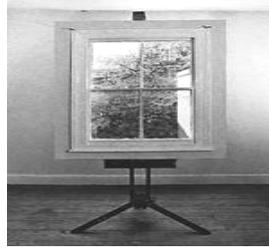


CMLT-C 501 (8136) Intro to Contemporary Literary Studies

P. Dove | T 4:00-6:30



This course is intended to provide an introduction to important debates concerning literature and the principles and methodologies of its study. What is literature? What distinguishes it from other modes of cultural production? What roles have been envisioned for it in modern societies? We will approach these questions with an eye to some of the serious challenges facing Comparative Literature

and the Humanities today, in the context of global forces and tendencies that today call into question or oblige us to rethink the national boundaries and institutions upon which the ideas of national literature and Comparative Literature are founded. We will also take into account challenges to the traditional configuration and mission of the university—and particularly of the Humanities—that arise in conjunction with new forms of technology and new ways of organizing labor and production. Since Plato, one of the major concerns surrounding literature has been the suspicion that literary language has no being or essence of its own, and that rather than helping bring truth to light, literature only introduces more confusion and uncertainty in the world. One of the key lines of questioning in this course will be to interrogate the Platonic critique of mimesis and literature, and to ask what kind of response(s) literature itself—if we can presume to know that this “itself” refers to—might offer to theoretical attempts to define, compartmentalize and control its movement. Such questions become especially pressing today with the emergence of new forms of mobility as well as new forms of control around the globe.

For organizational purposes we will divide the semester into four sections, each of which will define and examine a particular concept or problem related to literature and contemporary literary theory: “representation,” “difference,” “ideology” and “world”/“event.” Primary texts will be drawn from a variety of theoretical schools and tendencies, including Marxism and post-Marxism, deconstruction, feminism, structuralism and post-structuralism, postcolonial and subaltern studies, and psychoanalysis.

Comp Lit graduate students must also enroll in C502.

CMLT-C 502 (8137) Fields and Methods of Comparative Lit | P.

Dove | R 4:00-4:50

See above description

CMLT-C 525 (29230) The Renaissance: Miscellany from Erasmus to Montaigne | E. MacPhail | M 4:00-6:00

-meets with FRIT-F 620 and REN-R 502

This course will explore the heterogeneous and composite tradition of the miscellany, sometimes known as the unsystematic alternative to the encyclopedia. In sixteenth-century Europe, the miscellany is not a discrete genre but rather a confluence of genres including not only reference manuals, philological notes, and bibliographical

compilations, but also travel narratives, epistolary collections, symposia, and every conceivable compendium of sayings, anecdotes, examples, and curiosities, natural, cultural, and verbal. From this turbid confluence issue two of the principal literary forms of modernity: the essay and the novel. We will begin our study by examining the esthetic of the miscellany as expressed in the preface to Aulus Gellius' *Attic Nights* and reappropriated for Renaissance humanism by Angelo Poliziano in the preface to his *Miscellaneorum Centuria Prima*. Then we will study in chronological order three of the most popular and important books of the European Renaissance: the *Adages* of Desiderius Erasmus, the *Silva de varia lección* of Pedro Mexía, and the *Essays* of Michel de Montaigne. Each of these works will be read for its own sake, but taken together they constitute a genealogy of the essay and allow us to appreciate *Les Essais* in a context rarely explored by Montaigne studies. As epilogue, we will look at the prologue to the first part of *Don Quijote*, in order to try to gauge how the miscellany helps to inform Cervantes' foundation of the novel. Since the three main readings are in Latin, Spanish, and French, students are required to have a competent reading knowledge of at least one of those languages. The course bibliography, as opposed to the succinct reading list, should encourage a variety of research projects spanning such diverse fields as classics, patristic studies, philosophy, ethnography, Romance and English literature, and the history of the book. Throughout the semester, we will take advantage of the prodigious resources of the Lilly Library both through class sessions and individual research. At the end of the semester, each student will write a fifteen to twenty page term paper on a topic chosen in consultation with the professor.



CMLT-C 529 (28222) Foundations of the Modern World: The Eighteenth Century | J. Turk | TR 2:30-3:45

-meets with GER-G 573



This course examines some of the core concepts and narrations through which the eighteenth century redefined the position and the experience of man in the world. After the dominance of theological metaphysics ended, universal concepts needed a new fundament. The course will also serve as an introduction to major authors and problems of this period. How did representation come to define what it means to know something about the world? How could aesthetics ennoble perception and validate an experience considered marginal? How can the contribution of each of the five senses to knowledge be determined? Why should pity be considered a virtue? How did the idea of education define what it means to lead a human life? How did theater become such a prominent scene where education took place? And why was life increasingly seen as defined by sensibility? These are some of the

questions we will discuss in nuanced readings and discussions. The course will explore these questions in close readings of major texts of the German, French and English traditions and develop the structural tensions underlying the shifts at the foundation of the modern world. The course will be held in English. Students in Germanic Studies are asked to read all German texts in the original language.

CMLT-C 538 (27307) The Twentieth Century II: History And/In the Postmodern Novel | V. Halloran | TR 1:00-2:15

In this class, we will analyze the role that history plays as a theme or organizing principle in postmodern novels from around the world from the 1960s until now. We will consider examples of the genre ranging from historiographical metafiction, to hysterical fiction and everything in between. Among the questions we will be raising this semester are: What constitutes historical fiction? What do we do with alternate or apocryphal histories? What is the difference between the real and the authentic when it comes to past events? What is entertaining about history? What is historical about literature? How do we reconcile conflicting histories within one narrative? What role should the past have in the present? Interested students should read Jean-François Lyotard's *The Postmodern Condition: A Report on Knowledge* over the summer to be ready for class. Assigned work includes a formal book review of a recent text dealing with postmodernist fiction to be submitted to an appropriate journal, a formal seminar paper (20-25pp), and an in-class presentation. *No prerequisite or instructor approval needed for this class*.



CMLT-C 603 (16541) National Identity and Literary Form

M. Segal | MW 11:15-12:30

-meets w/ MEST-M 502

No description available.

Comparative Literature Graduate Courses Fall 2008



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The comparative study of literature is concerned with the relationships between literature and other arts and fields of knowledge. Its emphasis has traditionally been on the systematic comparison of literary works from more than one culture. This comparison may be made in the framework of a literary genre, a period in literary history, or dominant themes and motifs; or it can be undertaken in the context of the mutual impact of two national cultures or entire civilizations. In recent years, comparative literature has been increasingly concerned with theoretical approaches to literature and with exploring relationships between literature and such areas as music, the visual arts, film, philosophy, religion, political thought, and the natural and social sciences. In essence, the mission of the Department of Comparative Literature at I.U. is to be on the cutting edge of international interdisciplinary studies in literature and related arts.