This course introduces Derrida’s philosophy of deconstruction and examines his theories about writing. Students will attempt to complicate Derrida’s readings by locating the relevant Platonic dialogues—Phaedrus, Timaeus, etc.—in the historical context of 5th and 4th c. Greece which saw a transition from orality to literacy that profoundly altered Athenian society. If anti-realist discourse in speech and writing has 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 logocentrism. The third part of the course will examine the genealogy of Western fantasies about the Chinese language, from Athanasius Kircher’s 17th c. China illustrata to “The Chinese Written Character as a Medium for Poetry” by Ernest Fenollosa. A brief foray into cognitive science and linguistic theories about writing will conclude our investigation.

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 visual 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 Cantar de Mio Cid, 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 Huht, Keith Bushy, Michael Camille, Mary Carruthers, Madeline Caviness, Sandra Hindman, Sylvia Hsu, Suzanne Lewis, Margaret Manion, James Rushing, and Elizabeth Sears. Students will prepare two short class presentations (12 pages each) and 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.

The course readings, submit a project proposal with preliminary bibliography (2-3 pages), and complete the written

CMLT-C 504 (29282) Topics in World Criticism and Theory II: Derrida’s Chinese Dream | K. Teai | 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 5th and 4th c. Greece which saw a transition from orality to literacy that profoundly altered Athenian society. If anti-realist discourse in speech and writing has 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 logocentrism. The third part of the course will examine the genealogy of Western fantasies about the Chinese language, from Athanasius Kircher’s 17th c. China illustrata to “The Chinese Written Character as a Medium for Poetry” by Ernest Fenollosa. A brief foray into cognitive science and linguistic theories about writing will conclude our investigation.

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

This is a course in experimental humanities. Building on some cognitive science work on the “narrative mind hypothesis,” the course will aim to do a better job in figuring out what precisely narrative is, what a narrative mind could be, and finally how the world of a narrative mind would look like. At the same time, we will treat the notion of the non-narrative seriously as a true alternative. Our aim is to speculatively construct a human being who is completely defined by his narrative mind and one human being who is defined by his complete lack of narrative thinking. The discussions will cover a broad spectrum of questions. For example: “Do we have a ‘narrative’?”, “How does memory (or experience) without narrative operate?”, “How does film narrate differently from text fiction?”, 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 at the end of the first session. We will read essays on Plato’s pharmakon will receive closer scrutiny in the second part of the course, submit a project proposal with preliminary bibliography (2-3 pages), and complete the written

CMLT-C 539 (25739) Africa in the History of Ideas | E. Julien | W 5:30-7:30, R 9:30-10:45

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, Bhabha, Barber, Bernal, Bacih Diagne, Fabian, Fanon, Hegel, Hobartow & Rangger, Houstondi, Ibn Khaldun, Mambani, 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. Students 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 555 (6115) Marcel Proust, Thomas Mann, and Other Arts | D. Hertz | TR 4:00-5:15

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 is 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 are Boccaccio, Cervantes, Dostoevsky, Dürer, Giotto, Little-Fan-Linou, Moreau, Corot, Manet, Turner and Whistler. Among the musicans 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 pathology, 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 Multilingual Literatures of Europe and North America | A. Pao | TR 11:15-12:30

This course will study texts (fiction, memoirs, drama, poetry, and screenplay) 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 2nd, 3rd or multiple-generation citizens of these countries. The countries of origin include China, Vietnam, Japan, Mali, India, Pakistan, and Turkey. They 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 ethnicity, 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 residence — 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*, Kamo Ishiguro - *Remains of the Day*, Hanif
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.