

**CMLT-C 523 (23233)**  
**Medieval Literature:**  
**Constructions of the Other**  
 | R. McGerr | TR 1:00 pm –  
 2:15 pm | Meets with  
 MEST M-502 | 4 cr

Negotiating differences between people plays an important role in developing individual self-consciousness, as well as in building communities. At the same time, unexamined assumptions about the significance of differences can be destructive to individuals and communities: constructing the Other in order to suggest the superiority of the Self often involves the demonization or dehumanization of people, which one group can use to justify destruction or exploitation of these “inferior” Others. Literature can provide a tool for direct or indirect Othering, but literature can also serve as a forum for raising questions about the assumptions underlying constructions of Otherness. This course gives students an opportunity to explore representations of the Other in lyrics, narratives, and drama from different times and places in medieval Europe, from the 10<sup>th</sup> through the 15<sup>th</sup> centuries. In each case, we will look at how the text constructs Otherness or questions such constructions -- and what implications result for construction of the Self.



Readings will include *The Song of Roland*, *The Song of the Cid*, *Yvain* by Chrétien de Troyes, *The Lais* by Marie de France, *Parzival* by Wolfram von Eschenbach, *The Romance of Silence* by Heldris of Cornwall, *The Divine Comedy* by Dante Alighieri, *Sir Gawain and the Green Knight* by the Pearl-Poet, and *The City of Ladies* by Christine de Pizan; lyrics by Jews, Christians, and Muslims; and drama for the court and the city.

Early in the semester, students will prepare a 2-3 page paper that explores a recent critical or theoretical discussion of Othering in relation to one of our assigned readings. By mid-term, students will choose a research project that involves comparative analysis of the issue of Otherness in two medieval literary works or one medieval work and one non-medieval work. Students will prepare an abstract and preliminary bibliography (2-3 pages) for the project soon after midterm and turn in the completed paper (22-25 pages, including notes and bibliography) at the end of the semester.

**CMLT-C 545 (29423) The Bible and Western Literature: The Poetics of Biblical Narrative** | H. Marks | T 5:30 pm -8:00 pm | 4 cr



Close study of selected biblical writings, particularly the books of Samuel and Genesis, with special attention to the intersections of literary theory and biblical scholarship. The course is intended to serve as an introduction for students with little

previous exposure to the Bible and ancient epic—or whose familiarity may be based on

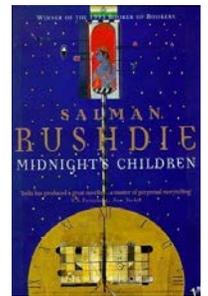
mistaken assumptions—though advanced students are welcome. Our initial aim will be intimate acquaintance with the complexities of the texts—both Hebrew Bible and (to a lesser extent) New Testament— including the ideas behind them and the ideas they have inspired; but we shall be concerned too with more general issues of authority and originality, metaphor and enigma, interpretative license and the status of the author—issues that biblical criticism raises in their acutest form. Secondary reading will include ancient Near Eastern and Mediterranean parallels, literary retellings, and classic works of biblical interpretation, ancient and modern, religious and secular.

No special preparation or knowledge is required, but students with Hebrew (or for the New Testament Greek) will be encouraged to work with the original. As a base text, I would recommend the old (1952) Revised Standard Version (RSV)—better in most respects than the NRSV—though we shall be looking at multiple versions, including the KJV and the Buber-Rosenzweig “Verdeutschung” with its English and French imitations by Fox and Chouraqui. Due to a nasty campaign by the National Council of the Churches of Christ (comparable to Bishop Laud’s suppression of the Geneva Bible in the seventeenth century), the RSV is hard to come by; there is a “study edition” (1962, with obsolete note) still sold by Oxford University Press, but you might want to order either the old Thomas Nelson or the straight Oxford UP hardcover, both available second hand on Amazon. There will also be a course reader. Requirements: a short exegetical exercise, a class report, and a final paper.



**CMLT-C 611 (27529) Topics in Lit Genres/Modes/Forms: The Postcolonial Novel** | E. Julien | W 4:00 pm -6:30 pm | 4 cr | Meets with AAAD-A 692

This seminar will consider the importance of the novels from the formerly colonized world, their common denominators of “writing back to the center” (Ashcroft, et al.) and social justice, and how they have affected our understanding of novels and literature more broadly from the late twentieth century to the present. We will reflect on the import of the location of the novelist, the readership of such novels, and the usefulness of the category “postcolonial,” what it enables and what it forecloses. We will do readings on the novel as a genre, on language and postcolonialism—from Césaire and Fanon, Said and Jameson to Bhabha and Spivak, McClintock, Moretti, Young and Cassanova. Alongside classics of postcolonialism we will examine other texts that may disrupt, challenge or expand the category. We will read novelists representative of varied national and cultural spheres, such as Chinua Achebe (Nigeria), Miguel Asturias (Guatemala), Assia Djebar (Algeria), Nuruddin Farah (Somalia), Kim Lefevre (Vietnam/France), Herta Müller (Romania), Ngugi wa Thiongo (Kenya), Ben Okri (Nigeria/Britain), Salman Rushdie (India/Britain), Maryse Condé (Guadeloupe/France), Zoë Wicomb (South Africa).



**CMLT-C 655 (29425) Topics in Inter-Arts Studies: Proust, Montale and the Other Arts** | D. Hertz | TR 4:00 pm – 5:15 pm | 4 cr | Meets with CMLT-C-355

Marcel Proust (1871-1922) and Eugenio Montale (1896-1981) are two of the leading figures of literary modernism in Europe. They are both also known for their wide-ranging knowledge of the other arts, which fed directly into their influential writing. This is particularly true in the creation of the cultural/historical background so crucial in their imaginative works. We will

read several volumes of Marcel Proust's *In Search of Lost Time* and most of Montale's poetry cycle for his Jewish-American lover, Irma Brandeis, a project that extended throughout his creative life. Other readings from Montale's extensive cultural, literary and musical criticism will be added, as time allows. Some of the artists who have impact on the work of Proust or Montale, either directly or indirectly, are Bartolomeo, Botticelli, Fantin-Latour, Moreau, Corot, Manet, Turner, Whistler, Morandi, Brancusi, Braque. Among the musicians pertinent to the study of Proust and Montale are Mozart, Beethoven, Chopin, Wagner, Verdi, Debussy, Fauré, Franck, Puccini, Respighi, Mascagni, Stravinsky, 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, Freud and other excerpted readings from general cultural history, literary criticism, art history and music history will enhance our study. Visits to the IU Art Museum and IU School of Music performances are required. *Required* readings will be in translation, but reading knowledge of the French or Italian is *welcome*, particularly among graduate students. *Required Readings* (subject to slight alteration):



Proust, *Within a Budding Grove* 0375752196

Proust, *The Captive and the Fugitive* 0375753117

Proust, *Time Regained* 0375753125

(all Modern Library Classics from the 6 vol set.)

Montale, *Collected Poems* (Farrar, Straus and Giroux)

Montale, *Second Life of Art* (selections)

Malcolm Bowie, *Proust Among the Stars* (selected chapters)

Hertz, *Eugenio Montale, the Fascist Storm and the Jewish Sunflower* (selected chapters)

**CMLT-C 680 (24311) 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 2012



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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.