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37-47) Lowry Nelson Jr. In the simplest and best formulation, Comparative Literature is nothing other than the study of literature ... and genres; and that its theory and mode of existence belong ...

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Fernando Rosenberg is Professor of Hispanic Studies and Comparative Literature and Chair of the Department of Romance Studies. His research interests include critical and post-colonial theory, ...

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Comparative Criticism is an annual journal of comparative literature and cultural studies that has gained an international reputation since its inception in 1979. It contains major articles on ...

## *Comparative Criticism*

Rarely do we examine the relationship between feminist theory and practice as the two arenas converge ... the typical dyadic relationships so commonly reproduced in comparative literature studies.<sup>1</sup> ...

## *Borderwork: Feminist Engagements with Comparative Literature*

Lauren Berlant (Showing Up),” 2019. (Courtesy of the artist / Estate of Lauren Berlant) Lauren Berlant, a pioneering scholar and cultural theorist, died on June 28 of a rare form of cancer. A ...

## *‘What Would It Mean to Think That Thought?’: The Era of Lauren Berlant*

Profile for Ilenia Durante, MA Comparative Literature and Critical Theories student at the University of Birmingham ...

## *Ilenia Durante – MA Comparative Literature and Critical Theories*

The Roman statesman, philosopher and playwright Lucius Annaeus Seneca dramatically influenced the progression of Western thought. His works have had an unparalleled impact on the development of ...

## *The Cambridge Companion to Seneca*

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Fellows in recognition of their outstanding contribution to the Social Sciences, Arts and Humanities. The elected Fellows from King's are: ...

## *Four King's academics elected as British Academy fellows*

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Hamid Dabashi is the Hagop Kevorkian Professor of Iranian Studies and Comparative Literature at Columbia University. 29 Jun 2021 Opponents of Critical Race Theory attend a packed Loudoun County ...

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## *Degree Requirements for MS and PhD*

Remembered by colleagues for their immense pedagogical curiosity, their perceptive interpretations of American literature ... entry to national sentimentality and affect theory began through the study ...

*Lauren Berlant, preeminent literary scholar and cultural theorist,*

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1957–2021

Knowledge of its theoretical and methodological framework also serves students seeking comparative ... emphasis integrates literature, culture, and artistic expression; the Social/Policy Studies track ...

## *Chicana/Chicano Studies*

Comparative Literature doesn't simply stop at literature. It encourages you to study across different media such as film, visual culture and music, as well as a range of academic fields like geography ...

This book serves several purposes, all very much needed in today's embattled situation of the humanities and the study of literature. First, in Chapter One, the author proposes that the discipline of Comparative Literature is a most advantageous approach for the study of literature and culture as it is a priori a discipline of cross-disciplinarity and of international dimensions. After a "Manifesto" for a New Comparative Literature, he proceeds to offer several related theoretical frameworks as a composite method for the study of literature and culture he designates and explicates as the "systemic and empirical approach." Following the introduction of the proposed New Comparative Literature, the author applies his method to a wide variety of literary and cultural areas of inquiry such as "Literature and Cultural Participation" where he discusses several aspects of reading and readership (Chapter Two), "Comparative Literature as/and Interdisciplinarity" (Chapter Three) where he deals with theory and application for film and literature and medicine and literature, "Cultures, Peripherality, and Comparative Literature" (Chapter Four) where he proposes a theoretical designation he terms "inbetween peripherality" for the study of East Central European literatures and cultures as well as

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ethnic minority writing, "Women's Literature and Men Writing about Women"(Chapter Five) where he analyses texts written by women and texts about women written by men in the theoretical context of Ethical Constructivism, "The Study of Translation and Comparative Literature" (Chapter Six) where after a theoretical introduction he presents a new version of Anton Popovic's dictionary for literary translation as a taxonomy for the study of translation, and "The Study of Literature and the Electronic Age" (Chapter Seven), where he discusses the impact of new technologies on the study of literature and culture. The analyses in their various applications of the proposed New Comparative Literature involve modern and contemporary authors and their works such as Dorothy Richardson, Margit Kaffka, Mircea Cartarescu, Robert Musil, Alfred Döblin, Hermann Hesse, Péter Esterházy, Dezső Kosztolányi, Michael Ondaatje, Endre Kukorelly, Else Seel, and others.

Celebrates the first decade of Comparative Criticism in a light-hearted vein.

This collection of papers follows the objectives of a work published in ""CLCWeb: Comparative Literature and Culture - a WWWeb Journal"", namely, the publishing of new work in comparative literature, cultural studies and comparative cultural studies.

Introducing Comparative Literature is a comprehensive guide to the field offering clear, concise information alongside useful analysis and examples. It frames the introduction within recent theoretical debates and shifts in the discipline whilst also addressing the history of the field and its practical application. Looking at Comparative Literature within the context of globalization, cosmopolitanism and post or transnationalism, the book also offers engagement and comparison with other visual media such as cinema and e-literature. The first four chapters address the broad theoretical issues within

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the field such as 'interliterary theory', decoloniality, and world literature, while the next four are more applied, looking at themes, translation, literary history and comparison with other arts. This engaging guide also contains a glossary of terms and concepts as well as a detailed guide to further reading.

From a leading figure in comparative literature, a major new survey of the field that points the way forward for a discipline undergoing rapid changes Literary studies are being transformed today by the expansive and disruptive forces of globalization. More works than ever circulate worldwide in English and in translation, and even national traditions are increasingly seen in transnational terms. To encompass this expanding literary universe, scholars and teachers need to expand their linguistic and cultural resources, rethink their methods and training, and reconceive the place of literature and criticism in the world. In *Comparing the Literatures*, David Damrosch integrates comparative, postcolonial, and world-literary perspectives to offer a comprehensive overview of comparative studies and its prospects in a time of great upheaval and great opportunity. *Comparing the Literatures* looks both at institutional forces and at key episodes in the life and work of comparatists who have struggled to define and redefine the terms of literary analysis over the past two centuries, from Johann Gottfried Herder and Germaine de Staël to Edward Said, Gayatri Spivak, Franco Moretti, and Emily Apter. With literary examples ranging from Ovid and K?lid?sa to James Joyce, Yoko Tawada, and the internet artists Young-Hae Chang Heavy Industries, Damrosch shows how the main strands of comparison—philology, literary theory, colonial and postcolonial studies, and the study of world literature—have long been intertwined. A deeper understanding of comparative literature's achievements, persistent contradictions, and even failures can help comparatists in literature and other fields develop creative responses to today's most important questions and debates. Amid a multitude of challenges and new possibilities for

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comparative literature, Comparing the Literatures provides an important road map for the discipline's revitalization.

Theory of Literature was born from the collaboration of René Wellek, a Vienna-born student of Prague School linguistics, and Austin Warren, an independently minded "old New Critic." Unlike many other textbooks of its era, however, this classic kowtows to no dogma and toes no party line. Wellek and Warren looked at literature as both a social product--influenced by politics, economics, etc.--as well as a self-contained system of formal structures. Incorporating examples from Aristotle to Coleridge, written in clear, uncondescending prose, Theory of Literature is a work which, especially in its suspicion of simplistic explanations and its distrust of received wisdom, remains extremely relevant to the study of literature today.

Seeing the restrictions of former studies in Comparative Literature and aiming to amend these deficiencies, the author of this book mainly discusses the major theoretical significance and academic value of the Variation Theory in the whole process of the development of Comparative Literature in the world. In China the seminal comparative study of literature among different cultures can be dated back to ancient China, while the founding of comparative literature as a distinct academic discipline has to be largely owing to the influence of the West. The modern Chinese study of comparative literature formed its uniqueness under Western influence. The direct influence of the translation of western theories into China is remarkable. However, in the course of translation and reception of Western theories, Chinese comparatists and intellectuals have been encountering various problems, and solving them with an alternative method accordingly different from the traditional methods proposed by the French School and the American School. Therefore, in this book, modern Chinese study of comparative literature is put in a historical context with regard to

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the theoretical issue of the discipline in China through the entire 20th century. At present, many scholars in China and in other countries agree that, with the influence study proposed by the French School and the study of analogy advocated by the American School, the entire theoretical system of Comparative Literature is well built. However, when the comparative study of literature between East and West is concerned, the theory of Comparative Literature is far from perfect. It is not only because many problems still exist, but there are significant defects in their theoretical bases respectively. Many researches have proven that even with the influence study and the study of analogy, we still can not solve many problems in the practice of studies in comparative literature. This does not mean that we have no respect for the contributions of the French School and the American School; we just want to attach importance to literary variations, which is a phenomenon that has long been neglected. The purpose of putting forward the Variation Theory in Comparative Literature is to provide new perspectives, new methods and new theory to the study of comparative literature, which may be a major breakthrough in the international arena of Comparative Literature. The neglect of literary variation is mainly because all the previous theories about comparative literature start off in search of similarities but not differences. Accordingly, in 1990s heterogeneity as a premise of comparability was put forward. And later, the variation theory was further advanced. It is not only the important phenomenon in literary communication, but also the most valuable research object in Comparative Literature. Still, it will be an important path to cultural innovation. The Variation Theory may make up the major flaws of theories by both French school and the American School since it focus on heterogeneity and variability in cross-cultural literary events, especially the ones of inter-civilization which will be a new course for comparative literature. Throughout the history of literature and the history of literary communication, collisions between different civilizations have always been producing new literary events which make the

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heterogeneity of different civilizations and variability traceable. The higher stage of literary communication may mean dialogue and blend between different cultures. The overarching concerns of this book include different levels of variation in literary communication and the studies of different objects. The introduction begins with a literature review of major achievements made by the French School and the American School with pointing out what they have neglected. The body of the book is divided into three parts. In the first part, Chapter 1 deals with the major contributions of influence study and its weaknesses. The origination of comparative literature in most of European countries is reviewed first, and then the major contributions of the French School are listed to point out its merits and weaknesses. The author discusses the relation between Influence Study and the Variation Theory and the importance of the French school in theoretical development of comparative literature is stressed too. Chapter 2 offers a critical introduction and reflection on the study of analogy . Both its major contributions and weaknesses are made clear to further illustrate the relationship between interpretation and the Variation Theory. And the discursive variation is discussed. Part II is a transitional part with only one chapter that gives a clear account of phenomenon of variation from international perspective. Part III consists of four chapters. Chapter 4 offers a detailed description of The Variation Theory in cross-languages context. Chapter 5 deals with cross-cultural variation in homogeneous circle of civilization. Chapter 6 discusses the variation among heterogeneous civilization. For a long period of time the theoretical study of comparative literature in China has largely been confined to the Chinese academic arena, thus has long been neglected. On one hand western comparatists have gradually realized the importance of a non-western perspective in the study of the discipline; on the other hand, few books are available to introduce the recent development of comparative literature study in China. Compared with the enthusiastic reception of the theories of the French School and the American School, the theories of Chinese

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comparatists receives relatively little attention in western countries. In this sense, the proposed book attempts to challenge the myth of monolithic theories of comparative literature, trying to construct an alternative theory of the discipline.

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A Companion to Comparative Literature presents a collection of more than thirty original essays from established and emerging scholars, which explore the history, current state, and future of comparative literature. Features over thirty original essays from leading international contributors Provides a critical assessment of the status of literary and cross-cultural inquiry Addresses the

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history, current state, and future of comparative literature Chapters address such topics as the relationship between translation and transnationalism, literary theory and emerging media, the future of national literatures in an era of globalization, gender and cultural formation across time, East-West cultural encounters, postcolonial and diaspora studies, and other experimental approaches to literature and culture

Comparative Literature is both the past and the future of literary studies. Its history is intimately linked to the political upheavals of modernity: from colonial empire-building in the nineteenth century, via the Jewish diaspora of the twentieth century, to the postcolonial culture wars of the twenty-first century, attempts at 'comparison' have defined the international agenda of literature. But what is comparative literature? Ambitious readers looking to stretch themselves are usually intrigued by the concept, but uncertain of its implications. And rightly so, in many ways: even the professionals cannot agree on a single term, calling it comparative in English, compared in French, and comparing in German. The very term itself, when approached comparatively, opens up a Pandora's box of cultural differences. Yet this, in a nutshell, is the whole point of comparative literature. To look at literature comparatively is to realize just how much can be learned by looking over the horizon of one's own culture; it is to discover not only more about other literatures, but also about one's own; and it is to participate in the great utopian dream of understanding the way nations and languages interact. In an age that is paradoxically defined by migration and border crossing on the one hand, and by a retreat into monolingualism and monoculturalism on the other, the cross-cultural agenda of comparative literature has become increasingly central to the future of the Humanities. We are all, in fact, comparatists, constantly making connections across languages, cultures, and genres as we read. The question is whether we realise it. This Very Short Introduction tells the story of Comparative

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Literature as an agent of international relations, from the point of view both of scholarship and of cultural history more generally. Outlining the complex history and competing theories of comparative literature, Ben Hutchinson offers an accessible means of entry into a notoriously slippery subject, and shows how comparative literature can be like a Rorschach test, where people see in it what they want to see. Ultimately, Hutchinson places comparative literature at the very heart of literary criticism, for as George Steiner once noted, 'to read is to compare'. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

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