Nirvana Tanoukhi  
Exam Date: May 9, 2005; 1-3 PM; 250-252E  
Title: *The Literary Global*  
Fields: The History and Theory of Novel, Globalization Studies, The Arabic Novel  
Director: Franco *Moretti*  
University Chair: Monica *McDermott*  
Committee: Sepp *Gumbecht*, David *Palumbo-Liu*, Franco *Moretti*, Anton *Shammas*, Alex *Woloch*  

*Rationale*  

My dissertation will consider whether the much-heralded advent of globalization ever registered in literature. This is not the same as asking how we can globalize the canon (our point of reference), the methods (our interpretative framework), or literary studies (the contours of our field). Nor is it asking whether globalization has entered as a theme into literature. The question is more complex when made simple: Has literature yet identified the rise of global consciousness as a new problem fundamental enough to demand the invention of a unique literary solution?  

My work will depart from both thematic and market approaches to the study of the global in literature. With an eye to the trans-disciplinary discussion, since the early ‘90s, about how to study “the global”—in sociology, history, philosophy, but especially, in anthropology and geography—I identify the challenge of ‘globalizing literary studies’ specifically as the elaboration of an emergent literary logic of the world-scale.  

I have chosen to work on the novel genre and plan to focus on the Arabic novel as a primary case-study for the purposes of the oral exam. Towards this goal my list is divided into three sections. First: “History and Theory of the European Novel” which includes seminal theoretical texts as well as a short list of canonical novels that have served as a reference point for the development of these theories. Second: “The Global and Culture” which reflects the various distinct disciplinary interventions in the globalization debates by practitioners from the humanities and humanistic social sciences. Third: “The Arabic novel” is a comprehensive list of canonical Arabic novels, focusing on Egypt and Lebanon.
I. History & Theory of the European novel
   (Sepp Gumbrecht, Franco Moretti, Alex Woloch)

Primary:

2. Voltaire. *Candide* (1759)
4. Lawrence Sterne. *A Sentimental Journey Through France and Italy by Mr. Yorick* (1768)
5. Lawrence Sterne. *Tristram Shandy* (1759-1767)
7. Johann Wolfgang van Goethe. *Wilhelm Meister’s Apprenticeship* (1795-6)
9. Mary Shelley. *Frankenstein* (1818)
11. Honoré Balzac. *Lost Illusions* (1837-1843)
15. Fyodor Dostoyevsky. *Crime and Punishment* (1866)
17. Emile Zola. *Germinal* (1885)
18. Thomas Hardy. *Jude the Obscure* (1895)

Secondary:

22. Ian Watt. *The Rise of the Novel*
24. Viktor Shklovsky. *The Theory of Prose*
25. Mikhail Bakhtin. *The Dialogical Imagination*
26. Mikhail Bakhtin. *Problems of Dostoyevsky’s Poetics*
27. Mikhail Bakhtin. *Art and Answerability*
28. Georg Lukacs, *Essays in European Realism*
29. Georg Lukacs, *Writer and Critic*
32. Georg Lukacs, *History and Class Consciousness*
34. Peter Brooks. *Reading for the Plot*
36. Roberto Schwarz. *A Master on the Periphery of Capitalism*
II. The Global in Culture
(David Palumbo-Liu)

12. Frederick Cooper. “What is the concept of globalization good for?”

III. The Arabic novel, focus on Egypt and Lebanon
(Anton Shammas)

5. Naguib Mahfouz. *Sugar Street* (1951)
12. Mohamed Choukri. *For Bread Alone* (1973)