

damrosch what is world literature

Damrosch What Is World Literature: Understanding the Global Literary Landscape

damrosch what is world literature – this phrase often sparks curiosity among readers, students, and scholars alike. At its core, world literature encompasses the vast array of literary works that transcend national and linguistic boundaries, inviting us into a rich tapestry of human experience from diverse cultures and historical periods. But what exactly does world literature mean in the contemporary sense, and how has the concept evolved? To answer these questions, it's essential to explore the ideas put forward by notable scholars like David Damrosch and understand the broader implications of world literature in today's interconnected world.

What David Damrosch Means by World Literature

David Damrosch, a prominent literary scholar, has played a pivotal role in shaping modern interpretations of world literature. In his influential works, Damrosch defines world literature not merely as literature from around the world, but as literature that gains significance beyond its original cultural and linguistic context. According to Damrosch, world literature is "literature that gains in translation and circulates beyond its place of origin."

This definition shifts the focus from simply cataloging international texts to understanding how literature travels, transforms, and resonates across cultures. For Damrosch, the key lies in the movement of texts—how stories, poems, and plays are read, interpreted, and adapted in different cultural settings. This dynamic process brings new meanings and relevance to works that might otherwise remain confined within national borders.

The Role of Translation and Circulation

Translation is central to Damrosch's concept of world literature. Without the act of translating, many works would remain inaccessible to global audiences, limiting their influence. Translation does more than convert words; it bridges cultural gaps and allows literature to engage in a global conversation. This process of circulation means that world literature is living and evolving, shaped by readers and contexts far removed from the text's origin.

Moreover, the circulation of literature includes not just translations but adaptations, retellings, and critical interpretations. Whether a novel is turned into a film, a play is adapted for a different culture, or a poem

inspires a new literary movement, these transformations are part of what makes world literature vibrant and relevant.

The Evolution of the Concept of World Literature

The idea of world literature is not new. It dates back to the 19th century when German scholar Johann Wolfgang von Goethe first used the term “Weltliteratur” to describe a growing awareness of literary works from other nations. However, Damrosch’s interpretation brings a contemporary perspective that emphasizes the mobility and reception of literature rather than its mere existence.

From Goethe to Damrosch: Changing Perspectives

Goethe’s vision of world literature was idealistic and centered on the mutual enrichment of national literatures through exposure to foreign works. In contrast, Damrosch highlights the complexities involved in how literature travels in the modern world. These complexities include issues of power, globalization, and cultural exchange that influence which texts are circulated and how they are received.

This shift reflects broader changes in literary studies, where scholars now pay close attention to the global flows of culture, the politics of translation, and the intersections between literature and identity. Damrosch’s work encourages us to see world literature as a field that is constantly negotiating meaning and value in a multi-directional exchange.

Why World Literature Matters Today

In an age marked by globalization and digital communication, the relevance of world literature has never been greater. It offers readers an opportunity to encounter diverse perspectives, challenge ethnocentric viewpoints, and appreciate the universality and specificity of human experiences.

Broadening Horizons Through World Literature

Engaging with world literature allows readers to:

- Explore cultures and histories different from their own.

- Understand the complexities of globalization and cultural exchange.
- Develop empathy by connecting with characters and narratives from varied backgrounds.
- Challenge dominant narratives by highlighting marginalized voices.

These benefits make world literature an essential component of education, especially in fostering global citizenship and intercultural understanding.

World Literature in the Classroom

Teachers and educators are increasingly incorporating world literature into curricula to provide students with a more inclusive and expansive view of literature. Damrosch's framework helps educators select texts that not only represent different cultures but also engage students in thinking critically about the movement and transformation of literature across borders.

By studying world literature, students learn to appreciate the nuances of translation, the impact of historical contexts, and the ways literature can serve as a site of dialogue between cultures. This approach enriches literary studies and prepares students to participate thoughtfully in a globalized world.

Challenges and Debates in World Literature

While the concept of world literature is widely embraced, it is not without its challenges and controversies. Scholars often debate the criteria for what counts as world literature and the implications of global literary circulation.

Issues of Representation and Power

One major critique is that world literature can sometimes reinforce cultural hierarchies by privileging certain languages, regions, or genres—often those associated with Western literary traditions. The dominance of English and the global publishing industry's focus can marginalize non-Western voices, despite the rhetoric of inclusivity.

Additionally, questions arise about who controls the translation and dissemination of world literature. Power dynamics influence which texts are chosen, how they are marketed, and whose voices are amplified or silenced in the process.

Balancing Local and Global Perspectives

Another challenge lies in balancing the global reach of literature with its local specificity. While world literature highlights the interconnectedness of cultures, it must also respect the unique contexts in which works are created. Critics warn against flattening cultural differences or imposing universal interpretations that erase local meanings.

Damrosch's approach encourages readers to remain attentive to both the origins and the global itineraries of literary works, fostering a nuanced understanding that honors diversity without losing sight of shared human concerns.

Exploring World Literature: Tips for Readers

If you're intrigued by the idea of world literature and want to dive into this vast field, here are some tips to get started:

- **Start with translated works:** Look for acclaimed translations to access literature from languages you don't read. Pay attention to the translator's notes to understand the choices made.
- **Explore diverse genres:** World literature isn't limited to novels; it includes poetry, drama, essays, and oral traditions.
- **Read about the cultural context:** Learning about the historical and cultural background of a work enhances your appreciation.
- **Join reading groups or discussions:** Engaging with others can deepen your understanding and expose you to different interpretations.
- **Follow contemporary world authors:** Many modern writers address global themes and cultural hybridity, reflecting the current state of world literature.

By approaching world literature with curiosity and openness, readers can enjoy a richer literary experience that connects them to the broader human story.

Damrosch's insights illuminate how world literature is more than a collection of foreign texts; it is a dynamic process of exchange and transformation. This perspective invites us to think beyond borders, appreciate cultural diversity, and recognize the power of literature to connect people across

time and space. Whether you're a student, a casual reader, or a literary enthusiast, exploring world literature offers a rewarding journey into the heart of human creativity and communication.

Frequently Asked Questions

Who is Damrosch in the context of world literature?

David Damrosch is a prominent scholar of world literature, known for his work on defining and promoting the study of literature beyond national boundaries.

What is the main idea behind Damrosch's concept of world literature?

Damrosch defines world literature as literary works that gain circulation beyond their culture of origin, emphasizing the importance of global contexts and cross-cultural interactions.

How does Damrosch differentiate world literature from national literature?

Damrosch suggests that while national literature is tied to a specific culture or language, world literature transcends these boundaries by being translated, read, and appreciated internationally.

What role does translation play in Damrosch's view of world literature?

Translation is crucial in Damrosch's framework, as it allows literary works to circulate globally and become part of world literature by reaching audiences outside their original linguistic and cultural context.

According to Damrosch, why is world literature important in today's globalized world?

Damrosch argues that world literature fosters cross-cultural understanding and dialogue, helping readers appreciate diverse perspectives and the interconnectedness of human experiences.

What challenges does Damrosch identify in studying world literature?

Damrosch points out challenges such as cultural bias, the dominance of certain languages like English, and the risk of oversimplifying or misrepresenting texts when taken out of their original contexts.

How does Damrosch's approach to world literature influence literary studies?

Damrosch's approach encourages scholars to look beyond national canons and explore how literature circulates globally, promoting comparative and interdisciplinary methods in literary studies.

Can you name a key work by Damrosch on world literature?

A key work by David Damrosch is 'What Is World Literature?' published in 2003, where he articulates his theories on the circulation and significance of world literature.

How has Damrosch's concept of world literature impacted education?

Damrosch's ideas have influenced curricula by encouraging the inclusion of diverse literary traditions and translated works, fostering a more global and inclusive approach to teaching literature.

Additional Resources

Damrosch What Is World Literature: An In-Depth Exploration

damrosch what is world literature is a question that has intrigued scholars, students, and literary enthusiasts alike, especially in an era marked by globalization and cross-cultural exchange. David Damrosch, a prominent literary scholar, has been instrumental in shaping contemporary understanding of world literature, emphasizing its dynamic, fluid nature beyond traditional national or linguistic boundaries. His perspectives invite a reevaluation of how literature circulates globally, how it is received, and what it reveals about cultural interconnectedness.

Understanding Damrosch's Concept of World Literature

David Damrosch's definition of world literature diverges from earlier notions that often confined literary works within national canons or linguistic territories. According to Damrosch, world literature is not merely a collection of texts from around the globe but a process by which literary works gain significance outside their original cultural and linguistic contexts. This approach underscores the interaction between the text, its new readers, and the broader literary marketplace.

Damrosch argues that world literature is best understood through its circulation and reception across languages and cultures. He posits that a literary work becomes “world literature” when it is read, interpreted, and valued beyond its place of origin. This perspective shifts the focus from the author’s national identity to the text’s global trajectory, highlighting the transformative effects of translation, adaptation, and critical engagement.

The Role of Translation in World Literature

Central to Damrosch’s framework is the pivotal role of translation. Without translation, the concept of world literature would be severely limited, as linguistic barriers would restrict access to a diverse array of texts. Translation acts as a bridge, enabling literature to cross borders and enter new cultural dialogues.

However, translation is not a neutral act; it involves interpretation and cultural negotiation. The choices translators make can shape how a work is perceived in different contexts, sometimes altering its meaning or emphasis. Damrosch’s view acknowledges this complexity, seeing translation as a creative and influential process that contributes to the global life of a text.

The Evolution of World Literature as a Discipline

World literature as an academic discipline has evolved significantly, moving from Eurocentric models to more inclusive frameworks that recognize voices from previously marginalized or underrepresented regions. Damrosch’s scholarship has been at the forefront of this evolution, advocating for a more nuanced and dynamic understanding.

From Comparative Literature to World Literature

Historically, comparative literature focused on comparing literary traditions within Europe, often privileging canonical texts from major Western languages. Damrosch’s concept expands this scope, encouraging scholars to consider how texts interact in a global context. This shift reflects broader cultural and political changes, such as decolonization and the rise of global media, which have altered the landscape of literary production and consumption.

Features of World Literature According to Damrosch

- **Circulation:** Emphasis on how texts move across geographical and linguistic borders.
- **Reception:** Focus on the new meanings and interpretations that emerge in different cultural contexts.
- **Interconnectedness:** Recognition of literature as part of a global network influenced by historical and contemporary forces.
- **Dynamic Identity:** Understanding that literary works can embody multiple identities and meanings depending on their audience.

Comparing Damrosch's Approach with Other Theories

While Damrosch's definition is influential, it is part of a broader discourse with varying perspectives on world literature. Some scholars emphasize the political and economic dimensions of literary circulation, pointing to the impact of publishing industries, translation policies, and cultural imperialism. Others critique the concept for potentially flattening cultural differences by emphasizing global commonalities.

Damrosch's approach balances these concerns by acknowledging the importance of both global circulation and local specificity. He does not advocate for a homogenized global literature but rather for an awareness of how texts are transformed and reinterpreted in diverse contexts.

Pros and Cons of Damrosch's Model

1. Pros:

- Highlights the importance of cross-cultural exchange in literature.
- Encourages a flexible, process-oriented understanding of literary value.
- Supports the inclusion of diverse voices beyond Western canons.

2. Cons:

- May underplay the power imbalances inherent in cultural transmission.
- Risk of overlooking the political contexts that affect literary circulation.
- Potential ambiguity in defining when a text becomes part of world literature.

Damrosch What Is World Literature in the Context of Contemporary Globalization

In today's interconnected world, Damrosch's insights on world literature gain renewed relevance. The digital age facilitates unprecedented access to diverse literary traditions, accelerating the circulation process he described. Social media, online bookstores, and electronic translations contribute to a literary ecosystem where texts can achieve global reach more rapidly than ever before.

Simultaneously, this environment complicates questions of authorship, authenticity, and cultural representation. The rise of global literary awards, international book fairs, and transnational publishing conglomerates illustrate how market dynamics influence what is recognized as world literature. Damrosch's emphasis on reception and circulation helps analyze these phenomena critically, offering tools to understand both the opportunities and challenges of global literary exchange.

World Literature and the Future of Literary Studies

The ongoing debate surrounding world literature, with Damrosch's contributions at its core, suggests that literary studies will continue to evolve towards a more inclusive and interconnected discipline. Embracing the multiplicity of voices and the fluidity of literary identities, scholars and readers alike are invited to rethink traditional boundaries and to appreciate the complexities of global literary culture.

Ultimately, damrosch what is world literature is a question that opens up broader inquiries into cultural exchange, the politics of translation, and the shifting landscapes of literary value. It challenges us to see literature not as static artifacts confined by geography but as living, breathing dialogues that travel, transform, and transcend.

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damrosch what is world literature: *What is World Literature?* David Damrosch, 2003-03-30
INTRODUCTION: Goethe coins a phrase -- PART ONE: CIRCULATION -- Gilgamesh's quest -- The pope's blowgun -- From the old world to the whole world -- PART TWO: TRANSLATION -- Love in the necropolis -- The afterlife of Mechthild von Magdeburg -- Kafka comes home -- PART THREE: PRODUCTION -- English in the world -- Rigoberta Menchú in print -- The poisoned book -- CONCLUSION: World enough and time.

damrosch what is world literature: World Literature in Theory David Damrosch, 2014-01-28
World Literature in Theory provides a definitive exploration of the pressing questions facing those studying world literature today. Coverage is split into four parts which examine the origins and seminal formulations of world literature, world literature in the age of globalization, contemporary debates on world literature, and localized versions of world literature. Contains more than 30 important theoretical essays by the most influential scholars, including Johann Wolfgang von Goethe, Hugo Meltzl, Edward Said, Franco Moretti, Jorge Luis Borges, and Gayatri Spivak. Includes substantive introductions to each essay, as well as an annotated bibliography for further reading. Allows students to understand, articulate, and debate the most important issues in this rapidly changing field of study.

damrosch what is world literature: How to Read World Literature David Damrosch, 2017-09-05
The new edition of this highly popular guide, *How to Read World Literature*, addresses the unique challenges and joys faced when approaching the literature of other cultures and eras. Fully revised to address important developments in World Literature, and generously expanded with new material, this second edition covers a wide variety of genres – from lyric and epic poetry to drama and prose fiction – and discusses how each form has been used in different eras and cultures. An ideal introduction for those new to the study of World Literature, as well as beginners to ancient and foreign literature, this book offers a variety of modes of entry to reading these texts. The author, a leading authority in the field, draws on years of teaching experience to provide readers with ways of thinking creatively and systematically about key issues, such as reading across time and cultures, reading works in translation, emerging global perspectives, postcolonialism, orality and literacy, and more. Accessible and enlightening, offers readers the tools to navigate works as varied as Homer, Sophocles, Kalidasa, Du Fu, Dante, Murasaki, Moliere, Kafka, Wole Soyinka, and Derek Walcott. Fully revised and expanded to reflect the changing face of the study of World Literature, especially in the English-speaking world. Now includes more major authors featured in the undergraduate World Literature syllabus covered within a fuller critical context. Features an entirely new chapter on the relationship between World Literature and postcolonial literature. *How to Read World Literature, Second Edition* is an excellent text for undergraduate and postgraduate courses in World Literature. It is also a fascinating and informative read for all readers with an interest in foreign and ancient literature and the history of civilization.

damrosch what is world literature: World Literature Reader Theo D'haen, César Domínguez, Mads Rosendahl Thomsen, 2012-06-01
World Literature is an increasingly influential subject in literary studies, which has led to the re-framing of contemporary ideas of 'national literatures', language and translation. *World Literature: A Reader* brings together thirty essential

readings which display the theoretical foundations of the subject, as well as showing its conceptual development over a two hundred year period. The book features: an illuminating introduction to the subject, with suggested reading paths to help readers navigate through the materials texts exploring key themes such as globalization, cosmopolitanism, post/trans-nationalism, and translation and nationalism writings by major figures including J. W. Goethe, Karl Marx, Friedrich Engels, Longxi Zhao, David Damrosch, Gayatri Chakravorty Spivak, Pascale Casanova and Milan Kundera. The early explorations of the meaning of 'Weltliteratur' are introduced, while twenty-first century interpretations by leading scholars today show the latest critical developments in the field. The editors offer readers the ideal introduction to the theories and debates surrounding the impact of this crucial area on the modern literary landscape.

damrosch what is world literature: Comparative Literature in an Age of Globalization

American Comparative Literature Association, 2006-05-19 Responding to the frequent attacks against contemporary literary studies, *Comparative Literature in an Age of Globalization* establishes the continuing vitality of the discipline and its rigorous intellectual engagement with the issues facing today's global society.

damrosch what is world literature: Gateways to World Literature David Damrosch, 2012

Gateways to World Literature presents a fresh and diverse range of the world's great literature in a two-volume set that links past and present, East and West, and literary and cultural contexts. Featuring major works by literary masters from the ancient world through the twentieth century--Homer, Sappho, Sophocles, Shikibu, Dante, Chaucer, Cervantes, Shakespeare, Voltaire, Goethe, Ghalib, Flaubert, Tolstoy, Woolf, Joyce, Kafka, Eliot, Borges, Rushdie--this concise anthology combines comprehensive coverage of key works of the Western literary tradition and the best core, enduring works of the literatures of China, Japan, India, the Middle East, Africa, and the Americas. The anthology includes epic and lyric poetry, drama, and prose narrative, with many complete works and a focus on the most influential pieces and authors from each region and time period. Engaging introductions, scholarly annotations, maps, pronunciation guides, and illustrations developed by a distinguished editorial team provide a wealth of teachable materials that support and illuminate the selections.

damrosch what is world literature: Re-mapping World Literature Gesine Müller, Jorge J.

Locane, Benjamin Loy, 2018-03-05 How can we talk about World Literature if we do not actually examine the world as a whole? Research on World Literature commonly focuses on the dynamics of a western center and a southern periphery, ignoring the fact that numerous literary relationships exist beyond these established constellations of thinking and reading within the Global South. *Re-Mapping World Literature* suggests a different approach that aims to investigate new navigational tools that extend beyond the known poles and meridians of current literary maps. Using the example of Latin American literatures, this study provides innovative insights into the literary modeling of shared historical experiences, epistemological crosscurrents, and book market processes within the Global South which thus far have received scant attention. The contributions to this volume, from renowned scholars in the fields of World and Latin American literatures, assess travelling aesthetics and genres, processes of translation and circulation of literary works, as well as the complex epistemological entanglements and shared worldviews between Latin America, Africa and Asia. A timely book that embraces highly innovative perspectives, it will be a must-read for all scholars involved in the field of the global dimensions of literature.

damrosch what is world literature: Teaching World Literature David Damrosch, 2009

This is an exciting, and unsettling, time to be teaching world literature, writes David Damrosch. Because the range of works taught in world literature courses has expanded enormously, both historically and geographically, the task of selection—and of teacher preparation—has grown more challenging. Teachers of this field must grapple with such issues as coverage, cultural difference, and the role of translation in the classroom. Should one emphasize masterpieces or traditions, concepts or themes? How does one avoid making a work bear the burden of representing an entire tradition? To what extent should anthologies be used? Can a course be global in scope and yet focus on a few works,

authors, moments? This collection of thirty-two essays in the MLA series Options for Teaching offers an array of solutions to these challenges, reflecting the wide variety of institutions, courses, and students described by the contributors. An annotated bibliography is provided, with a listing of useful Web sites.

damrosch what is world literature: How Is World Literature Made? Gesine Müller, 2021-11-22 The debate over the concept of world literature, which has been taking place with renewed intensity over the last twenty years, is tightly bound up with the issues of global interconnectedness in a polycentric world. Most recently, critiques of globalization-related conceptualizations, in particular, have made themselves heard: to what extent is the concept of world literature too closely connected with the political and economic dynamics of globalization? Such questions cannot be answered simply through theoretical debate. The material side of the production of world literature must therefore be more strongly integrated into the conversation than it has been. Using the example of Latin American literatures, this volume demonstrates the concrete construction processes of world literature. To that purpose, archival materials have been analyzed here: notes, travel reports, and correspondence between publishers and authors. The Latin American examples provide particularly rich information about the processes of institutionalization in the Western world, as well as new perspectives for a contemporary mapping of world literature beyond the established dynamics of canonization.

damrosch what is world literature: Taiwanese Literature as World Literature Pei-yin Lin, Wen-chi Li, 2022-12-15 Owing to Taiwan's multi-ethnic nature and palimpsestic colonial past, Taiwanese literature is naturally multilingual. Although it can be analyzed through frameworks of Japanophone literature and Chinese literature, and the more provocative Sinophone literature, only through viewing Taiwanese literature as world literature can we redress the limits of national identity and fully examine writers' transculturation practice, globally minded vision, and the politics of its circulation. Throughout the colonial era, Taiwanese writers gained inspiration from global literary trends mainly but not exclusively through the medium of Japanese and Chinese. Modernism was the mainstream literary style in 1960s Taiwan, and since the 1980s Taiwanese literature has demonstrated a unique trajectory shaped jointly by postmodernism and postcolonialism. These movements exhibit Taiwanese writers' creative adaptations of world literary thought as a response to their local and trans-national reality. During the postwar years Taiwanese literature began to be more systematically introduced to world readers through translation. Over the past few decades, Taiwanese authors and their translated works have participated in global conversations, such as those on climate change, the post-truth era, and ethnic and gender equality. Bringing together scholars and translators from Europe, North America, and East Asia, the volume focuses on three interrelated themes – the framing and worlding ploys of Taiwanese literature, Taiwanese writers' experience of transculturation, and politics behind translating Taiwanese literature. The volume stimulates new ways of conceptualizing Taiwanese literature, demonstrates remarkable cases of Taiwanese authors' co-option of world trends in their Taiwan-concerned writing, and explores its readership and dissemination.

damrosch what is world literature: Geschichte der Komparatistik in Programmtexten Carsten Zelle, 2024-03-18 Die gegenwärtige Komparatistik ist nach diversen Totsagungen und Neukonzeptualisierungen unübersichtlich geworden. Angesichts dieser Lage zielt das vorliegende Buch darauf, sich grundlegender Begriffe der Vergleichenden Literaturwissenschaft zu versichern und Definitionen des Fachs wie sie in bedeutenden Programmtexten vorgelegt wurden, kritisch zu überprüfen. Im ersten Teil des Buchs werden komparatistische Zentralbegriffe wie Grenze und Fremdheit sowie die komparatistische Tätigkeit des Vergleichens geklärt. Der zweite Teil ist historisch angelegt und konzentriert sich auf textnahe Untersuchungen einschlägiger Programmtexte, die das Konzept der Komparatistik im 20. Jahrhundert entscheidend geprägt haben. Einzelne Kapitel gelten H. M. Posnett, F. Baldensperger, P. v. Tieghem, R. Wellek, H. Remak, R. Etiemble, G. Steiner, C. Bernheimer und der Damrosch/Spivak-Kontroverse. Forschungsgeschichtlich trägt das Buch dadurch Bausteine zu einer umfassenden

Komparatistikgeschichte bei, die immer noch fehlt. Hochschuldidaktisch eignet sich das Buch zugleich durch die Konzentration auf eine überschaubare Zahl von Texten für den Einsatz im Seminarbetrieb.

damrosch what is world literature: World Literature in an Age of Geopolitics Theo D'haen, 2021-07-19 If you want to know how globalisation affects literary studies today this is the book for you. Why has world literature become so hotly debated? How does it affect the study of national literatures? What does geopolitics have to do with literature? Does American academe still set an example for the rest of the world? Is China taking over? What about European literature? Europe's literatures? Do "minor" European literatures get lost in the shuffle? How can authors from such literatures get noticed? Who gains and who loses in an age of world literature? If those are questions that bewilder you look no further: this book provides answers and leaves you fully equipped to dig deeper into the fascinating world of world literature in an age of geopolitics.

damrosch what is world literature: Vergleichende Weltliteraturen / Comparative World Literatures Dieter Lamping, Galin Tihanov, 2019-09-30 Das Konzept der Weltliteratur ist über die Komparatistik hinaus zu einem grundlegenden Paradigma für die Erforschung der Literatur avanciert, das sich neben dem lange herrschenden nationalen etabliert hat. Die gerade durch neue literarische Entwicklungen komplexer gewordene Logik des Begriffs ‚Weltliteratur‘ reflektiert die verschiedenen Aspekte literarischer Internationalisierung. Sie verweist auch auf theoretische Differenzen, die zugleich eine historische und kulturelle Signatur haben und die deshalb nur komparativ-differenzierend beschrieben werden können. In diesem Sinn stellt die Pluralität der Weltliteratur als Begriff wie als Sache den Ausgangspunkt der Überlegungen des Symposions dar, die sich als in einem starken Sinn vergleichend verstehen und dabei auch über die europäische Literatur und den europäischen Kontext hinausgehen.

damrosch what is world literature: Theory as World Literature Jeffrey R. Di Leo, 2024-12-26 The first collection to consider what it means for theory to be considered as a species of world literature – and vice versa. What does it mean for theory to be considered as a species of not just literature but world literature? This volume offers a wide range of accounts of how the "worlding" of literature both problematizes the national categorizing of theory (e.g., French theory), and brings new meanings and challenges to the coming together of theory and literature. In sum, it presents theory as world literature as a viable alternative to more commonplace approaches to theory. Under such an approach to theory, what it means to be an African, American, or Asian "theorist" – let alone a French, German, or Spanish one – in the new millennium is as complicated (or simple) as what means to be "African," "American," or "Asian." "Worlded" literature is not considered here as only the world literature of nations and nationalities. Rather, it is also the worlded literature of individuals crossing borders, mixing stories, and speaking in dialect. So too is it the worlded literature of the multinational corporate publishing industry wherein success in the global market is a major determinate of aesthetic and literary value. Offering accounts of what it means to consider theory as world literature, the authors in this pioneering collection explore the ways in which we might regard theory as connected and reconnected through global literary networks of increasing complexity and precarity. By approaching theory from this perspective, Theory as World Literature demonstrates how and why theory is more worldly now than ever.

damrosch what is world literature: Welt - Erde - Globus Robert Stockhammer, 2023-11-29 Was meinen wir, wenn wir von Welt, Erde und globalen Problemen sprechen. Unter den Schlagwörtern Globalisierung und Anthropozän werden lebhaft Debatten geführt, die das Ganze dessen betreffen, was wir Welt nennen. Robert Stockhammer dagegen erkundet auf sehr unterschiedlichen Wegen, wie viel Verschiedenes und Disparates unter einer Welt verstanden werden kann und wurde. Die Gegenstände seiner Auseinandersetzung sind vor allem literarische und philosophische Texte, aber neben die Bücher treten auch Dokumente aus dem Bereich der Geographie sowie Karten, Globen und Photos. Die hier präsentierten Materialien und Lektüren, die auf historisch breit gefächerte Beispiele von Thomas More und Kant bis hin zu Borges und Ponge eingehen, machen eine systematische sowie eine textorientierte und historische Dimension von

Weltkonstruktionen greifbar, die ineinander verschränkt sind und ganz unterschiedlich gewichtet werden können. Formationen der Globalisierung in historischer Tiefenschärfe (als Kopplung von Schiff und Schrift ab 1500, von Draht und Daten seit 1860) stehen ebenso zur Diskussion wie mögliche Datierungen des Anthropozäns (von 1950 zurück in das Neolithikum). Der zentrale buchlange Essay stellt den allzu selbstverständlichen Umgang mit dem Wort Welt in Frage und betont sein spannungsgeladenes Verhältnis zu den vermeintlichen Synonymen Erde und Globus. Robert Stockhammers Unternehmungen verstehen sich dabei als kritischer Gegenentwurf zum Konzept der Weltliteratur und zugleich als historisch weit ausgreifender und theoretisch weit reichender Entwurf der Neukonzeption einer Literatur, die künftig Erdliteratur genannt werden kann. Das E-Book enthält die Beigaben in elektronischer Form.

damrosch what is world literature: *The Cambridge History of World Literature* Debjani Ganguly, 2021-09-09 World Literature is a vital part of twentieth-first century critical and comparative literary studies. As a field that engages seriously with function of literary studies in our global era, the study of World literature requires new approaches. The Cambridge History of World Literature is founded on the assumption that World Literature is not all literatures of the world nor a canonical set of globally successful literary works. It highlights scholarship on literary works that focus on the logics of circulation drawn from multiple literary cultures and technologies of the textual. While not rejecting the nation as a site of analysis, these volumes will offer insights into new cartographies – the hemispheric, the oceanic, the transregional, the archipelagic, the multilingual local – that better reflect the multi-scalar and spatially dispersed nature of literary production. It will interrogate existing historical, methodological and cartographic boundaries, and showcase humanistic and literary endeavors in the face of world scale environmental and humanitarian catastrophes.

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