HUMA 5360   **History and Theory of Comparative Literature**   **Fall 2024**

Time:	Monday	12:00 - 14:50 pm
Venue:	3494	
Instructor:	Xiaolu Ma	Rm.3377; hmxlma@ust.hk
Office hours:	By appointment	

Course Description

This course introduces students to the field of Comparative Literature through a variety of readings. It examines the development of the discipline by looking into the major theories and methodologies. Through readings and in-class discussions, we explore the significance of reading literature from comparative perspectives, crossing geographical, temporal, and linguistic boundaries. We also encourage students to examine the key concepts, themes, and debates that have shaped the evolving field of comparative literature.
For this semester, a special attention is given to space and narration.

Intended Learning Outcomes:

On successful completion of the course, students will be able to:

1. have a clear idea of the emergence and development of Comparative Literature as a discipline
2. analyze critically the issues of comparative literature related to issues such as translation, identity, intertextually, and globalization
3. formulate their own comparative perspective in a research project on literary texts from different cultural traditions
4. read and talk about dense theoretical texts
5. write about a range of cultural texts using the theories examined in this course

Week 1 Introduction (Sept 2)

Comparative Literature
Week 2 (Sept 9)
The [Levin Report](#) (1965)
The [Greene Report](#) (1975)
The [Bernheimer Report](#) (1993)

Week 3 (Sept 16)
Haun Saussy, ed., Comparative literature in an age of globalization (selected)
David Damrosch, "World Literature as Figure and as Ground"
https://stateofthediscipline.acla.org/entry/world-literature-figure-and-ground-0
Haun Saussy, "Comparative Literature: The Next Ten Years"
https://stateofthediscipline.acla.org/list-view

Space and Narration

Week 4 (Sept 23)
Gerard Genette, Narrative Discourse: An Essay in Method (Selected)
Mikhail Bakhtin, *The Dialogic Imagination: Four Essays* (Selected)

Week 5 (Sept 30)
Gaston Bachelard, *The Poetics of Space: The Classic Look at How We Experience Intimate Places* (Selected)
Jurij M. Lotman, *The Structure of the Artistic Text* (Selected)
Boris Uspenskij, *A Poetics of Composition* (Selected)

Week 6 (Oct 7)
Joseph Frank, *The Idea of Spatial Form* (Selected)

Week 7 (Oct 14)
Chatman, Seymour (1978). *Story and Discourse: Narrative Structure in Fiction and Film* (Selected)
Robert T. Tally Jr. "The Space of the Novel"
Ronen, Ruth (1986). "Space in Fiction." *Poetics Today* 7, 421–38.

Week 8 (Oct 21)
Herman, David (2002). *Story Logic: Problems and Possibilities of Narrative*. Lincoln: U of Nebraska P.
Henri Lefebvre, *The Production of Space* (Selected)

Week 9 (Oct 28)
Edward W. Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Selected)

Week 10 (Nov 4)

David Harvey, *The Condition of Postmodernity* (Selected)

Week 11 (Nov 11)
Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Selected)
Bertrand Westphal, *Geocriticism: Real and Fictional Spaces* (Selected)

Week 12 (Nov 18)
Paul Werth, *Text Worlds: Representing Conceptual Space in Discourse* (Selected)
Marie-Laure Ryan, "Cognitive Maps and the Construction of Narrative Space."
Ryan, Marie-Laure (2003a). "Cyberspace, Cybertexts, Cybermaps."

Week 13 Discussion (Nov 25)

Course Assessment

Attendance	25%
Class Participation	25%
In-class Presentation	25%
Final Paper (May 30)	25%

Course Requirements

Class participation
This is a seminar course. You are expected to attend all classes and stay for the entire class. You are allowed one absence without penalty. However, you can make up your absences by submitting a one-page analysis of the readings of that week. Any student with 4 absences or more will fail this course. There will be close reading of selected passages and thorough analysis of critical issues related to the texts. Students should read the assigned materials before class. I measure class participation based on the following criteria: arriving to class on time, completing required reading, engaging in class discussion, and respectfully listening when your classmates speak.

In-class Presentation
Prepare a 20-min presentation focusing on the case study of the week. Then prepare around 5-10 discussion questions for your classmates. You will also serve as the chair for the one-hour class discussion after your presentation. Please think carefully about how to engage the theory we have worked on. Questions should be sent to the instructor one week before the lecture.

Final paper
7 pp in length (10 pp for Mphil students). Times New Roman size 12 font, double line spacing, 1-inch margins, and half-inch indentations at the beginning of each paragraph. If you are a native Chinese speaker and write in Chinese, please use single line spacing instead. Your paper should

make a complex, well-defined argument in which you carefully use the theoretical material we have covered in exploring the cultural object or phenomenon of your choosing. Please submit it by 8pm of the due date. Please submit it in Word format and make sure that the file is readable. Unreadable files will not be counted as successful submission. Late submission will be accepted as late as two days after the due date but will receive half credit unless permission from the instructor is obtained before the due date.

Incomplete policy
Should you need to apply for "incomplete," please contact the instructor before the final paper's deadline. Otherwise, such extension application will not be considered. Any student that fails to turn in the final paper with no notification in advance will fail this course. No class withdrawal will be granted after the final paper's deadline.

Academic Honesty
Acts of academic dishonesty are prohibited. Please go to our university webpage on academic dishonesty policy (http://ugadmin.ust.hk/integrity/index.html), and read definitions of plagiarism and acts of dishonesty. Acts of dishonesty will lead to a failing grade in this course.