

ENG 4936

Section 2A34

Kafka, Kierkegaard, and the King James Bible

Fall 2015

TUR 2322

Periods T2-3, R3

Warnung! Warnung!

Course
Description

Course
Requirements

Class
Schedule

Due the Day
Before Each
Class:

A. Two
Discussion
Questions

and either

B. Three BIG
WORDS



or

Professor Richard Burt

C. Three
shots with
three film
analysis
terms

or both,
depending on
the
assignment.

FIRST
PAPER, DUE
Saturday,
September
20 by 11:59
p.m. 750
words.

UF Class
Period Times

ricahrd.a.burt@gmail.com

It's time for you to take a You-Turn

Please email me only to send me class assignments. Otherwise, please talk to me in person after (nc before) class or during office hours.

Office: 4314 Turlington Hall

Office Phone 352 392-6650

Office Hours: after class, and by appointment

"I could think of another Abraham for myself." . . . This sentence comes to us from a brief parable, two s pages by Kafka ... "I do not see the leap" he would have to had to make in order to show himself reac obey God on Mount Moriah—the word leap here confirming what is otherwise well known, namely, th; Kafka had read Kierkegaard.

--Jacques Derrida, "Abraham, the Other," in *Judeities*, 1-2

Kafka did not always evade the temptations of a modish mysticism. . . . His ways with his own writing certainly does not exclude this possibility. Kafka had a rare capacity for creating parables of himself. Ye parables are never exhausted by what is explainable; on the contrary, he took all conceivable precautie against the interpretation of his writings. One has to find one's way in them circumspectly, cautiously, ε warily. One must keep in mind Kafka's way of reading, as exemplified in in his interpretation of the abo mentioned parable ["Beim Bau der Chinesischen Mauer"; "Building the Great Wall of China"]. The text o will is another case in point. Given its background, the directive in which Kafka ordered the destructor his literary remains is just as unfathomable, to be weighed just as carefully as the answers to the doorke in "Vor dem Gesetz" ["Before the Law"]. Perhaps Kafka, whose every day on earth brought him up aga insoluble modes of behavior and imprecise communications, in death wished to his contemporaries a té of their own medicine.

--Walter Benjamin, "Franz Kafka: On the Tenth Anniversary of His Death," in *Selected Writings Voi 2 1931-1934*, Harvard UP, 794-818; to 804.

June 24. *Midnight*.

Not even what I am writing here is my innermost meaning. I cannot entrust myself to paper in that wa even though I see it in what is written. Think of what could happen! The paper could disappear; there ci be a fire were I live and I could live in uncertainty; I could die and thus leave it behind me; I could lose mind and my innermost being would come into alien hands; I could go blind and not be able to find it my not know whether I stood with it in my hands without asking someone else, not know whether he lied whether he was reading, what was written there or something else in order to sound me out. Soren Kierkegaard, *Stages on Life's Way*. Ed. and trans. Howard V. Hong and Edna H. Hong (Prince UP, 1988), 386.

"Nur ein Völlig Fremder kann Ihre Frage stellen. Ob es Kontrollbehörden gibt? Es gibt nur Kontrollbehör Freilich, sie sind nicht dazu bestimmt, Fehler im grosen Wortsinn herauszufinden denn Fehler kommer nicht vor, und selbst, wenn einmal ein Fehler vorkommt, wie in Ihrem Fall, wer darf den endgültig sagen, es ein Fehler ist."

"Das wäre etwas Völlig Neues!" rief K.

"Mir ist es etwas sehr Altes," sagte der Vorsteher.

--Franz Kafka, *Das Schloss*, (Fischer Verlag, 1979), 65

The current version of this website is the binding one, if you are taking this course.

[A little about me](#)

STEAM, not STEM (The "A" stands for "Arts," as in Liberal Arts.)

[If Students Are Smart, They'll Major in What They Love](#)

[Missing UF Faculty](#) (mostly from English)



The CIA's Kafkaesque Guide to Subverting Any Organization with "Purposeful Stupidity" (1944)

The CIA's Timeless Tips for "Simple Sabotage"

I interrupt my paraphrase only to point out that what he was speaking about issues, concerns, matters of art entered into our field of vision and only now, by means of imperiled speech, did they emerge as shadows at the observation of the way of verifying what he means of his own, annotated presentations at the time heard with the dimly excited fantasy of children like they do not tire, even while their tender minds are enriched and stimulated in some strangely dreamlike "Fugue," "counterpoint," "Eroica," confusingly colored modulations, "strict style" — all the fairy-tale whispers for us, but we heard them as glad children listen to something incomprehensible, propitiate for them—and with much more delight what lies close at hand, from what is fitting and properly considered the most intensive and proud, perhaps official kind of learning—anticipatory learning, lean straggling ignorance? As a pedagogue I should promote its behalf, but I know for a fact that young people's preference for it, and I suspect that with time the field skipped fills up all on its own.

from Thomas Mann, *Doktor Faustus*, trans. John Wood, p. 63

Pausing to leave a text in order to find out more about what is being discussed and described; going a source like wikipedia to find out a little bit about or going to youtube to listen to a piece of music; returning to the text where you left. The text returns to you; you may reread it; you may finally read it after all; you may learn even more. Theodor Adorno; Adorno and Mann correspondence; Mann, *Genesis of Doktor Faustus: The Novel of a Novel*; Schoenberg; you read books and articles; you listen to more performances of Beethoven, more recordings; you learn about pianists who perform the piece—Maurizio

Pollini); you learn about the piano sonata; about the sonata and classical music; classical versus romantic music; late Beethoven-quarters; deafness, and so on.)

You Already Know Howto Read Film (Genre--you know what to expect) Example: *Hostel* (2005)

Reading is a vice which can replace all other vices or temporarily take their place in more intensely helping people live, it is an aberration a consuming passion. No, I don't take any drugs, I take books, of course I have certain preferences, many books don't suit me at all, some I take only in the morning, others at night, there are books I don't ever let go, I drag them around with me in the apartment, carrying them from the living room into the kitchen, I read them in the hall standing up, I don't use a bookmark, I don't move my lips while reading, early on I learned to read very well, I don't remember the method, but you ought to look into it. They must have used an excellent method in our provincial elementary schools, at least back when I learned to read.

--Ingeborg Bachmann, *Malina: A Novel*, trans. Philip Boehm (Teaneck, NJ: Holmes & Meier, 1990), 57-58.

Gladstone said. "To me, the biggest amazement when I looked at everything was that for someone as iconoclastic as that who didn't care for the system, he saved every scrap. He cared about posterity, or else throw it away! Every little napkin—" She gestured toward some twenty boxes that had been assembled for the perusal of Marvin J. Taylor, the director of the Fales Library, at N.Y.U., and the founder of the library's Downtown Collection, which would be receiving Smith's ephemera. (Gladstone will hold on to the sellable work.)

Performing Race:

Black Like You: Blackface, Whiteface, Insult & Imitation in American Popular Culture

Jacques Derrida, "Plato's Pharmacy"

Writers Reading Writers

"Neoliberal Arts" *Harper's Magazine* 2015

Dickens, Charles. 1852. "A Ragged School," *Harper's Magazine*

"Historical, in fact philological, considerations have slowly but surely taken the place of profound explorations of eternal problems. The question becomes: What did this or that philosopher think or not think? And is this or that text rightly ascribed to him or not? And even: Is this variant of a classical text preferable to that other? Students in university seminars today are encouraged to occupy themselves with such emasculated inquiries. As a result, of course, philosophy itself is banished from the university altogether."

Nietzsche, Fredrich. 1872 anti-education *Harper's Magazine*

Friedrich Nietzsche, 1872. *ANTI-EDUCATION* introduction and annotation by Paul Reitter and Chad Wellmon, translated from the German by Damion Searls

Heidegger, Martin, 1933. "The Self-Assertion of the German University and The Rectorate 1933/34: Facts and Thoughts," *Review of Metaphysics* 38 (March 1985): 467-502.

Auerbach, Eric. 1943. Epilogue to *Mimesis: The Representation of Reality in Western Literature*

Curtius, E. R. 1947. Die auslandische wissenschaftliche Literatur der Kriegs- und Nachkriegsjahre ist mir bis auf verschwindende Ausnahmen nicht zugänglich gewesen. Auch die Bonner Universitatabibliothek ist seit 1944 in folge eines Bombenangriffs teils unbenutzbar, teils verbrannt. Ich habe daher manches Zitat nicht mehr vergleichen, manche Quelle nicht mehr einsehen können. Aber wenn die literature 'das fragment der Fragmente' ist (Goethe), muss ein Versuch wie der vorliegende erst recht den Charackter des Fragmentarishcen tragen.

During the war and postwar years, I lost sight of foreign literary criticism after it vanished and was thus inaccessible to me. Also, as a consequence of an airraid in 1944, parts of the Bonn University Library were unusable or burnt. I could no longer check various citations or consult many sources. But if literature is "the fragment of fragments" (Goethe), an attempt like this one in particular must exhibit a fragmentary character.] — "Vorwort," in *Europäisches Literatur und Lateinische Mittelater*, (my translation; not translated in the English

edition of 195

Curtius, E. R. 1953. I have tried to show that humanistic tradition is from time to time attacked by philosophy. It may suffer a serious setback from these aggressions. Many signs seem to point to the fact that we are faced once more with an incursion of philosophers, existentialists... "Appendix: The Medieval Bases of Western Thought," *European Literature in the Latin Middle Ages*, 592

De Man, Paul. 1983. As a control discipline . . . philology represents a store of established knowledge; to seek to supersede it . . . is without merit. "Heidegger's Exegeses of Hölderlin." *Blindness and Insight.*, 263-4.

Readings, Bill. 1997. *The University in Ruins.* Harvard University Press.

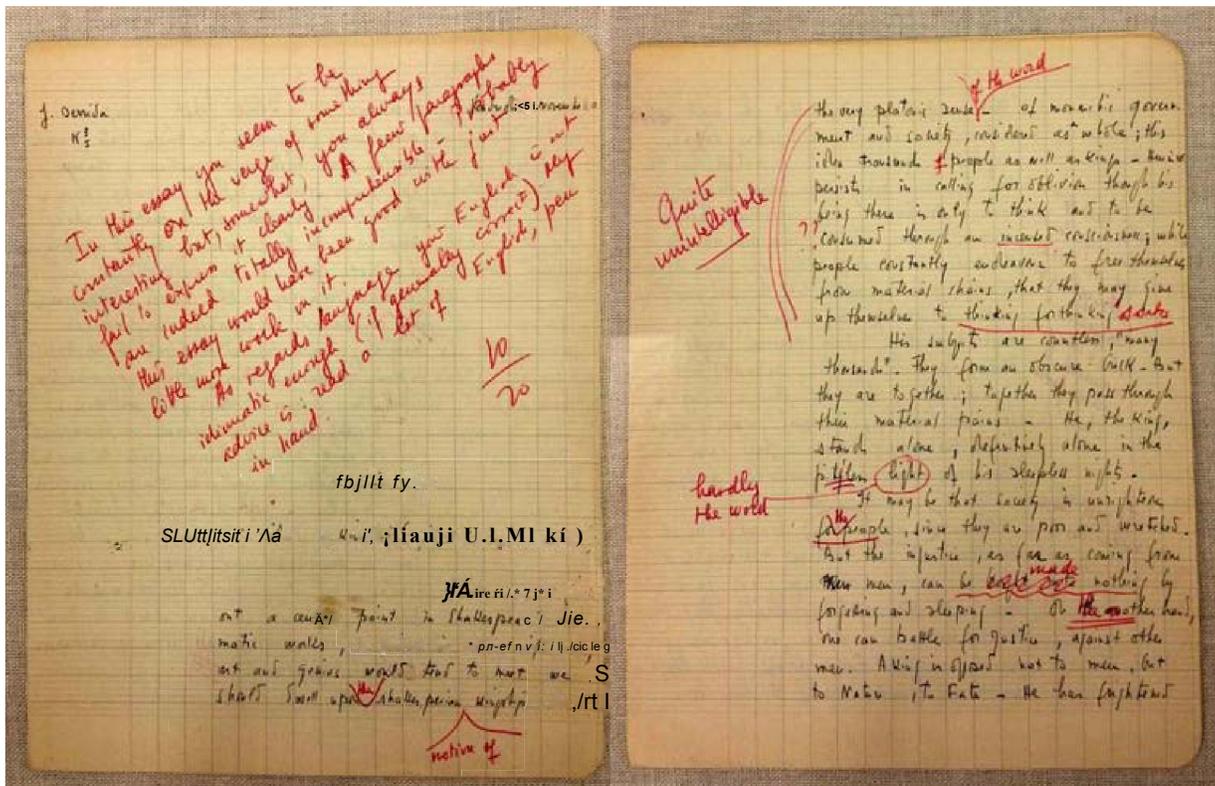
Derrida, Jacques. 2001. "The University Without Condition," originally delivered as a Presidential Lecture at Stanford University in 1998. Its title was "The Future of the Profession or the University Without Condition (Thanks to the 'Humanities,' What Could Take Place Tomorrow)." This version can be found in *Jacques Derrida and the Humanities: A Critical Reader*, ed. Tom Cohen (Cambridge: Cambridge Univ. Press, 2001), 24-57. A slightly altered version, recast as an essay, appeared as "The University Without Condition" in Jacques Derrida, *Without Alibi*, trans. Peggy Kamuf (Stanford: Stanford Univ. Press, 2002), 202-37. The French original is *L'université sans condition* (Paris: Galilée, 2001).

Derrida, Jacques. 2002. *Who's Afraid of Philosophy: Right to Philosophy 1* trans. Jan Plug. Stanford Univ. Press,

Derrida, Jacques. 2004. *Eyes of the University: Right to Philosophy 2* trans. Jan Plug. Stanford Univ. Press,

When do you have to go outside the text in order to understand it? Philology (history through etymology)

Philology as entry into history and culture: Life / Sex Life / End of Life = life, sex, and death=civilization





Set design for the trailer / short film *The Nursing Home* (Tagline: "Before you die . . . you've already gone to Hell!"), to be filmed with scale models and voice-overs.

Remember. Elders Care!

JAMIE HOLMES, "[The Case for Teaching Ignorance](#)" *NY Times* AUG. 24, 2015

Reading as skipping and stumbling

[Geoff Dyer, "Reader's Block"](#)

Jacques Derrida, "[Eating Well](#)"

Jacques Derrida [Interview on writing as food or drugs](#)

STEAM (not STEM) "A" stands for "Arts," as in Liberal Arts

[Freud's Disruptive Student](#)

[Autocorrect](#)

[Farhenheit 451](#) paratext

Juan Luis Borges, "[Pierre Menard, Author of *Don Quixote*](#)"

Carlo Ginzburg, [Clues](#)

[Writing as a Drug](#)

[Samsung Instinct film trailer](#)

[Martin Scorsese on pan and scan versus letterboxing](#)

Warner Brothers [high def website](#); Toshiba's "dead" website [The Look and Sound of Perfect HD-DVD website](#) (YouTube trailer)

[Mirrors trailer](#)

[Freudian Slips in German](#)

[Walter Benjamin, "The Work of Art in the Age of its Reproducibility"](#)

[Jacques Derrida in *Ghost Dance*](#)

[Avital Ronell on the examined life](#)

[Sigmund Freud, "The Uncanny"](#)

[Sigmund Freud, "Dreams and Telepathy"](#)

[Sigmund Freud, "Psycho-analysis and Telepathy"](#)

[Sigmund Freud, "Mourning and Melancholia"](#)

[Sigmund Freud, *Beyond the Pleasure Principle* standard edition](#)

[Derrida on invention and illegality](#)

[Jacques Derrida in *Ghost Dance*](#)

[Avital Ronell on the examined life](#)

[Sigmund Freud, "The Uncanny"](#)

[Friedrich Schlegel, "On Incomprehensibility"](#)

[Kafka](#)

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[My Blog](#)



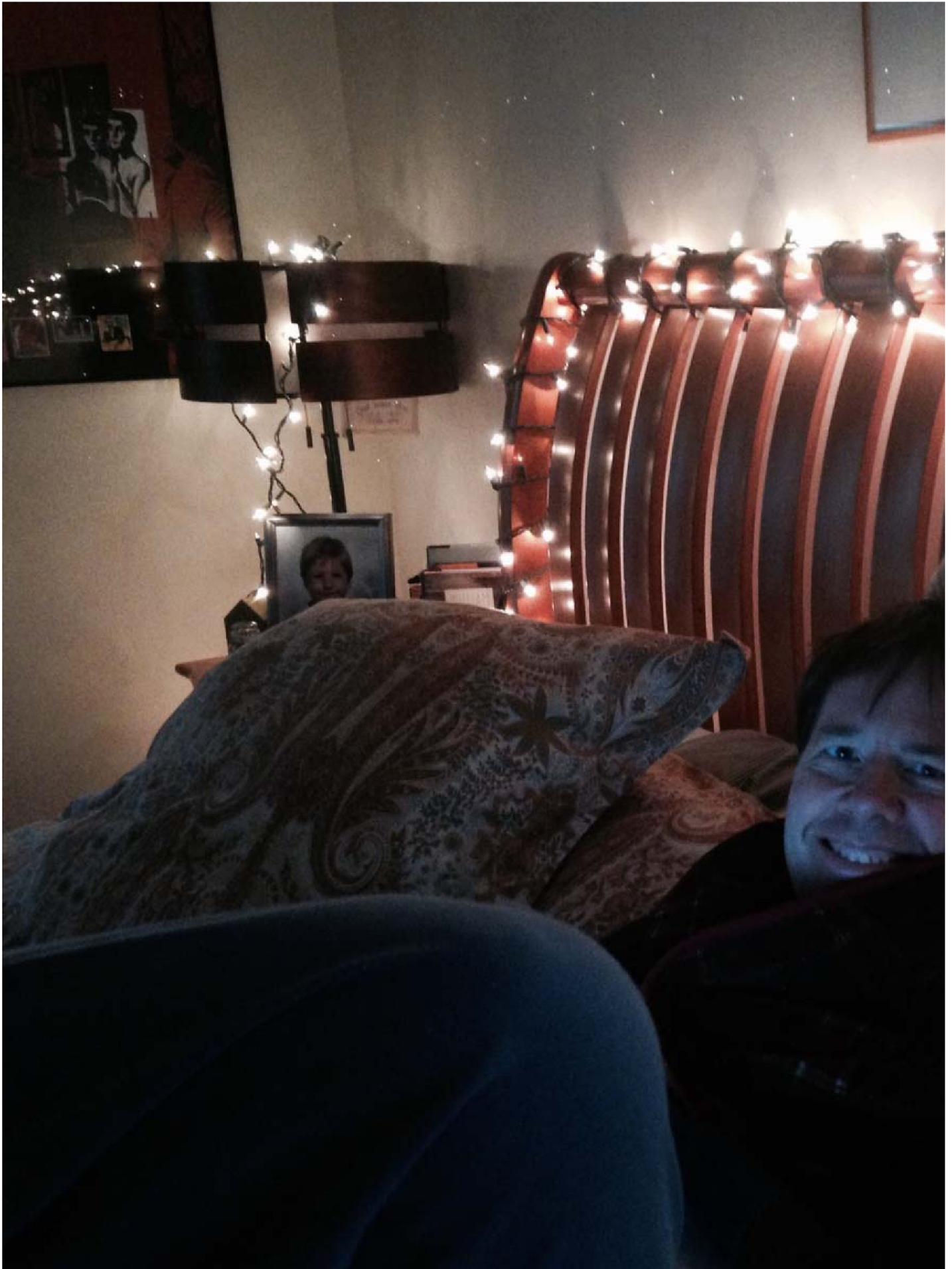


Photo taken by Elizabeth Burt, December 12, 2014. Interior lighting by Elizabeth Burt.



That's me in Berlin circa 1995.



Me circa. 1984



[Sigmund Freud, "Dreams and Telepathy"](#)

[Sigmund Freud, "Psycho-analysis and Telepathy"](#)

[Sigmund Freud, "Mourning and Melancholia"](#)

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[Kafka](#)

Interpretation as Circle

Citations

Blogs / News outlets I happen to like: [Gawker](#) and [RT](#)

[My Blog](#)

Content on this page requires a newer version of Adobe Flash Player.





September 19, 1998, possibly the happiest day of my life. Photo taken by Maclay Burt.