

Kirori Mal College
Department of English

Oceanvale Workshop 2020

Working with Ideas

The Department of English, Kirori Mal College announces the 2020 chapter of its bi-annual Oceanvale Workshop to be held on 31/10/2020 – 05/11/2020. The focus of this edition of Oceanvale Workshop is “ideas”.

We invite everyone to register for online participation in the public session of the Workshop. Kindly click on the given link for registration. The registration is open until midnight of 29.10.2020.

Registration Link: <https://forms.gle/8dU3Kb4wW1C7qwDK8>

31st October 2020

| | |
|-----------|---|
| 10.00 a.m | Introduction to Oceanvale and Principal's Address |
| 10.15 a.m | Felicitation of participants of last Oceanvale Workshop on Disability, 2019 |
| 10.30 am | Introduction to Current Workshop – WORKING WITH IDEAS |

PUBLIC LECTURES

| | |
|--------------------|---|
| 10.40 - 11.40 am | Prof. Sambudha Sen – Introducing the module on Citizenship, the senses and exclusion |
| 11.45 am - 12.45pm | Dr. Aparna Chaudhuri - Introducing the module on Form and Reality |
| 12.50 - 1.50 pm | Prof. Madhava Prasad – Introducing the module on Cinema Studies |

Module on Cinema Studies

Madhava Prasad

Concepts covered: Montage, Realism, Voice and Subjectivity, Gendered Spectatorship, Digital Images

This module will facilitate a quick survey of key cinema studies concepts and arguments such as the politics of realism and gendered spectatorship. The elevation of montage to a supreme cinematic technique by the Soviet cinema (Pudovkin, Eisenstein) is followed by the claims made on behalf of realism as a more democratic aesthetic (Bazin). With the rise of apparatus theory, cinema studies turned to the ideological effects of the moving image, questions of gender and spectatorship which have seen arguments ranging from the total domination of the male gaze

(Mulvey) to the recovery of multiple spectator positions available to women. The digital turn has brought ontological questions back on the agenda. Is it still cinema if the image is not recorded on a celluloid strip? This module will lead us through these stages of evolution of the argument about cinema, society and politics.

Readings

Vsevolod Pudovkin. 'On Editing'. From *Film Technique*.

Sergei Eisenstein, 'The Dramaturgy of Film Form.' From *Film Form*.

Andre Bazin, 'The Evolution of the Language of Cinema.' From *What is Cinema?*

Christian Metz, 'Identification, Mirror,' 'The Passion for Perceiving,' and 'Disavowal, Fetishism.' From *The Imaginary Signifier*.

Laura Mulvey, 'Visual Pleasure and Narrative Cinema.'

Anne Friedberg, 'The End of Cinema: Multimedia and Technological Change.'

Module : Citizenship, the senses and exclusion.

Sambudha Sen

This module will explore how ideas of ugliness , bad smells and eating habits, are deployed to exclude populations from the normal and the healthy . It will also explore the link between the politics of exclusion and an ambiguity that has lain at the heart of western democracies ever since the French Revolution : the slippage of rights that are understood to belong to humankind generally – The Rights of Man – into things that can be enjoyed only by a more exclusive category of human beings – those who qualify as “citizens”

Readings

Karl Rosenkranz, *The Aesthetics of Ugliness* pp. 31-52

Alain Corbin, *The Foul and the Fragrant* pp. 11-56

Catherine Gallagher , “The Potato in the Materialist Imagination” in Gallagher and Greenblatt ed. *Practicing New Historicism* pp.110-136

Giorgio Agamben , “Biopolitics and the Rights of Man” in *Homo Sacer* 126-136

Module: Form and Reality

Aparna Chaudhuri

This module centers around two key texts, which we will read closely in order to engage with the difficult question of how literary and cultural forms operate in relation to what we might call historical or experiential reality. Our first text will be Eric Auerbach's *Mimesis*, the twenty chapters of which are each anchored to a “representative” passage of a literary or theological work. Auerbach directs passionate attention at the tone, style, themes, diction and syntax of each passage, but what emerges from this simultaneously minute and far-ranging scrutiny is more than textual exegesis. It is a kind of allegoresis, a form of reading that, while preserving the literal body of the text in every detail, manages to make it the luminous figure of a larger cultural reality. “Figure,” of course, is a key term of Auerbach's thought, and

Mimesis studies the dynamic production of literary form – the pressure of reality on form and form on reality – in a way that demands to be read in juxtaposition with the semantic insights of his 1938 essay “Figura.” Moreover, *Mimesis* is itself an exercise in representation, a book on books written without many books at hand, therefore a literary history that must work out how also to be a *summa* through being, first, a series of densely charged *exempla*, through the invocatory powers of mimetic moments in texts, and – this is mimetic of Auerbach’s own historical situation – through discrete, fragmentary opportunities for reflection and expression on the paradoxical continuities of cultural development. My second text, Michel Foucault’s *Technologies of the Self*, complements *Mimesis* in that it too is about the production of forms: the “self” is here the plastic *figura* assembled from open-ended personal experience by means of “technologies” such as introspective ethical self-development, confession, and ascetic renunciation. Both Auerbach and Foucault work at the intersection of representational form and perceived reality: to follow their thought is to train in a particularly supple and sympathetic kind of historicist thinking.

Reading:

Auerbach, “Odysseus’ Scar”, *Mimesis*.

Auerbach, “Figura”

Foucault, *Technologies of the Self*

Foucault, “Scientia Sexualis” Part 3, *The History of Sexuality* Vol. 1”