Fundamentals of Comparative Literature 2
(CL 9502B)

Instructor:

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Office hours: TBA

Seminar Meetings:

Mondays: 4.30–7.30
UC 205

Course requirements

Class participation	30%
Class presentation	20%
Final essay (due May 5)	50%

Class presentations

In consultation with the instructors, you will pick an oral presentation topic. The delivery should take 20-30 minutes. You need not submit written versions of the presentations.

Essays (pieces of writing whose brilliance will blind the instructors and get you off the hook)

The final essay, due at the end of December, should have around 20 double-spaced pages. Both originality and solid research are encouraged. For topics, please consult with the instructor in advance. Do your utmost to avoid incompletes.

Readings

You are expected to do all the readings for each class; in turn, expect to be asked precise questions regarding the readings. Not reading the texts assigned will lead to the subtraction of marks, according to the principle: less readings, less points.

Sessions

January: **When the novel was new: *Don Quijote***

- Cervantes, *Don Quijote de la Mancha* (vol. I, Prologue, chapters I-IX; II, XXII-XXIV ; LXIV-LXVI). (*The History of That Ingenious Gentleman Don Quixote de la Mancha*. Trans. Burton Raffel. New York, London: W.W. Norton & Comp., 1995; pp.3-43; 690-700)
- Borges, "Averroes' Search"
  "Partial Magic in the Quixote"
  "Parable of Cervantes and the Quixote"

January: **When the novel grew: *Don Quijote***

- Cervantes, *Don Quijote* I, chapters XXXIX-XLI; trans. pp.256-283); close reading of pages: 24, 114, 148-9, 244-5, 251, 279, 690; vol. II, chapters LXIX-LXXIV
- M.M. Bakhtin, "Discourse in the Novel." *The Dialogic Imagination: Four Essays by M.M. Bakhtin*. Austin: U of Texas Press, 1981: 259-422
- (optional) Bakhtin, *Problems of Dostoevsky's Poetics*. 1929. Translated by C. Emerson. Theory and History of Literature, vol. 8. Minneapolis: U of Minnesota P, 1984

January: **When the novel knew death: Emma as *Dührersprinzip* incarnate**

- Flaubert, *Madame Bovary*
- Raymond Klibansky, Erwin Panofsky & Fritz Saxl, *Saturn and Melancholy. Studies in the History of Natural Philosophy, Religion, and Art*. London: Nelson; New York: Basic Books, 1964: chapter 1
- optional: Julia Kristeva, *Black Sun: depression and melancholia*, the chapter on Holbein

January **When the Novel exploded**

- Dostoevsky, *Notes from the Underground*
- Bakhtin, *Problems of Dostoevsky's Poetics*

February: **Where it is shown how the novel became short and started busying itself with apathy and ennui**

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At least two of

- Melville, *Bartleby*
- Gontcharov, *Oblomov*
- Camus, *L'Etranger*

and

- Reinhard Kuhn, *The Demon of Noontide. Ennui in Western Literature*. Princeton: Princeton UP, 1976: 3-36; 221-77 (optional): 101-28; 331-74.

February: **The Short Story (1) - fantastisch & romantisch: Hoffmann, E.A. Poe**

- Ernst Theodor Amadeus Hoffmann, *The Golden Pot, and Other Tales*, tr. & ed. Ritchie Robertson. Oxford England; Toronto: Oxford UP, 1992: "Ritter Gluck," "The Golden Pot," "The Mines of Falun"
- Edgar Allan Poe, *Complete Stories and Poems*. Garden City, N.Y.: Doubleday, 1966: "The Fall of the House of Usher," "A Descent into the Maeström," "The Cask of Amontillado"
- Tzvetan Todorov, *Introduction à la littérature fantastique*. Paris: Seuil, 1970 (selections)

February: **The Short Story (2) - lo fantástico y moderno: Bioy Casares, Cortázar, Calvino, Buzzati**

- Adolfo Bioy Casares, *Selected Stories*, tr. & intro. Suzanne Jill Levine. New York : New Directions, 1994
- Julio Cortázar,"Axolotl" (3-9); "The Continuity of Parks" (63-6); and "Blow-up" (114-35), *Blow-up and Other Stories*, tr. Paul Blackburn. New York: Pantheon, 1967
- Italo Calvino, *Short Stories. Under the Jaguar Sun*, tr. William Weaver. San Diego: Harcourt Brace Jovanovich, 1988
- Dino Buzzati, *Restless Nights*, tr. Lawrence Venuti. San Francisco: North Point Press, 1983: "The Writer's Secret" (40-4); "The Ubiquitous" (56-62); "The Scandal on Via Sesostri" (88-96)
  The Siren, tr. Lawrence Venuti. San Francisco: North Point Press, 1984: "The Prohibited Word" (112-9); "Confidential" (125-32)

March: **The Short Story (3) - Being-string theory**

- Heinrich von Kleist, *The Marquise of O–*, tr. Martin Greenberg. New York: Ungar, 1985
- *The Marquise of O–*, film by Eric Rohmer; filmscript tr. Stanley Hochman
- Heinrich von Kleist, "On the Marionette Theatre"

Class presentations:

March: **Repetitions (1): Difference in Repetition**

- Tirso de Molina, *El burlador de Sevilla* (and the Don Juan tradition)
- Gilles Deleuze & Félix Guattari, "1837: Of the Refrain," *A Thousand Plateaus. (Capitalism & Schizophrenia* II). Trans. B. Massumi. Minneapolis: U of Minnesota P, 1987: 310-51

Class presentations:

March: **Repetitions (2): Aphorism and the Rhetoric of Allegory**

- Walter Benjamin, *The Origin of the German Tragic Drama*: preface
- Paul de Man, *Allegories of Reading*; "The Rhetoric of Temporality"
- Goethe, "Maxims"
- Fr. Schlegel's Fragments
- Kafka, The Zürau Aphorisms
- Dante (?), "The Letter to Can Grande"

March: **Repetitions (3): Literary Mappings**

- Franco Moretti, *Graphs, Maps, Trees: abstract models for a literary history*.

Class presentations:

April: **Out of Repetition: Shattered experience and the rule of speed**

- Theodor Adorno. *Minima Moralia: Reflections from Damaged Life*, tr. E.F.N. Jephcott. London: New Left Books, 1974

Class presentations:

Concluding remarks

Final essays are due on May 5

Academic Offences
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf .