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643 DIDEROT: *Writing With the Words of Others*
Professor: Lorraine Piroux
T 4:30-7:10 PM
AB 4190

In the early years of his writing career as a *philosophe*, a dramatist, and a public intellectual, Diderot was accused no less than four times of using the words and works of others as his own. In 1751, he was charged publicly by the director of the *Journal de Trévoux* of plagiarizing Francis Bacon’s epistemological thought in the *Encyclopédie*. Six years later, *antiphilosophes* Fréron and Palissot took Diderot to task for concealing the pervasive influence of Italian playwright Goldoni on his *dramas*, *Le Fils naturel* and *Le Père de famille*. Soon after the “affaire du *Fils naturel*,” Diderot’s intellectual integrity was under attack again when he was suspected of having illicitly recycled into the *Encyclopédie* Réaumur’s plates of natural history. For the *philosophe* who came to writing in the 1740s by translating the works of others, these early plagiarism accusations forced him to reckon with the elusiveness of the border between his work and that of others. Fundamentally, they spurred his lifelong interrogation about one of the central paradoxes of literary modernity: namely, how to account for the sources of originality?

In this course, we will explore the status of plagiarism (understood broadly as the unacknowledged repetition of others’ words) and the transformative role it played in Diderot’s philosophical thought and literary practice. Using several of Diderot’s major works as case studies in literary plagiarism, this course will also introduce students to conceptual and generic distinctions that have served historically to contain and legitimize literary repetition: imitation, satire, parody, pastiche, intertextuality, translation, citation, piracy, plagiarism, etc. Particular emphasis will be given on the pre-modern tradition of imitation as well as past and present debates about originality, creativity, and changing values of authorship.

Required texts:

Diderot, Denis. *Philosophie. Œuvres*. Tome I. Ed. Laurent Versini. Collection Bouquins. Paris: Éditions Robert Laffont (Collection Bouquins), 1993.

---. *Contes. Œuvres*. Tome II. Ed. Laurent Versini. Collection Bouquins. Paris: Éditions Robert Laffont (Collection Bouquins), 1994.

---. *Politique. Œuvres*. Tome III. Ed. Laurent Versini. Collection Bouquins. Paris: Éditions Robert Laffont (Collection Bouquins), 1995.

---. *Esthétique. Œuvres*. Tome IV. Ed. Laurent Versini. Collection Bouquins. Paris: Éditions Robert Laffont (Collection Bouquins), 1996.

Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers, etc., eds. Denis Diderot and Jean le Rond d'Alembert. University of Chicago: ARTFL Encyclopédie Project (Spring 2016 Edition), Robert Morrissey and Glenn Roe (eds), <http://encyclopedie.uchicago.edu/>

Gérard Genette. *Palimpsestes, La littérature au second degré*. Paris: Seuil, 1982.

Samoyault, Tiphaine. *L'Intertextualité: Mémoire de la littérature*. Paris: Armand Colin, 2005.

651 FRENCH LITERATURE 19th CENTURY: *Le Récit Court Au XIXe Siècle*

Professor: Uri Eisenzweig

M 4:30-7:10 PM

SC 119

Longtemps, la nouvelle française du XIXe siècle a été beaucoup moins étudiée que le roman. Les deux genres s'éclairent pourtant mutuellement, celui-là proposant d'une certaine manière l'envers de celui-ci, tant sur le plan formel que celui de la fiction représentée. Nous réfléchirons sur ce rapport en procédant à une lecture rapprochée de récits de Balzac, Stendhal, Mérimée, Nerval, Barbey d'Aurevilly, Maupassant et quelques autres auteurs importants. Nous tenterons également d'ancrer notre analyse dans une perspective historique et le séminaire se conclura sur l'examen d'un rapport éventuel entre la nouvelle du XIXe siècle et certains mouvements antiromanesques du siècle suivant.

Required texts:

*Chaque étudiant devra se procurer deux livres dans l'édition spécifiquement prescrite ci-dessous :

Chroniques italiennes, de Stendhal, en Folio classique (numéro 392), ISBN 2070363929

Les diaboliques, de Barbey d'Aurevilly, en Folio classique (numéro 3910), ISBN 207030275X

Les autres textes (Balzac, Mérimée, Nerval, Maupassant etc.) seront à télécharger du site Sakai du séminaire. Le site sera prêt et publié fin décembre.

669 STUDIES IN 20th CENTURY FRENCH LITERATURE: *Writing the Disaster*
Professor: Carole Allamand
W 4:30-7:10 PM
AB 4190

Forty years after Maurice Blanchot's seminal essay, *L'écriture du désastre*, this seminar aims to revisit the relationship between literature and *l'événement-limite*. The events that triggered the narratives we will read differ greatly in nature and in scope, yet all impacted their authors not just as individuals, but also as writers. With its paradoxical imperative of saying the unsayable, the *événement-limite* (be it the Shoah, a terrorist attack, a natural disaster, a rape, an accident, or an illness) unsettles both language and representation. It also brings forth a purpose of writing not limited to aesthetics or politics. Class discussion will thus focus on the therapeutic and/or existential value of these narratives, and examine the connections between these (restored) functions and the ongoing movement labeled as Public Humanities. Finally, several contemporary authors on our list have agreed to answer student questions and, if at all feasible, participate in a session.

Required texts:

Jean-Dominique Bauby, *Le scaphandre et le papillon*. ISBN-13: 978-2221109748
Annie Ernaux. "*Je ne suis pas sortie de ma nuit*." ISBN-13: 978-2070407163
Philippe Forest, *Tous les enfants sauf un*. ISBN-13: 978-2070358540
Brigitte Giraud, *À présent*. ISBN-13: 978-2253154266
Philippe Lançon, *Le lambeau*. ISBN-13: 978-2072873706. ("Folio" paperback edition available on 1/3/2020)
Georges Perec, *W ou Le souvenir d'enfance*. ISBN-13: 978-2070733163
Fabio Viscogliosi, *Mont-Blanc*. ISBN-13: 978-2234071049

Additional readings by Roland Barthes, Maurice Blanchot, Marguerite Duras, Anne-Marie Garat, Pierre Macherey, Bernard Pingaud, Christiane Rochefort, Arnaud Rykner, and George Steiner.