

XV

THEORY/ PRAXIS COURSE

*(In collaboration with The English and Foreign Languages University, Hyderabad)*

3 July -29 July 2017

Venue

The English and Foreign Languages University

Hyderabad

The Forum on Contemporary Theory has been conducting an intensive Theory/Praxis Course annually since 2003 for the benefit of scholars across disciplines interested in new developments in Theory and their application. The course includes intensive textual readings in specific areas, supported by seminars and talks on broader but related issues. This Course will be held in Hyderabad in collaboration with The English and Foreign Languages University during 3 July - 29 July 2017. The Forum, which has completed 27 years of its existence, is a member of the Consortium of the Humanities Centers and Institutes (CHCI), so far the only member from South Asia. The Course is organized around the following topics to be discussed in-depth by the core faculty, supported by public lectures and mini-seminars by the invited scholars.

**Course Outlines:**

**a) The Baroque and Early Modern Cultural Change (*Faculty: Roland Greene*)**

The course is concerned with how broad cultural changes—of the sort that occur across several national literatures over a century or more—are theorized and interpreted. While such changes are observed in many periods from the medieval to the postcolonial, this course attends to the emergence of the kind of art known as Baroque, from about 1580 to about 1680 in Europe, the Americas, and Asia. The premise of the course is that the emergence of the Baroque is a complex step toward modernity.

The Baroque is often conceived as a seventeenth-century phenomenon formed in response to the conditions of the sixteenth century such as humanism, absolutism, and early capitalism. How is its art identified and defined, especially in light of multiple media and uncertain criteria? How do several kinds of theory and historical scholarship account for the Baroque's emergence and development in their own ways, and with what advantages and constraints? How might the emergence of the Baroque be imagined as part of the project of modernity? In what ways has the discussion of the Baroque recapitulated some episodes of theory since Nietzsche? Finally, how

can we extrapolate from the rich theoretical conversation around the Baroque to other instances of cultural change? The course is intended to provide provocative models for any literary scholar interested in encompassing cultural change in several dimensions.

**b) Exilic Writing, Cosmopolitanism, and the Making of World Literature (Faculty: Galin Tihanov)**

This course is about the centrality of exile and exilic writing in the making of world literature. The discussion of exile and world literature is embedded in an analysis of cosmopolitanism as a discourse with specific - and historically shifting - political significance. Not only is writing about exile a mode of producing a particular version of the world; it is also a way of thinking about movement, mediations, transfers, and boundaries. Crucially, exile is one of the foundational discourses of modernity that interrogates memory, identity, and language. Today's notion of world literature is inseparable from a transnational and cosmopolitan perspective, which is intimately – and in a characteristically contradictory manner – linked to exilic experiences and the practice of exilic writing. In this course, we will analyze artefacts (literature, but also some paintings, philosophical texts, and a film) by European, Indian, Japanese, and American authors in order to begin to think about how exile and exilic writing have been inscribed in the very notion of cosmopolitanism and world literature with which we work today.

**Core Faculty**



a) **Roland Greene** is Mark Pigott KBE Professor in the School of Humanities and Sciences, Professor of English and Comparative Literature, and, by courtesy, Iberian and Latin American Cultures and Director, Department of Comparative Literature at Stanford University. He is a scholar of Renaissance culture, especially the literatures of England, Latin Europe, and the transatlantic world, and of poetry and poetics from the sixteenth century to the present. His most recent book is *Five Words: Critical Semantics in the Age of Shakespeare and Cervantes* (2013). *Five Words* proposes an understanding of early modern culture through the changes embodied in five words or concepts over the sixteenth century: in English, blood, invention, language, resistance, and world, and their counterparts in French, Italian, Spanish, and Portuguese. He is

the editor in chief of the fourth edition of the *Princeton Encyclopedia of Poetry and Poetics* (2012) and is the general editor of a series of critical volumes titled *World Literatures Reimagined*. His other books include *Unrequited Conquests: Love and Empire in the Colonial Americas* (1999); *Post-Petrarchism: Origins and Innovations of the Western Lyric Sequence* (1991), a transhistorical study of lyric poetics; and, edited with Elizabeth Fowler, *The Project of Prose in Early Modern Europe and the New World* (1997). His recent essays deal with topics such as the colonial baroque, Edmund Spenser's *Faerie Queene* and *Amoretti*, Sir Thomas Wyatt's poetry, and Shakespeare's *The Tempest*. Greene is the founder and director of "Arcade," a digital salon for literary studies and the humanities & co-chair and founder of three research workshops at Stanford; "Renaissances," which brings together early modernists from the Bay Area to discuss work in progress; the "Poetics Workshop" that provides a venue for innovative scholarship in the broad field of international and historical poetics and a third research group on Transamerican Studies. In 2015-16 Greene served as President of the Modern Language Association of America. The major initiative of his presidency was the development of a strategic plan to guide the association over the next five years. His theme for the 2016 convention in Austin, Texas was "Literature and Its Publics: Past, Present, and Future."



(b) **Galín Tihanov** is the George Steiner Professor of Comparative Literature at Queen Mary, University of London and was previously Professor of Comparative Literature and Intellectual History and founding co-director of the Research Institute for Cosmopolitan Cultures at the University of Manchester. He has published widely on German, Russian, and East-European cultural and intellectual history and some of his work has been translated into Bulgarian, Danish, French, German, Macedonian, Polish, Portuguese, Romanian, Russian, and Slovene. His most recent research has been on cosmopolitanism, exile, and transnationalism. Amongst his recent authored and edited books are *Narrativas do Exílio: Cosmopolitismo além da Imaginação Liberal* (2013) and *Enlightenment Cosmopolitanism* (2011, ed. with David Adams). His influential article "Why did modern literary theory originate in Central and Eastern Europe? and why is it now dead?" published in *Common Knowledge* (2004) presented an ambitious overview of the rise and fall of one of the twentieth-century's dominant intellectual currents; literary theory and its relation to the cultural space of Russia and Eastern Europe. It examined literary

theory's roots in philosophy, its emergence in response to the changing social relevance of literature in inter-war Eastern Europe and the impact of institutional factors arising from 20th century nation-building processes. Tihanov is winner, with Evgeny Dobrenko, of the Efim Etkind Prize for Best Book on Russian Culture (2012), awarded for their co-edited *A History of Russian Literary Theory and Criticism: The Soviet Age and Beyond* (2011). An Honorary President of the ICLA Committee on Literary Theory, member of Academia Europaea, and Honorary Scientific Advisor to the Institute of Foreign Literatures at the Chinese Academy of Social Sciences, Tihanov has held visiting appointments at Yale University, St. Gallen University, the University of Sao Paulo, and Peking University, among others.

### **Organizational Details**

Study material will be made available to the participants after their registration; the participants are expected to have gone through the material before the commencement of the Course. Each participant is required to maintain a day-to-day critical account of the sessions in an academic diary, which will be submitted to the director of the program at the end. In addition, each participant is required to make at least one formal presentation. Both faculty and participants are expected to stay together in the same venue for greater interaction and exchange between them.

### **Participation Criteria**

Participation in the Course is mainly open to scholars in the humanities and social sciences, preferably those working toward research degree, but post-graduate students and post-doctoral scholars in these disciplines and scholars from the disciplines outside the humanities and social sciences interested in inter-disciplinary studies can also apply. A 1000-word essay on why you need to take this Course should be submitted along with the application. Maximum number of participants to be selected is 20. The participants are required to attend all the sessions and to stay until the end of the program in order to receive the certificate of participation.

### **Registration Fee**

Each participant is required to pay a registration fee of Rs. 20,000/ (Rupees twenty thousand only) to the Forum on Contemporary Theory through a bank draft drawn on a bank in Baroda. The registration fee is non-refundable. The fee will take care of his/ her board and lodging, course fee and other related expenses. The participants will not be paid by the organizers for their travel.

### **Deadline for Application**

The last date for receiving application for participation is **15 March, 2017**. The application may be sent to Director, Centre for Contemporary Theory, Baroda with copies to the two Coordinators. Selection for participation will be made by **25 March, 2017**. Selected candidates

are required to send the bank draft favoring Forum on Contemporary Theory before **15 April, 2017**. Course material will be mailed only after receiving the registration fee.

### **Application Format**

*The following format may be used for the application:*

Name

Gender

Address (including telephone no. and email ID)

Institutional Affiliation

Date of Birth

Department

Teaching Experience (indicate number of years also)

Academic Qualifications

Areas of Research and Teaching

Publications, if any

Specific Research Topics, if any

Whether registered for Research Degree?

Whether participated in any Course organized by the Forum? If participated, when?

A brief statement (1000 words) about what you expect to gain from the Course

Name and Addresses of two Referees

Signature

Date

### **Address for Correspondence**

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