Tuesday, April 21, 2015. Bolaño (extra remarks).
(Translated, from the Spanish, by Chris Andrews.)

(Translated, from the Spanish, by Laura Healy.)
problems, cont.

Principle 7.1 Literary studies is organized by language and nation.
problems, cont.

**Principle 7.1** Literary studies is organized by language and nation.

**Principle 7.1.1** The limits of methodological nationalism are widely acknowledged and rarely transcended.
problems, cont.

Principle 7.1 Literary studies is organized by language and nation.

Principle 7.1.1 The limits of methodological nationalism are widely acknowledged and rarely transcended.

Principle 7.2 The choice of scales of analysis is an interpretive choice. The periodized national literature is the default choice, but there are others, larger and smaller.

Principle 7.2.1 Other scales may necessitate other kinds of knowledge: of multiple languages; of social and historical circumstances; of statistical patterns involving many literary actors; and so on.

Principle 7.2.2 The largest analytical scale, that of world literature, is subject to controversy. There is no consensus about who has the authority to use this category or how.
Principle 7.3  Transnational literary relations are, in general, unequal.

Principle 7.3.1 The relation between symbolic or cultural power and political power is a matter for investigation.
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Beside J.-J. is Ph. Sollers, Philippe Sollers, born in 1936, the editor of Tel Quel, author of “Drame,” “Nombres,” and “Paradis,” a public figure familiar to everyone.

In the office, which is spacious and contains a desk, several chairs, two armchairs, and shelves full of books and magazines, Sollers is waiting, and as soon as the introductions are over the Central American hails him as a genius, one of the century’s most brilliant minds, a compliment that would be par for the course in certain tropical nations on the far side of the Atlantic but which, in the Tel Quel office and the ears of Philippe Sollers, verges on the preposterous. (“Labyrinth”)
Principle 7.4 Translation is an important mode of transnational literary relations, though not the only one.

Principle 7.4.1 Like other modes of circulation, translation is value-laden and interpretive. Its implications vary from case to case.
Figure 1: Translated literature titles published in several countries. Source: Index Translationum.
<table>
<thead>
<tr>
<th>country</th>
<th>publications</th>
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<tbody>
<tr>
<td>Spain</td>
<td>186</td>
</tr>
<tr>
<td>France</td>
<td>61</td>
</tr>
<tr>
<td>United States</td>
<td>35</td>
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<tr>
<td>Germany</td>
<td>28</td>
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<td>...</td>
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</tr>
<tr>
<td>Chile</td>
<td>4</td>
</tr>
<tr>
<td>Mexico</td>
<td>3</td>
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</tbody>
</table>

Table 2: Items by Bolaño by country of publication, according to library catalogues. Very approximate. Source: Virtual International Authority File.
Where is Bolaño?

Let’s call these two beyond the frame X and Z.
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Bolaño’s works have become widely circulating literary commodities, uprooted from their historical and literary contexts and inevitably essentialized to some degree.

(Sarah Pollack, “After Bolaño,” PMLA 128, no. 3 (May 2013): 662)

In 2008, 2666 was a National Book Critics Circle Award winner, Time magazine’s best book, one of the New York Times Book Review’s ten best books, a Los Angeles Times best book, one of the San Francisco Chronicle’s fifty best fiction books, a Seattle Times best book, and one of New York magazine’s top ten books. (666n11)
Next to Guyotat is C. Devade. Caroline? Carole? Carla? Colette? Claudine? We’ll never know. Let’s say, for the sake of convenience, that she’s called Carla Devade.
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So the Central American is outside the frame of the photograph, sharing that pristine and deceptive territory with the object of Guyotat’s gaze: an unknown woman armed only, for the moment, with her beauty. Their eyes will not meet. They will pass each other by like shadows, briefly sharing the same hazardous ambit: the itinerant theatre of Paris.
assignments

- the paper: 24-hour extension. Due Saturday at 5 p.m.
- late penalty cutoff: Monday 5 p.m.
- remaining exercises: Wednesday 4/29 in section
- the final: details next time
Munro (two stories on Sakai)
commonplace
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