the Case of the Missing Switchboard Operator (1967, Du_an Makavejev)
The Witness (1968, Péter Bacsó)
Capricious Summer (1968, Jiri Menzel)
Hunting Flies (1969, Andrzej Wajda)
Larks on a String (1969, Jiri Menzel)
The Cruise/A Trip down the River (1970, Marek Piwowski)
WR: Mysteries of the Organism (1971, Du_an Makavejev)
Mis/Teddy Bear (1980, Stanislaw Bereja)
The Marathon Family (1982, Slobodan Sijan)
The Snowdrop Festival (1983, Jiri Menzel)
Sexmission (1984, Juliusz Machulski)
My Sweet Little Village (1985, Jiri Menzel)
Train to Hollywood (1986, Radoslaw Piwowarski)
The Oak (1992, Lucian Pintilie)
Tit to I (1992, Goran Marković)
Underground (1995, Emir Kusturica)
Cabaret Balkan (1998, Goran Paskaljevic)
Day of Wacko (2002, Marek Koterski)

Eastern European History, Politics
Timothy Garton Ash “Does Central Europe Exist?” in The Uses of Adversity
Piotr S. Wandycz “Introduction: What’s in a Name?” in The Price of Freedom: A History of East Central Europe from the Middle Ages to the Present
Geoffrey and Nigel Swain Eastern Europe since 1945 (Chapter 4, 5, 6)
Grzegorz Ekiert The State Against Society: Political Crises and Their Aftermath in East Central Europe (Chapter 1-3, 5, 6)
David Ost  
Solidarity and the Politics of Anti-Politics

**Eastern European Cinema**

Hill, John and Pamela Church Gibson (ed.) “East Central European Cinema: Two Defining Moments” in *The Oxford Guide to Film Studies*

Yvette Biró  
„Volt egyszer egy kelet-európai filmművészet” (“Once Upon a Time There Was an Eastern European Filmart”) in *A rendetlenség rendje (The Systematic in the Haphazard)*

Dina Iordanova  
*Cinema of the Other Europe*

Dina Iordanova  
*Cinema in Flames*

Liehm and Liehm  
*The Most Important Art: Soviet and Eastern European Film after 1945*

Daniel J. Goulding  
*Liberated Cinema: The Yugoslav Experience 1945-2001*

**Eastern European Humor, Satire**

Andrew Horton (ed)  
*Inside Soviet Film Satire: Laughter with a Lash*

Andrea Fábry  
“A Comparative View of Modernism in Central European Literature”

Martin Esslin  
*The Theatre of the Absurd (Introduction, Chapter 7, 8, 9 and “The Theatre of the Absurd in Eastern Europe”)*

Yvette Biró  
“Pathos and Irony in Eastern European Films” in *Politics, Art and Commitment in Eastern European Cinema*

F. Daniel  
“The Czech Difference” in David Paul (ed) *Politics, Art, and Commitment in Eastern European Cinema*

Andrew Horton  
“The Mouse Who Wanted to F_k a Cow: Cinematic Carnival Laughter in Dusan Makavejev’s Films”

Charles Eidsvik  
“Mock Realism: The Comedy of Futility in Eastern Europe”