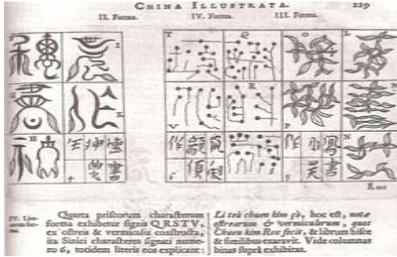


**CMLT-C 504 (28282) Topics in World Criticism and Theory II: Derrida's Chinese Dream | K. Tsai | MW 11:15-12:30**

This course introduces Derrida's philosophy of deconstruction and examines the relationship between speech and writing in particular, focusing on works such as *Dissemination* and *Of Grammatology*. The crucial essays on Plato's *pharmakon* will receive closer scrutiny in the second part of

the course, which attempts to complicate Derrida's readings by locating the relevant Platonic dialogues— *Phaedrus*, *Timaeus*, etc.— in the historical context of 5<sup>th</sup> and 4<sup>th</sup> c. Greece which saw a transition from orality to literacy that profoundly altered Athenian society. If post-modernist discourses about speech and writing have unwittingly enfolded this ancient problematic, they also at times reiterate the orientalist view of the Chinese script as an ideographic writing system— an alternative to Western logocentricism. The third part of the course will examine the genealogy of Western fantasies about the Chinese language, from Athanasius Kircher's 17<sup>th</sup> c. *China illustrata* to "The Chinese Written Character as a Medium for Poetry" by Ernest Fenellosa and Ezra Pound. A brief foray into cognitive science and linguistic theories about writing will conclude our investigation.



**CMLT-C 523 (25738) Medieval Literature: Words and Images in Dialogue | R. McGerr | TR 1:00-2:15**

*-meets with MEST-M502*



The interplay of visual and verbal texts provides an important locus of signification in medieval European reading experiences. Verbal texts in medieval manuscripts often appear with illustrations, while quotations from verbal texts often appear in medieval visual works of art, such as paintings, carvings, and sculptures. Passages of ekphrasis within verbal texts can create virtual visual texts for readers. A special category of hybrid text is the *carmina figurata* or poem that creates meaning through both

visual and verbal texts. In this seminar, we will examine examples from medieval Europe of these different forms of dialogue between words and images, in order to gain deeper understanding of the frames of reference involved in medieval textual experiences. Our primary readings (all available in English translation) will include *Liber de laudibus sanctae crucis* (selections) by Hrabanus Maurus, *Yvain* by Chrétien de Troyes, *Cantigas de Santa Maria* (selections) by Alphonso X of Spain, *Le Roman de la Rose* by Guillaume de Lorris and Jean de Meun, the *Commedia* by Dante, the "Manesse Codex" of Middle High German courtly lyric (selections), and *Le Livre de la Cité des Dames* by Christine de Pizan. Secondary readings will include scholarly commentary by Jonathan Alexander, Keith Busby, Michael Camille, Mary Carruthers, Madeline Caviness, Sandra Hindman, Sylvia Huot, Suzanne Lewis, Margaret Manion, James Rushing, and Elizabeth Sears. Students will prepare two short class presentations (1-2 pages each), one on a primary reading and one on a secondary reading. Students will also choose a comparative topic for a research project on a topic related to the

course readings, submit a project proposal with preliminary bibliography (2-3 pages), and complete the written research project (20-22 pages) at the end of the semester.

**CMLT-C 533 (26128) Romanticism: The Narrative and the Non-Narrative | F. Breithaupt | W 5:45-8:15**

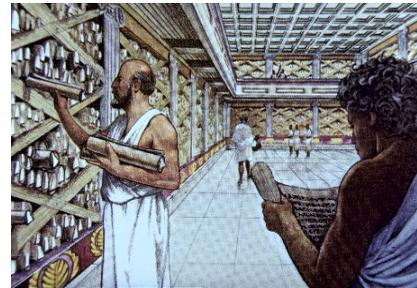


differently from text fictions?" and, of course, "What precisely is a narrative?" A focus of our discussion will be texts written around the end of the eighteenth-century and the beginning of the nineteenth century. The precise syllabus will be discussed with all participants according to their interests & projects. I would be happy to receive suggestions. The course is offered in Germanic Studies and cross-listed with Comparative Literature. For those who can read German, I recommend using the German texts. All texts exist in English versions as well. Participants will be expected to produce a minimum of 25 pages for the course, broken down in as many individual texts as desired. The written work should include at least one (possibly quite short) speculation of one feature of the narrative or the non-narrative man.

**CMLT-C 571 (25739) Africa in the History of Ideas | E. Julien | W 5:30-7:30, R 9:30-10:45**

*-meets with AFRI-A731*

The study of Africa and the development and transformation of key disciplines in the humanities and social sciences. Through an examination of seminal texts and ideas by thinkers such as Appiah, Armah, Barber, Bernal, Bachir Diagne, Fabian, Fanon, Hegel, Hobsbawm & Ranger, Hountondji, Ibn Khaldun, Mamdani, Mbembe, Mudimbe, Rodney, Wallerstein and via students' own contributions, this course will consider distinctions between "discipline" and "field," between "inside" and "outside," and terms such as African, Afrocentrism, cultural nationalism, diaspora, globalization, postcolonialism, postmodernism. We will have a number of visits by distinguished scholars.



**CMLT-C 655 (6115) Marcel Proust, Thomas Mann, and Other Arts | D. Hertz | TR 4:00-5:15**

*-meets with CMLT-C 355*

Marcel Proust (1871-1922) and Thomas Mann (1875-1955) are two of the founding writers of literary modernism. They are both also known for their wide-ranging knowledge of the other arts, which fed directly into their influential fiction. They are particularly true in the creation of the cultural/historical background so crucial in their huge fictional works. We will read several volumes of Marcel Proust's *In Search of Lost Time* and most of Mann's *Doctor Faustus*. Other readings from Mann will be added, as time allows. Some of the artists who appear in the work of Proust or Mann, either directly or indirectly, are



Bartolomeo, Botticelli, Giotto, Dürer, Grünwald, Fantin-Latour, Moreau, Corot, Manet, Turner and Whistler. Among the musicians pertinent to the study of Proust and Mann are Palestrina, Bach, Beethoven, Wagner, Debussy, Fauré, Franck, Pfitzner, Busoni, Mahler, and Schoenberg. Some study of the historical background, such as the Dreyfus trial and the rise of fascism is required. Short readings from Ruskin, William James, Bergson, Adorno and Freud. Other excerpted readings from anthropology, literary criticism, art history and music history will enhance our study. Visits to the IU Art Museum and IU School of Music performances required. Required readings will be in translation, but reading knowledge of the French or German is welcome, particularly among graduate students.

**CMLT-C 670 (25741) Crossing Continents: Diasporic and Multiethnic Literatures of Europe and North America | A. Pao | TR 11:15-12:30**

This course will study texts (fiction, memoirs, drama, poetry, and screenplays) by Asian, African, Latin American, and Near Eastern immigrants and their descendants in North America and Europe. Some of the writers are



recent immigrants to the U.S., France, Great Britain, or Germany, while others are 2<sup>nd</sup>, 3<sup>rd</sup> or multiple-generation citizens of these countries. The countries of origin include China, Vietnam, Japan, Mali, India, Pakistan, and Turkey. We will use the experiences as portrayed in literature and film to examine various concepts, terms and models used to analyze multicultural individual and community identities including ethnic minority, diaspora, expatriate, immigrant, migrant, sojourner. One of the central questions we will be examining will be the effects of national histories and cultural institutions -- of the country of origin and of the country of residency -- on the experiences of immigrants and minority citizens and on their cultural production. Works will include: Dai Sijie – *Balzac and the Little Chinese Seamstress*, Manthia Diawara – *We Won't Budge: An African Exile in the World*, Maxine Hong Kingston – *China Men*, Kazuo Ishiguro – *Remains of the Day*, Hanif

Kureishi – My Beautiful Laundrette, The Buddha of Suburbia, Linda Lê – Slander: Calomnies, David Mura – Turning Japanese, (excerpts), Emine Sevgi Özdamar – Mother Tongue, Salman Rushdie – East-West Stories, Li-Young Lee – selected poems and interviews.

## Comparative Literature Graduate Courses Spring 2009



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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.