

**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**

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

**B. Twentieth Century Theory and Criticism**

**Marxism**

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

**Psychoanalysis**

Sigmund Freud	<u>Civilization and its Discontents</u> , <u>Beyond the Pleasure Principle</u>
Melanie Klein	"Mourning and Its Relation to Manic-Depressive States"
Jacques Lacan	<u>The Four Fundamental Concepts of Psychoanalysis</u>
Slavoj Žižek	<u>Enjoy Your Symptom</u>
Julia Kristeva	<u>Powers of Horror</u>

Shoshanna Felman	<u>Literature and Psychoanalysis: The Question of Reading Otherwise</u> (“To Open the Question”)
Gayatri Chakravorty Spivak	“The Letter as Cutting Edge”
Frederick Jameson	“Imaginary and Symbolic in Lacan: Marxism, Psychoanalytic Criticism, and the Problem of the Subject”
Barbara Johnson	“The Frame of Reference: Poe, Lacan, Derrida”

### **Structuralism/Poststructuralism**

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

## II. **GENRE: COMEDY**

### **Drama**

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

### **Film**

<u>The Waterer Watered</u> (Lumière brothers, 1895)
<u>The Fatal Sneeze</u> (1905, Lewin Fitzhamon)
<u>Foxtrot Fitness</u> (1915, Maurice Morris)
<u>The Cameraman</u> (1928, Buster Keaton)
<u>Duck Soup</u> (1933, Marx Brothers)
<u>Bringing Up Baby</u> (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)  
Women on the Verge of Nervous Breakdown (1988, Pedro Almodóvar)  
Le Visiteurs (1993, Jean-Marie Poiré)  
Forrest Gump (1994, Robert Zemeckis)  
Underground (1995, Emir Kusturica)  
Life is Beautiful (1997, Roberto Begnini)  
Shaolin Soccer (2001, Stephen Chow)  
Good Bye, Lenin (2003, Wolfgang Becker)

### **Prose**

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

### **Criticism of Comedy**

Aristotle	<u>Parts of Animals</u> (Part III, Chapter 10)
* Plato	<u>Symposium</u> (last paragraph)
Mikhail Bakhtin	<u>Rabelais and His World</u>
Renate Lachman	<u>Bakhtin and Carnival: Culture as Counter-culture</u>
Friedrich Nietzsche	<u>Thus Spoke Zarathustra</u> ("On Reading and Writing", "On Those Who are Sublime", "The Soothsayer", "On the Vision and the Riddle", "On Apostates", "On Old and New Tablets, § 23", "The Seven Seals, §§ 3, 6", and "On the Higher Man, §§ 16, 18, 20")
Georges Bataille	<u>Essential Writings</u> ("Sickness and Laughter")
Mikkel Borch-Jacobsen	"The Laughter of Being"
Charles Baudelaire	"On the Essence of Laughter"
Henri Bergson	<u>Laughter</u>
Sigmund Freud	<u>Jokes and Their Relation to the Unconscious</u> , "Der Humor"
Simon Critchley	<u>On Humour</u>
Geoff King	<u>Film Comedy</u>
Andrew Horton	<u>Comedy/Cinema/Theory</u>
Wes Gehring	<u>American Dark Comedy: Beyond Satire</u>
Dirk Eitzen	"The Emotional Basis of Film Comedy"

### III. PERIOD: 1955-2005

#### Prose

Vladimir Nabokov	<u>Lolita</u>
Thomas Pynchon	<u>The Crying Of Lot 49</u>
Italo Calvino	<u>If on a Winter's Night a Traveler</u>
Umberto Eco	<u>Foucault's Pendulum</u>
Toni Morrison	<u>The Bluest Eye</u>
Arundhati Roy	<u>The God of Small Things</u>
Salman Rushdie	<u>Midnight's Children</u>
Ian McEwan	<u>Atonement</u>
Gabriel García Márquez	<u>One Hundred Years of Solitude</u>
Jorge Luis Borges	"The Library of Babel", "Pierre Menard, Author of Quixote", "The Gospel According to Mark"
Julio Cortázar	<u>Hopscotch</u>
Péter Nádas	<u>Book of Memories</u>
Péter Eszterházy	<u>Little Hungarian Pornography</u>

#### 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  
Wisława 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 1/2 (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, Andrzej 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, Krzysztof 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)  
Adaptation (2002, Charlie Kaufman/Donald Kaufman)  
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, Swordfishtrombones

### **Secondary Readings**

John Barth	“Literature of Exhaustion”, “Literature of Replenishment”
Jean-François Lyotard	<u>The Postmodern Condition : A Report on Knowledge</u> (Parts 1-3, 10, 11, 14), “Answering the Question: What is postmodernism?”, “Notes on the Meaning of Post”
Frederic Jameson	“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 <u>Against the Grain</u>
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 <u>International Postmodernism</u>	(Central and Eastern Europe)
David Harvey	<u>The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change</u> (Part I, III, & IV)
Andreas Huyssen	<u>After the Great Divide: Modernism, Mass Culture, Postmodernism</u> (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 Jiri 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, Jirí 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, Jirí Menzel)  
Hunting Flies (1969, Andrzej Wajda)  
Larks on a String (1969, Jirí 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, Jirí Menzel)  
Sexmission (1984, Juliusz Machulski)  
My Sweet Little Village (1985, Jirí Menzel)  
Train to Hollywood (1986, Radoslaw Piwowarski)  
The Oak (1992, Lucian Pintilie)  
Tito and I (1992, Goran Marković)  
Underground (1995, Emir Kusturica)  
Cabaret Balkan (1998, Goran Paskaljevic)  
Goodbye 20th Century (1998, Aleksandar Popovski/Darko Mitrevski)  
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”