

The Hebrew University of Jerusalem

Syllabus

Aesthetics conta Poetics: from Bakhtin to Nancy - 26836

Last update 27-02-2019

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: German, Russian & East European Studies

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Tatiana Karachentseva

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Coordinator Office Hours: Wen. 13.00-14.00

Teaching Staff:

Dr. Tatiana Karachentseva

Course/Module description:

The main topic of discussion during the course will be the problem of the relationship between aesthetics and poetics. From the point of view of classical philosophy of art of the 19th century, this relationship is not and cannot be problematic, because aesthetics is a general theory of art, while poetics is its particular application to the one kind of art, namely - to literature. Since the beginning of the 20th century (that is - since the collapse of classical aesthetics), the situation has dramatically changed: poetics claims full emancipation from the philosophy of art, while aesthetics develops its own - independent from poetics - methods of analysis and interpretation of literature. Today the state of the theory of literature is rather characterized by the conflict of methods: methods based on the "aesthetics without poetics" and methods based on the "poetics without aesthetic".

During the course, we will analyze one of the first constellations of this conflict between poetics and aesthetics, which found its expression in the dispute between the poetics of Russian formalism and the aesthetics of Bakhtin. The essence of this dispute can be reduced to the dilemma: either literature is a phenomenon of language (therefore the theory of literature must rely not on the aesthetic concept of "thinking in images" but on the concept of language and be developed as a poetics), or literature, like any other kind of art, is an aesthetic phenomenon (therefore the theory of literature should be based on the philosophical concept of aesthetic intuition and developed as an aesthetics of verbal creativity).

We will reconstruct the conceptual structure of this dispute, focusing on three problems: the problem of the image, the problem of the relation of literature to other kinds of art and the problem of literary genres. We will compare Bakhtin's solutions to these problems with the solutions that Russian formalism offers. We will show that today the conflict between poetics and aesthetics had not disappeared but had been modified and acquired the form of a dispute between deconstruction and phenomenology. We will demonstrate a structural similarity of these two forms of conflict between poetics and aesthetics.

Course/Module aims:

The goals of the course are:

- to elucidate the meaning of the concepts "aesthetics" and "poetics" and explain the origins of the conflict between them;
- to explicate the conceptual structure of the conflict between Bakhtin's aesthetic theory of literature and the anti-aesthetic theory of literature of Russian formalism;
- to show the structural similarity of the conflict between aesthetics and poetics, as expressed in Bakhtin's dispute with Russian formalism, and the conflict that finds

expression in the dispute between Nancy's aesthetics and the deconstructivist poetics;

- to demonstrate the importance of comparison between these two forms of the aesthetics/poetics conflict for solving the problems of the literary image, the genre structure of literature and the relation of literature to other forms of art.

Learning outcomes - On successful completion of this module, students should be able to:

At the end of the course, students should be able to:

- master a system of concepts that makes possible analysis of the relationship between aesthetics and poetics and explain the origins of conflict between them;
- demonstrate the difference between the aesthetic approach to the analysis of a literary work of art and its analysis from the point of view of the poetics;
- show the way to harmonize the aesthetics' methodology and the poetics' methodology while analyzing a literary image, the genre of a literary work of art and the specificity of literature in its relation to other forms of art.

Attendance requirements(%):
100

Teaching arrangement and method of instruction: Discussion will be the main method of this course.

Course/Module Content:

Introduction: the linguistic turn as an origin of the conflict between aesthetics and poetics

Two constellations of confrontation between aesthetics and poetics: the Russian one and the French one

Bakhtin and Russian formalism: the first constellation of confrontation between aesthetics and poetics

Bakhtin contra Russian Formalism: the problem of literary image

Bakhtin contra Russian Formalism: the problem of the literary techniques

The second constellation of confrontation between aesthetics and poetics: Nancy and the deconstruction movement

Nancy versus the Deconstruction: the problem of image

Nancy versus the Deconstruction: the problem of the plurality of arts

Conclusions

Required Reading:

Bakhtin, Art and Answerability
Bakhtin M. Problems of Dostoevsky's Poetics
Bakhtin /Voloshinov, Discourse in Life and Discourse in Art
Derrida, White Mythology: Metaphor in the Text of Philosophy
Derrida, The Parergon
Derrida, Restitutions
Derrida, Nothing to Do in Sight: "There's no 'the' sense of touch"
Eichenbaum, The Structure of Gogol's 'The Overcoat'
Eichenbaum, Theory formal method
Jakobson, Futurism
Jakobson, Linguistics and Poetics
Heidegger, The Origin of the Work of Art
Kant, Critique of Judgment
Man de, Dialogue and Dialogism
Man de, The epistemology of metaphor
Nancy, System of (Kantian) Pleasure (With a Freudian Postscript)
Nancy, 'The Kategorein of Excess'
Nancy, Masked Imagination
Nancy, Image and Violence
Nancy, Mimesis and Methexis
Nancy, Why Are There Several Arts and Not Just One
Nancy, J.-L. Laughter, Presence
Shklovsky, Art as technique
Shklovsky, Resurrection of the Word
Shklovsky V. Poetry and Prose in the Cinema
Tynyanov Y. The Literary Fact
Tynyanov Y. On literary Evolution
Zhirmunsky. The Tasks of Poetics

Additional Reading Material:

Bakhtin M. Forms of Time and the Chronotope in the Novel
Bialostosky D. Paul de Man and the Rhetorical Tradition
Borthwick F. Categorising the Senses, Blurring the Lines: Kant, Derrida, Experience
Carol A. Boris Eikhenbaum: Voices of a Russian Formalist
Colebrook C. Derrida, Deleuze and Haptic Aesthetics
Emerson E. Shklovsky's ostranenie, Bakhtin's vnenakhodimost'
Derrida J. Memoires for Paul de Man
Derrida J. Of Grammatology
Erlich V. Russian Formalism. History
Gasparov B. Futurism and Phonology: The Futurist Roots of Jakobson's Approach to Language.
Gratton P. Jean-Luc Nancy and Plural Thinking: Expositions of World, Ontology,

Politics, and Sense

Heikkila M. Jean-Luc Nancy: Presentation and the Interval of Art

Jakobson R. Poetry of Grammar and Grammar of Poetry

James I. The fragmentary demand: an introduction to the Philosophy of Jean-Luc Nancy

Jameson, F. The Prison-House of Language. A Critical Account of Structuralism and Russian Formalism

Kaplan L. Photograph/Death Mask: Jean-Luc Nancy's Recasting of the Photographic Image

Lotz Ch. The Events of Morality and Forgiveness: from Kant to Derrida

MacCannell J.F. The Temporality of Textuality: Bakhtin and Derrida

Man de P. Allegories of Reading - Figural Language in Rousseau, Nietzsche, Rilke, and Proust

Michelfelder D. & Palmer R. (ed.) Dialogue and Deconstruction: The Gadamer-Derrida Encounter

Nancy J.-L. and Lacoue-Labarthe P., The literary Absolute: the theory of Literature in German Romanticism

Nikolopoulou K. 'L'Art et les gens': Jean-Luc Nancy's Genealogical Aesthetics

Percival W.K. Roman Jakobson and the birth of linguistic structuralism

Plotnitsky A. Thinking Singularity with Immanuel Kant and Paul de Man

Renfrew A. A Word about Material (Bakhtin and Tynianov)

Ross A. Image-Politics: Jean-Luc Nancy's Ontological Rehabilitation of the Image

Steiner P. Russian Formalism: A Metapoetics

Surette L. Metaphor and Metonymy: Jakobson Reconsidered

Taylor, A. Always More Than One Art: Jean-Luc Nancy's 'The Muses'

Thompson E. Russian Formalism and Anglo-American Criticism

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 20 %

Participation in Tutorials 10 %

Project work 70 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: