

Fundamentals of Comparative literature (1 or 2) (CL 9501/2)

Instructor:

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Course requirements

Class participation	30%
Class presentation	20%
Final essay	50%

Class participation includes both your presence and class activity. You are expected to do all the readings for each class; in turn, expect to be asked precise questions regarding the readings. You will be asked to deliver 1-2 books/articles reviews.

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

The final essay should have around 20 double-spaced pages (MLA style). Both originality and solid research are encouraged. For topics, please consult with the instructor in advance. Do your utmost to avoid incompletes.

Sessions

1. Introductory; hand outs; biblio, syllabus
Intro to close reading and rhetoric

2. Comparative Literature as a Field

Wlad Godzich, 'Emergent Literatures and the Field of Comparative Literature.' In *The Comparative Perspective on Literature: Approaches to Theory and Practice*, edited by Clayton Koelb and Susan Noakes. Ithaca: Cornell University Press, 1988: 18-36; or in Godzich, *The Culture of Literacy*. Cambridge: Harvard University Press, 1994: 274-92
Stanley Corngold. 'The Natural Enemy of Comparative Literature is Translation,' *Literary Research/Recherche littéraire* 17.33 (Spring-Summer, 2000): 22-28

Optional: Sam Weber, 'The Foundering of the Aesthetic.' In *The Comparative Perspective on Literature: Approaches to Theory and Practice*, edited by Clayton Koelb and Susan Noakes. Ithaca: Cornell University Press, 1988
Claudio Guillén, *The Challenge of Comparative Literature*. 1985. Trans. by Cola Franzen. Cambridge: Harvard University Press, 1993 (henceforth abbreviated as Guillén): 'Romantic Ideals,' 24-32; 'The Compromises of Positivism,' 33-6; 'Weltliteratur,' 37-45

David Richter, 'Introduction' to *The Classical Tradition* (CT)

3. Politics of Comparative Literature

The Levine, Green, and Bernheimer Reports. In *Comparative Literature in the Age of Multiculturalism*, edited by Charles Bernheimer. Baltimore: The Johns Hopkins UP, 1995: 21-48

The three responses (by Anthony Appiah, Mary Louise Pratt, and Michael Riffaterre) to the Bernheimer Report at the MLA Convention, 1993, in *Comparative Literature in the Age of Multiculturalism*, 1995: 51-73

Haun Saussy, ed., *Comparative Literature in an Age of Globalization* (selections)

Gayatri Spivak, *Death of a Discipline*

Optional: Nelson Lowry, Jr., 'The Comparatist's Canon: Some Observations.' In *The Comparative Perspective on Literature: Approaches to Theory and Practice*, 1988: 48-56
Peter Brooks, 'Must We Apologize?' In *Comparative Literature in the Age of Multiculturalism*, 1995: 97-106
"Forum" "The 'Natural' Enemies of Comparative Literature," *Research/Recherche littéraire* 17.33 (Spring-Summer, 2000): 8-55

4. Origins and History

Genesis 1-11

Walter Benjamin, "Theses on the Philosophy of History." *Illuminations*: 253-264

Heidegger, "The Origins of the Work of Art." *Basic Writings*

5. Complit and Myth

Claude Lévi-Strauss, Bororo myths retold in *The Raw and the Cooked*, 99-101; 151-3; 168-70

Montaigne, "On Cannibals," *Essays*, 1.31

Michel de Certeau, "Montaigne's 'Of Cannibals': The savage 'I.'" In *Heterologies*: 67-79

6. Complit and Painting

Balzac, "The Unknown Masterpiece"

Georges Didi-Huberman, "Appendix: The Detail and the Pan," *Confronting Images*: 229-271

Slide show (El Greco, Poussin, Velázquez...)

7. Complit and Photography

Julio Cortázar, "Blow Up"

Barthes, *Camera lucida*

Cadava, *Words of Light*

Slide show (early photography, Man Ray, contemporary photography)

8. Complit and Film

Julio Cortázar, "Blow Up"

Blow Up (1966; dir. Michelangelo Antonioni)

Christian Metz, *Psychoanalysis and Film. The Imaginary Signifier*, chs. 1-3

9. The translatable (epic)

Virgil, *The Aeneid* (Mandelbaum translation/Bantam; bks 1-6) and Dante's take on Virgil (selections from the *Divina comedia* (Inferno, 1-5))

10. The hardly translatable (lyric)

Baudelaire, "Les Chats"; Browning, "Dramatic monologues", Garcilaso de la Vega, "Sonnet 1," Wallace Stevens, "The Emperor of Ice cream"
Roman Jakobson, "Linguistics and Poetics." In *Language in Literature*. Ed. Krystyna Pomorska and Stephen Rudy. Cambridge: Harvard UP, 1987
Paul de Man, "Semiology and Rhetoric," CT 905-16

Optional: Baudelaire, *Salon of 1859*: 1-4 (significant fragments: "The Queen of the Faculties," "The Rule of Imagination." *Critical Theory since Plato*, 622-4)
Martin Heidegger, "Hölderlin and the Essence of Poetry," CT 560-70
Agamben, *Idea of Prose*

12. The Untranslatable (sublime)

Rilke, The first *Duino elegy*
Pseudo Longinus, *On the Sublime*
Kant, *Critique of Judgment*. Trans. Pluhar, 1987: 35-8; §§ 28-9, pp. 119-40; § 59, pp. 225-30

Optional: *Critique of Judgment*, Part 1 §§ 1-2, pp. 44-6; § 17, pp. 79-84; pp. 91-5; Part 2 §§ 23-4, pp. 97-101; § 25, pp. 103-6;

13. The Repeatable

Ghèrasim Luca, "Passionnement"
Von Kleist, "The Marionette Theatre"
Derrida, "Structure, Sign and Play..." *Writing and Difference*, 251-70
Deleuze, *Difference and Repetition*, pp. 1-27

Final papers due three weeks after the end of classes