

CMLT-C 501 (1989) Intro to Contemporary Literary Studies: Comparative Literature and the Questioning of Borders: Rethinking the World, Universalism, and Multiplicity | E. Peretz | T 5:45 – 8:15 pm | 3cr



One of the most pressing questions of our time is the need to rethink the concept of the world and of what it can mean for us today to live in a world, rather than exclusively within the borders of a specific nation, language, or religion. A major contribution of some of the most advanced theoretical developments of the last fifty years, this course will argue, is to allow us to develop such a rethinking of the concept of a world, thus, of that which is *shared and*

communicated across humanity *in excess of every delimiting border*. This new thinking of a dimension, the dimension of the world, communicating in excess of every border, should be distinguished, we will argue, from several previous models of thinking: It should be distinguished from the dream of a cosmopolitanism, of a *unification* of humanity through the cancellation of the borders and languages separating it, as well as from the dream of finding the ultimate ideal of truth, value, and meaning in which all of humanity can share (enlightenment humanism). It should also be distinguished from the conception of the world as consisting of a relativistic plurality of separate and autonomous cultures, each having its own ideals and values which cannot be judged by another. If there is a dimension of humanity which communicates across borders, it will not mean the cancellation of borders but a new thinking of the logic of the border, a thinking which will also have to invent a new logic of the universal. If there is an essential thinking of multiplicity in this new logic, it will not be the thinking of a relativistic plurality of separate and complete entities, but of an *essential multiplicity* of fragmented and incomplete entities exposed to each other. It is the task of comparative literature, we will argue, to become the discipline activating this new thinking of the borders and of the discovery of a new notion of the world, and it will be the task of this class to elaborate this new way of thinking by creating a framework through which to think together several of the essential theoretical contributions of our time.

Comp Lit graduate students must also enroll in C502.

CMLT-C 502 (1990) Fields and Methods of Comparative Lit

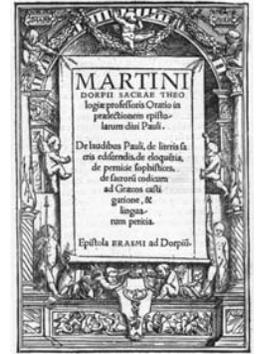
E. Peretz | R 7:00 – 7:50 pm | 1 cr

See above description

CMLT-C 525 (28844) The Renaissance and 17th Century | S. Van der Laan | W 4:00 – 6:30 pm | 4 cr

We will trace the cultural movement known as the Renaissance from its origins in fourteenth-century Italy, through France, Spain, and northern Europe, to its final flowering in seventeenth-century England. Our syllabus will include lyric poetry, drama, opera, art, architecture, humanism, history, and political theory. By

studying the complexities of Renaissance humanism and the responses they provoked, we will chart the shift from the recovery of classical Latin to the rise of the vernacular, trace the emergence of new ways of thinking about human history and new paradigms of the self, and explore the personal and social uses to which all these developments could be put. We will cross disciplinary boundaries in order to understand how developments in one form influenced another and how ideas developed simultaneously across media and genres. We will explore a range of theoretical approaches to Renaissance texts and examine the rise of the alternative label “early modern.” Was the Renaissance a genuine rebirth of ancient Greek and Roman culture? Does it lay the foundations of modernity? Is the concept of the “Renaissance” still useful—or even tenable?



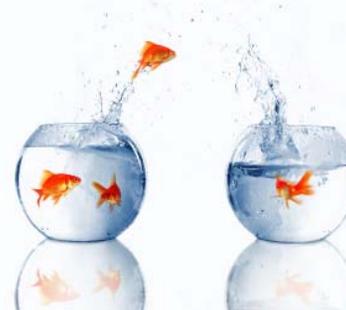
CMLT-C581 (1993) Workshop in Literary Translation | B. Johnston | TR 2:30 — 3:45 pm | 4cr

This workshop will focus on practical issues of literary translation. We will consider the problems of translating poetry, prose, drama, and other genres. Class time will be devoted to the analysis of existing translations, workshops on translation issues, and to work on our own translations. A strong emphasis will be placed on professional aspects of literary translation such as publication and representation. Evaluation will be by a series of practical assignments revolving around short translation projects in different genres. A wide range of languages will be represented in class, though we will always be translating into English. You will need a thorough knowledge of English and at least one other language. No prior experience of literary translation is required.

CMLT-C 670 (28845) Topics in Cross Cultural Studies: Crossing Continents: From the Politics of Belonging to a Sense of Home | A. Pao | TR 11:15 am 12:30 pm | 4 cr | Course meets with CULS-C 701

This seminar will explore transcontinental migration as an experience of leaving a home and homeland and seeking to construct a sense of belonging in another place. The primary texts we will read include fiction, memoirs, poetry, and

screenplays by East Asian, West African, and Middle Eastern immigrants and their descendants in North America and Europe. (Participants may choose works representing relocation from and to different regions for the final weeks of the course.) A central objective of the course will be to bridge critical and theoretical perspectives that focus on socio-political categories and institutions of belonging (citizenship, permanent residency, political affiliations, ethnic and religious organizations, etc.) and



those that analyze the individual inhabitation of spaces and places in terms of

everyday practices and personal perceptions. The latter set of approaches includes interdisciplinary work in the fields of literary criticism, performance studies, phenomenology, psychoanalysis, and humanist geography.

Readings will include:

Manthia Diawara (Mali/France/USA). *We Won't Budge: An African Exile in the World*

Cheikh Hamidou Kane (Senegal/France). *The Ambiguous Adventure/L'Aventure ambiguë*

Linda Lê (Vietnam/France) – *Three Fates/Les Trois Parques*

Li-young Lee (Indonesia/USA) – *The Winged Seed* and selections from *The Rose, The City in Which I Love You,*

Emine Sevgi Özdamar (Turkey/Germany) – selections from *Mother Tongue/Mutterzunge*

Edward Said (Palestine/USA) - *Out of Place: A Memoir*

Vikram Seth (India/England) – *Two Lives: A Memoir*

Stephen Castles & Alastair Davidson. *Citizenship and Migration: Globalization and the Politics of Belonging.*

Gerard Delanty, Ruth Wodak and Paul Jones, eds. *Identity, Belonging and Migration*

Jana Evans Braziel & Anita Mannur, eds. – *Theorizing Diaspora*

Gaston Bachelard – *The Poetics of Space*

Michel de Certeau – *The Practice of Everyday Life* – “Spatial Practices”

Jacques Derrida and Anne Dufourmantelle – *Of Hospitality*

Maurice Merleau-Ponty – *The Primacy of Perception*

Yi-Fu Tuan – selections from *Topophilia: A Study of Environmental Perception, Attitudes and Values; Landscapes of Fear; Space and Place: the Perspective of Experience.*

CMLT-C 611 (31828) Topics in Literary Genres, Modes and Forms: Questioning Genre from Schlegel to Bakhtin | J. Emery | MW 7:00 pm -8:15 pm | 4 cr | Course meets with SLAV-R 601

The foundational texts of Russian literature include Alexander Pushkin's poem *Eugene Onegin: A Novel in Verse* and Nikolai Gogol's novel *Dead Souls: A Poem*. This moment of confusion in the categories of novel and poem points to the need to interrogate the opposition of verse and prose as literary modes. Although they fundamentally organize our experience of literary language, we often do not think through how tenable these categories are, the degree to which they interpenetrate each other, or on what the contrast is based. This class uses the historical moment of the Russian Golden Age as a point of entry into this complex of issues. We will look back to the evolution of the categories of verse and prose in European literature and theory, forward to experimental texts that juxtapose or hybridize both modes of language, and aside to cultural contexts in which verse and prose relate on radically different terms (like medieval allegory, Renaissance drama, or early Japanese and Chinese fiction). At the same time, we will consider theoretical approaches that attempt to rigorously define the genres of verse and prose in opposition to each other, to historicize their dialectical development, or to subordinate one category to the other. Besides Pushkin and Gogol, readings may include Vladimir Nabokov, Lewis Carroll, Osip Mandelstam, Shakespeare, Cao Xue Qin, Anne Carson, Guy Davenport, and texts associated with the French Oulipo group; we will also engage the theoretical writings of Friedrich Schlegel, Samuel Taylor Coleridge, Yuri Tynianov, Roman Jakobson, Andrei Bely, Georg Lukács, Mikhail Bakhtin.

Comparative Literature Graduate Courses Fall 2011



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<http://www.indiana.edu/~deanfac/blfal11/cmlt/>

Graduate Bulletin: <http://www.indiana.edu/~bulletin/iub/grad/>

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.