

CMPL 200 / ENGL 275: Introduction to Comparative Literature
Jed Deppman. MWF 3:30-4:20 / King 239
Visiting Hours: 28 Rice. Fridays 9-12 and by appointment.
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Comparative Literature is the study of literature, theory, and criticism across the boundaries of language, nation, culture, artistic medium and historical period. This introduction examines the nature and scope of the discipline, focusing both on its theoretical assumptions and its practical applications. Texts and topics reflect curricular strengths of the college and include literary theory, literature & the other arts, East-West studies, European languages and literatures, and translation. NB: This course is identical to ENGL 275. Prerequisites: An introductory literature course in any language. Comparative Literature majors should take this course by the sophomore year. 4 hours / 4HU, CD, WR.

Required Texts, available in the Oberlin bookstore. These editions are standard for the class.

Ishiguro, Kazuo. <i>An Artist of the Floating World</i> . 208pp.	Vintage. ISBN: 0679722661
Sijie, Dai. <i>Balzac and the Little Chinese Seamstress</i> . 184pp.	Anchor. ISBN: 0385722206
Balzac, Honoré. <i>Père Goriot</i> .	Oxford. ISBN-10: 019283569
Chu T'ien-Wen. <i>Notes of a Desolate Man</i> .	Columbia. ISBN-10: 0231116098

Available on Blackboard:

Benjamin, Walter. "The Task of the Translator."
Bonney, Yves. "On Translating Poetry."
Derrida, Jacques. "This Strange Institution Called Literature."
Freud, Sigmund. "The Uncanny."
Hoffmann, E. T. A. "The Sandman."
Iser, Wolfgang. "Grasping a Text."
Nabokov, Vladimir. "The Strange Case of Nabokov and Wilson."
Ovid. *Death of Adonis* and other selections.
Perloff, Marjorie. "'Literature' in the Expanded Field."
Venuti, Lawrence. "Introduction to Rethinking Translation."
Wilson, Edmund. "The Strange Case of Pushkin and Nabokov."

NB: Required texts must be brought to class in hard copy.

III. Grading.

4 Comparative Essays (5-7 pages.) 70%. Basic guidelines below, more detail to be given in class.
Class participation 20%. Attendance, response papers, discussion.
1 Oral Presentation 10%. Guidelines given in class.

IV. Guidelines for Comparative Essays. (More details & examples given in class.)

1) Literature and the Other Arts. Goal: to compare a literary work with a work of music, visual art, film, etc. While you must consider the differences in expressive form, you are not required to make these the focus of your essay. The comparison must be grounded theoretically and developed with details from both works.

2) Theory. Goal: to use one or more explicit theoretical frameworks to address a significant problem in comparative literary theory. Examples include: how does theory enable one to isolate features in literary works that ground comparative analysis? How do literary texts respond to various kinds of theory? In what ways does literature resist or cooperate with different theoretical approaches? What is the explanatory potential of a given theoretical vocabulary, and what are its limits?

3) Translation. Goal: to work practically and theoretically with problems of literary translation. There are several ways to satisfy this requirement. You may:

- Translate a literary work from one language to another. If you choose this option, then you must also provide a 500-word self-critique in which you discuss the problems you faced in your translation and how you addressed them. (Guidelines given in class.)
- Compare and contrast published translations of a literary work.
- Develop a theoretical problem of translation.
- Analyze a specific problem in translating between different expressive forms and/ or media.

4) A comparative paper of your choice. Compare two or more of the class texts on grounds that you develop yourself. These may include: formal or structural elements of the text such as tone, style, plot, imagery, character, voice, or other narrative devices; historical, social, or cultural conditions of a text's production or reception; the authors' circumstances; the theoretical commitments made by the texts, etc. NB. Students who wish to write creative papers must submit a detailed proposal and have it approved.

V. Other requirements. Please note that to participate in this class, you must understand and adhere to Oberlin's Honor Code: http://www.oberlin.edu/students/links-life/rules-regs05/06honor_code.pdf. Note also that attendance is mandatory; unexcused absences lower your grade. If you miss class, it is your responsibility 1) to turn in your work on time and 2) learn the material you've missed – including class discussion – before the next class. Late assignments are reduced one full letter grade per day.

Schedule for Comparative Literature 200

2/4	Monday.	Introduction.
2/6	Wednesday.	ACLA Report on Comparative Literature. Perloff, Marjorie. "Literature in the Expanded Field" (175-86).
2/8	Friday.	Moretti, Franco. "Conjectures on World Literature" (54-68).
2/11	Monday.	Ishiguro, Kazuo. <i>An Artist of the Floating World</i> (7-96).
2/13	Wednesday.	<i>An Artist of the Floating World</i> (99-127).
2/18	Monday.	<i>An Artist of the Floating World</i> (127-206)
2/20	Wednesday.	Ishiguro interviews.
2/22	Friday.	Iser, Wolfgang. "Grasping a Text" (107-34).
2/25	Monday.	Derrida, Jacques. "This Strange Institution Called Literature" (33-75).
2/27	Wednesday.	Derrida, Jacques. "This Strange Institution Called Literature" (33-75).
2/29	Friday.	Chu T'ien-Wen. <i>Notes of a Desolate Man</i> (1-58).
3/3	Monday.	Chu T'ien-Wen. <i>Notes of a Desolate Man</i> (58-166).
3/5	Wednesday.	Chu T'ien-Wen. <i>Notes of a Desolate Man</i> .
3/6	Thursday	Paper #1 due. (Typed, by 4 pm, in Rice 28.)
3/7	Friday.	Bonnefoy, Yves. "Translating Poetry." (186-92). Nietzsche, Friedrich. "On Translation."
3/10	Monday.	Venuti, Lawrence. "Introduction to Rethinking Translation" (1-17).
3/12	Wednesday.	Wilson, Edmund. "The Strange Case of Pushkin and Nabokov."
3/14	Friday.	Nabokov, Vladimir. "The Strange Case of Nabokov and Wilson."
3/17	Monday.	Walter Benjamin, "The Task of the Translator."
3/19	Wednesday.	In-Class Translation Symposium, Part I.
3/21	Friday.	In-Class Translation Symposium, Part II.

Spring Break.

3/31	Monday.	Ovid. <i>Metamorphoses</i> (selections).
4/2	Wednesday.	Ovid in Visual Art: Class in the Allen Memorial Art Museum.
4/4	Friday.	Balzac, Honoré. <i>Père Goriot</i> .
4/7	Monday.	Balzac, Honoré. <i>Père Goriot</i> .
4/8	Tuesday	Paper #2 due. (Typed, by 4 pm, in Rice 28.)
4/9	Wednesday.	Balzac, Honoré. <i>Père Goriot</i> .
4/10	Thursday	Translation Symposium. Craig Auditorium, Time TBA.
4/14	Monday.	Music & Literature #1.
4/16	Wednesday.	<i>Dai Sijie. Balzac and the Little Chinese Seamstress</i> (3-79).
4/18	Friday.	<i>Dai Sijie. Balzac and the Little Chinese Seamstress</i> (80-184).
4/21	Monday.	<i>Dai Sijie. Balzac and the Little Chinese Seamstress</i> . Film: Balzac and the Little Chinese Seamstress. 239 King, 7 pm.
4/23	Wednesday.	<i>Dai Sijie. Balzac and the Little Chinese Seamstress</i> (80-184).
4/25	Friday.	Music & Literature #2.
4/28	Monday.	Julio Cortázar. "Blow-Up." Film: Antonioni's <i>Blow-Up</i> . 239 King, 7 pm.
4/29	Tuesday	Paper #3 due. (Typed, by 4 pm, in Rice 28.)
4/30	Wednesday.	Cortázar & Antonioni.
5/2	Friday.	Hoffmann, <i>The Sandman</i> .
5/5	Monday.	Freud. "The Uncanny."
5/7	Wednesday.	Conclusion #1.
5/9	Friday.	Conclusion #2.
5/16	Friday.	Paper #4 due. (Typed, by 4 pm, in Rice 28.)