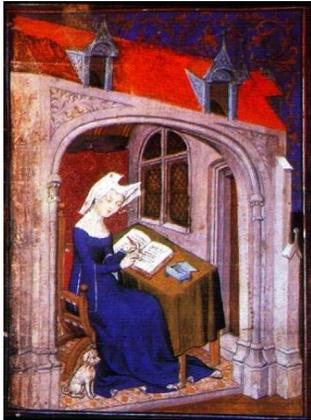


CMLT-C 523 (14901) Medieval Literature: Literature by Women in Medieval Europe | R. McGerr | TR 11:15 am – 12:30 pm | Meets with MEST M-502 | 4 cr



This course explores the rich tradition of texts authored by women during the Middle Ages in Europe. Our primary readings come from the ninth through fifteenth centuries and were written in France, Germany, Italy, Spain, the Netherlands, and England, some in Latin and some in vernacular languages. The readings include secular and spiritual texts from a wide range of genres: lyrics, plays, letters, vision accounts, romance narratives, allegorical narratives, and autobiography. The list of authors includes “saints” and “heretics,” members of royal courts and members of the merchant class, mothers and nuns. In each case, we will examine the text from multiple perspectives. Among the issues we will address are the position of medieval women in relation to literary, civic, and theological authority; the role of literacy in medieval definitions of authorship; the treatment of gender within

the individual texts; and the relationship of medieval women’s texts to modern conceptions of feminist writing. Our readings will include works by Dhuoda of Semptimania, Hrotsvit von Gandersheim, Marie de France, Hildegard von Bingen, Heloise, the troubairitz, Hadewijch of Brabant, Catherine of Siena, Julian of Norwich, Christine de Pizan, Margery Kempe, and Florencia Piñar. Students will each lead two class discussions, 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 538 (28187) The Twentieth Century II | A. Adesokan | W 4:00 pm – 6:30 pm | 4 cr

A seminar on the intellectual relationships between the African continent and the progressive world in the second half of the 20th century, focusing upon three related historical and aesthetic formations: the recovery of African agency in the pre-1945 collaborations between nationalists and diasporic and liberal intellectuals and activists; the rise of tricontinental liberation movements and anti-colonial artistic cultures (cinema, literature, music) for which the journal *Présence Africaine* and the Cuban revolution were catalysts; and the unfolding reassessments of postcolonial political culture in the aftermath of Soviet communism and *apartheid* regime. The course works with the premise that these formations are unavoidably internationalist, given that the leading figures are diasporic intellectuals dealing with issues of race and class in multiple contexts. Readings will be organized around the decisive place of the African continent in the structural relations between contemporary discourses of cosmopolitanism and the global migrations of the late-19th century.



CMLT-C 602 (16499) Contemporary Theorie, Issues and Approaches | C. Delourme | T 1:00 pm – 3:30 pm | 4 cr

Entrapped « between the acts » of two world wars, the first half of the 20th century obsessively questioned the dead ends of history, explored ways through which time might be wrestled from its teleological patterns and possibly renewed of a sense of community. In a similar manner, and as part of the long-term aftereffects of the Second World War, contemporary European philosophers have tried to identify the political forms breeding those dead ends as well as the discursive modes that construct and legitimize them. The course intends to explore the correspondences and differences in the way these issues are approached in twentieth-century writing and contemporary thought.

Thus we shall concentrate on the echoes between modernist writing as exemplified by Virginia Woolf’s *Three Guineas* and *Between the Acts* and Sigmund Freud’s *Beyond the Pleasure Principle* and *Civilization and its Discontents*. The questioning of the sense of community both in her fiction and in Arundhati Roy’s novel *The God of Small Things* will then be read through a dialogue with Jean-Luc Nancy’s *Inoperative Community*, Jacques Rancière’s *Disagreement* and Giorgio Agamben’s thought. Likewise, we plan to read W.G. Sebald’s *Austerlitz* in the light of contemporary approaches of the notion of testimony by Giorgio Agamben, Jean-François Lyotard or Jacques Derrida.

Virginia Woolf, *Three Guineas*
Virginia Woolf, *Between the Acts*
Arundhati Roy, *The God of Small Things*
W.G. Sebald, *Austerlitz*

Readings:

Sigmund Freud, *Civilization and its Discontents*
Sigmund Freud, *Beyond the Pleasure Principle*
Jacques Rancière, *Disagreement: Politics and Philosophy*
Jean Luc Nancy, *Inoperative Community*
Giorgio Agamben, *Remnants of Auschwitz: The Witness and the Archive*
Jacques Derrida, *The Politics of Friendship*



CMLT-C 611 (30823) Topics in Literary Genres Modes/Forms: The Disappearance of the Tragic | F. Breithaupt | M 7:15 pm --9:45 pm | Meets with GER-G 625 | 4 cr

Whereas the loss of quite a few literary forms and genres has been duly noted, the large scale shift and disappearance of „the tragic“ in the past century deserves special attention. Like few other genres, „the tragic“ shaped both one of the most dominant literary genres (tragedy) and an experience of life (“c’est une tragédie...”). To be sure, the tragic is still accessible today, though it’s significance has greatly diminished. Why? And what are the implications? Since the tragic is connected with a range of elements, such as the heroic, the strong sentiment, and selfhood, we will need to ask how these have been affected, as well. To reach this question we will study tragedy in its heydays in antiquity and, mainly, the literary period that begins with Shakespeare and ends with Romanticism. Sociologically, we may ask to which degree „the tragic“ was connected with aristocratic political regimes and war experience. Culturally, we will question the changes of selfhood. Aesthetically, we will wonder which form of experiences has been connected to tragedy. Cognitively, we will examine how tragedies channeled and thereby shaped empathy. In particular, we will aim to gain an understanding of

two central attempts to define tragedy: Aristotle's *Poetics* and German Idealist Philosophy (Hölderlin, Schelling, Hegel). We will discuss a range of tragedies by Sophocles, Shakespeare, Schiller, Kleist, Hebbel and Hofmannsthal (the final selection will be determined by the entire class). And we will also include recent attempts to define or contextualize the tragic. Participants should acquire the following longer texts: Aristotle, *Poetics*; Hegel, *Vorlesungen über die Ästhetik* (Lectures on Aesthetics), Vol 3 and Nietzsche, *Geburt der Tragödie* (Birth of Tragedy). Suggested readings include also: Peter Szondi, *Poetik der Tragödie*; Vivasvan Soni, "Trials and Tragedies"; and Ph. Lacoue-Labarthe, "Caesura of the Speculatif."

CMLT-C 641 (28188) Literature in Intellectual/Cultural Context: : The Disappearance of the Tragic | V. Halloran | TR 9:30 am - 10:45 am | 4 cr



This class examines how various different ethnic groups theorize what it means to belong simultaneously to various communities defined by ethnic, racial, linguistic, gender and class interests. Throughout the semester, we will read works that seek to define the multidisciplinary approach and innovative methodologies that scholars have developed to study ethnicity, identity and belonging. The survey approach will provide a framework for comparison as well as an understanding of the commonalities and

differences ethnic studies scholars identify between their work and that of their peers. By reading these texts in light of each other, our class will develop a more nuanced understanding of the plurality of communities that make up the United States of America as a nation state, a republic made up of 50 states, an imagined community, an ideological space, and a social network. Students will be required to write a formal book review and show proof that it has been submitted for publication. They will also have to apply some of the ethnic studies theory discussed in class in a formal, interdisciplinary essay focusing on their own area of specialization.



CMLT-C 680 (16500) Topics in Translation | B. Johnston | M 5:00 pm -7:30 pm | 4 cr

This class offers an opportunity to develop an extensive literary translation project in a workshop setting. Throughout the course the emphasis will be on a collaborative, exploratory approach to literary translation, and one which is grounded in the practical craft of translation, yet makes use of literary theory and translation theory where these are useful and appropriate. Classes will consist primarily of in-depth workshops focusing on ongoing drafts of short extracts



from your projects. Other activities and materials will be used as and when they are needed. Many students use this class as an opportunity to develop a project for the Certificate in Literary Translation.

Comparative Literature Graduate Courses Spring 2011



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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.