

COM L 201 GREAT BOOKS 4.0 HRS S/U OR LET
065-856 LEC 01 MWF 0905-0955A EMMITT, H

A reading of seminal texts that represent and have shaped Western culture and hence form an essential part of the student's intellectual equipment. By evaluating and interpreting selections from the Bible, Homer, Sophocles, Seneca, Dante, Castiglione, and Shakespeare, students gain practice in critical reading, thinking, and writing.

COM L 203 INTRO TO COMPARATIVE LIT 4.0 HRS S/U OR LET
347-539 LEC 01 MWF 1010-1100A LIU, P and Others

Introduction to Comparative Literature

The course is intended to answer the question persistently asked by undergraduates: "What is Comparative Literature, anyway?" We will read texts from a wide range of national cultures, genres, and historical periods (from Roman comedy to postmodern Japanese fiction) to develop some tentative answers. In the first section of the course, "Text and Language," we will read literature as a product of linguistically specific cultures in order to understand why we Comparatists work in multiple languages. In "Comparing Cultures," we will learn different models for studying cultures in a comparative or transnational framework. Finally, we will explore "the Question of World Literature" with the help of literary and philosophical works, and we will think about how the discipline of Comparative Literature might contribute to these debates.

COM L 231 HOLY WAR, CRUSADE, & JIHAD 3.0 HRS S/U OR LET
CO-MEETING WITH NES 251 499-872 RELST 251 545-815
347-590 LEC 01 TR 1010-1125A BRANN, R

SUB-COURSES

347-604	SEC 01 F	1115-1205P	STAFF
347-630	SEC 02 F	1220-0110P	STAFF
347-753	SEC 03 F	0125-0215P	STAFF
347-867	SEC 04 F	0230-0320P	STAFF
348-016	SEC 05 F	1010-1100A	STAFF
073-278	SEC 06 R	0230-0320P	STAFF

Holy War, Crusade, Jihad – A Comparative Cultural History

Articulating and elaborating religious justifications for war is a cultural practice unique to the three monotheistic traditions and their respective textual communities. This notion and its practice have had profound historical consequences in the past that extend to and inform present-day global socio-political conflicts. The first part of this course will examine the origins of the concept of holy war, crusade and jihad and trace their cultural

histories. The second part of the course will be devoted to discussing the ways in which contemporary discourses such as a "clash of civilizations," "the Evil Empire," "The Great Satan," and the "Axis of Evil" draw upon these respective cultural histories and explicitly or implicitly positing political conflict as a "battle for God."

COM L 293 MIDDLE EASTERN CINEMA 4.0 HRS S/U OR LET
CO-MEETING WITH NES 293 036-864 JWST 291 036-990
082-530 LEC 01 TR 1010-1125A STARR, D
SUB-COURSES
082-560 SEC 01 M 0730-0930P STAFF

We frequently see representations of "Middle Easterners" in the American media, whether on the news, or in TV dramas and film. But there are far fewer opportunities to see how the media from the Middle East represent their own cultures. In this course we view films from the Arab world, including North Africa and the Eastern Mediterranean, as well as from Iran and Israel. The films range from musical comedies, to dramas, to experimental genres. Readings provide background on the particular cultural and historical contexts in which the films are produced and familiarize students with techniques for critically interpreting visual media. Films are screened on Mondays at 7:30pm and also are available on reserve.

COM L 302 LITERATURE AND THEORY 4.0 HRS S/U OR LET
348-105 LEC 01 TR 2:55 – 4:10P CARUTH, C

An introduction to literary theoretical thinking, focusing on twentieth century structuralism, post-structuralism and contemporary theory. Readings by Saussure, Barthes, Eichenbaum, Freud, Derrida, De Man Felman, Cixous, Baudrillard, among others. No previous knowledge of literary theory is assumed.

Undergraduates only.

→ **COM L 329 CANCELLED**

COM L 348 SHAKESPEARE AND EUROPE 4.0 HRS S/U OR LET
CO-MEETING WITH ENGL 349 384-527
349-160 LEC 01 MWF 1115-1205P KENNEDY, WJ

In their own times, Shakespeare's plays registered a strong interest in the culture and society of Renaissance Europe beyond England. In later times, they cast a powerful spell over culture and society in nineteenth-and twentieth-century Europe. This course will examine their debts to and influences upon continental drama. Readings will focus upon Shakespeare's plays in relation to Italian comedy, early French tragedy, and plays by Anton Chekhov, Bertolt Brecht, and Yasmina Reza.

COM L 353 MONSTERS A-X 4.0 HRS S/U OR LET
CO-MEETING WITH FREN 353 064-656 FGSS 353 073-926
CONDUCTED IN ENGLISH.
103-056 LEC 01 MWF 1010-1100A LONG, K

Monsters A-X (Aristotle – X-Files)

This course will explore the classical, medieval, and early modern sources for our notions of monsters, including strange beasts, wild men, demons, witches, and cyborgs. What do these figures tell us about our own attitudes towards racial and gender differences, towards other species and towards nature more generally? Finally, what do these figures tell us about our idea of what constitutes life? Texts to be considered will include Aristotle, *On the Generation of Animals*, Pliny's *Natural History*, Chrétien de Troyes *Yvain*, Ambroise Paré's *On Monsters and Marvels*, *Beowulf*, Bram Stoker's *Dracula*, and various episodes of the *X-Files* (*Detour*, *Bad Blood*, *El Mundo Gira*, etc.) as well as critical material from Donna Haraway (*Simians, Cyborgs, and Women and Primate Visions*), Judith Butler (*Gender Trouble*), and Julia Kristeva (*Powers of Horror*).

COM L 356 RENAISSANCE LITERATURE 4.0 HRS S/U OR LET
CO-MEETING WITH ENGL 320 069-408
COMPARATIVE RENAISSANCE DRAMA: "BLOOD POLITICS."
073-386 LEC 01 TR 0125-0240P LORENZ, P

Topic: "Blood Politics"

The course examines the problem of "blood" not only as a marker of racial, religious, and sexual difference, but also as a dramatic player in the (early?) modern historical imagination. How does a politics of blood appear on stage at a time when populations are being simultaneously expelled and colonized for reasons related to blood? How does drama (dis)figure an ideology of blood? In the course of trying to answer these questions, we will read plays by Shakespeare, Marlowe, Webster, Kyd, Cervantes, Lope de Vega, and Calderón. Topics include Honor, Revenge, Purity, the Body, Sexuality, Conversion and Death.

COM L 373 LITERATURE OF THE OUTLAW 4.0 HRS S/U OR LET
CO-MEETING WITH ENGL 371 054-072
073-440 LEC 01 MW 0255-0410P MAXWELL, B

The course draws on the world's storehouse of writing, song, and film about bandits, pirates, malingerers, revolutionary appropriators, and other defectors from the sacred order of property. Loyalty and betrayal will concern us, as will the melancholy relationship of outlawry and the passing of historical eras. Aesthetics, ethics, and political economy will guide our enquiries. We'll study several tellings of the legend of Robin Hood, as well as Kleist, Michael Kohlhaas; Kemal, Memed, My Hawk; Genet, *The Thief's Journal*; Akutagawa, "Rashomon" and "In a Grove"; Kurosawa, *Seven Samurai*;

material by and about Phoolan Devi, India's "Bandit Queen"; the Jamaican film *The Harder They Come*; excerpts from the immense Chinese novel *Outlaws of the Marsh*, and Jim Jarmusch's film *Ghost Dog: The Way of the Samurai*.

COM L 384 ART OF HISTORICAL AVANT-GARDE 4.0 HRS S/U OR LET
CO-MEETING WITH GERST 377 082-470 ART H 372 152-928
153-846 LEC 01 TR 0125-0240P MCBRIDE, P

This course will explore montage practices that gained currency in literature and the arts in Weimar Germany and signaled a shift from a literary culture predicated on the predominance of writing and the print media to a visual culture made possible by new technologies. The course will pursue two interlocking objectives. On the one hand, we will examine montage and collage as labels encompassing disparate practices of combining, layering, and juxtaposing that destabilized the boundaries of traditional art forms. On the other hand, we will probe the hypothesis that montage at this historical juncture also denoted a principle for forging individual identity in a post-humanist culture, a principle that facilitated the negotiation of irreconcilable political, ethical, and artistic demands. In scrutinizing the media contamination that montage and collage enact, we will interrogate modernist theories of (aesthetic) signification, representation, and performance in view of the challenges they posed for established relations between the visual and the verbal, realism and abstraction, high art and mass culture.

COM L 393 INTERNATIONAL FILM OF THE 1970 4.0 HRS S/U OR LET
CO-MEETING WITH FILM 393 033-600 AM ST 393 035-400
052-488 LEC 01 MW 0125-0425P HAENNI, S

More than being characterized by a retreat from political, critical cinema and by the reemergence of the Hollywood blockbuster such as *The Godfather*, *Star Wars*, and *Jaws*, the seventies was also a period of enormous innovation and cross-fertilization in film history and film style. Profound changes in the film industry and film technology, along with larger social, political, and cultural developments, enabled new ways of understanding—and using—the cinematic image as well as film sound. In this course, we focus on the transnational nature of seventies film: the influence of European art cinema on American film; the reworking and rejuvenation of American film genres (neo-noir, western, horror film, road movie); European responses to and appropriation of American film genres, film conventions, and subject matter; Asian influences in the United States, particularly the martial arts film; and the emergence of film subcultures, such as black independent film and blaxploitation. Screenings may include work by directors such as Robert Altman, Francis Ford Coppola, Michelangelo Antonioni, Rainer Werner Fassbinder, Charles Burnett and are guided by readings in film criticism and film history.

COM L 404 TROUBADOURS AND HERETICS 4.0 HRS S/U OR LET
CO-MEETING WITH FREN 404 064-800
LIMITED TO 15 STUDENTS.
039-768 LEC 01 TR 0125-0240P KLEIN, R

The seminar will serve as an introduction to reading old Provençal, with discussions of the structure of the language and problems in translation. Readings will include some of the greatest examples of troubadour poetry, as well as extensive historical material for the purpose of understanding the social and ideological conflicts that shaped the environment in which that poetry arose and declined.

COM L 406 THE TASK OF THE CLERIC 4.0 HRS S/U OR LET
CO-MEETING WITH S HUM 404 551-635 SPAN 404 063-888
057-210 SEC 01 T 1010-1205P PINET, S

This seminar will explore three main topics –translation, cartography and economy– through two thirteenth-century Spanish works of mester de clerecía, the Libro de Alexandre, and the Libro de Apolonio. While all of these are decidedly Spanish (Castilian) works, their obvious links to a general Western European romance and epic tradition offer ample opportunity to reflect on questions of sources, authority, originality, as well as the close analysis of the practices that reveal developments –especially in the visual arts, politics, and economy– contemporary to their composition. Readings will include a variety of theoretical materials on translation, space/place, cartography, and political economy by authors such as Michel de Certeau, Marcel Mauss, Paul Zumthor, George Steiner, Walter Benjamin and Fredric Jameson, among others.

COM L 406 POETRY AND TOTALITY 4.0 HRS S/U OR LET
CO-MEETING WITH S HUM 416 552-223 ENGL 407 054-144
057-240 SEC 02 W 0230-0425P NEALON, C

For centuries, the humanities have offered "poetry" as the metaphor for what distinguishes them from the sciences. In this metaphor, "poetry" is meant to indicate an illuminating totality of experience, a kind of knowledge that gives you a holistic understanding of the world. But from the time of the Cold War, "totality" has come to be seen as a figure for totalitarianism, or for the shutting-down of open-ended, ongoing experience. Both ideas about totality are deeply ingrained in contemporary poetry, though they are contradictory. How do contemporary poets navigate this contradiction? To answer this question, we will read a variety of recent and contemporary poetry, as well as theories of totality, including Agamben, Arrighi, Debord, Hardt and Negri, Jameson, Postone, Shutt, and Zizek.

COM L 406 ON THE INNER VOICE 4.0 HRS S/U OR LET
CO-MEETING WITH S HUM 418 029-904 ENGL 407 054-288
068-760 SEC 03 R 1220-0215P RILEY, D

Is the 'inner voice' spontaneous, imposed, or a dictated improvisation? We shall be reflecting on this topic [in its poetic, but more often in its extra-literary incarnations] via readings in phenomenology, the history of aphasiology and the history of consciousness, recent developments in neurology, and in philosophies of language and of the self. The emphasis will range from theories of the inner voice's location, to its vulnerability or durability. Detailed readings will be suggested on a weekly basis, as the course evolves. Authors: Arendt, Beckett, Empson, Bergson, Lecerle, Merleau-Ponty, Sutton, Wilson.

COM L 408 GLOBAL MARTIAL ARTS FILM & LIT 4.0 HRS S/U OR LET
CO-MEETING WITH ASIAN 452 073-656 FILM 408 103-440
MANDATORY WEEKLY FILM VIEWINGS TO BE HELD ON WEDNESDAY
7:30-
9:30PM. COM L 408 SEC 01
073-602 LEC 01 MWF 0125-0215P LIU, P
SUB-COURSES
103-200 SEC 01 W 0730-0930P

Martial Arts Film and Literature: Globalization from the East

With recent blockbusters such as Kill Bill, Kung Fu Hustle, Hero and The Matrix, a cultural practice from the East called "martial arts" has transformed itself from a spiritual and bodily discipline in medieval China into a popular visual spectacle housed in transnational cinema and arcade games. This course studies the Asianization of global postmodern culture by comparing the historical routes, institutional bases, and ideologies of representations of martial arts in film and literature. Our questions will include the historical origins of martial arts and martial arts cinema; differences between "wuxia" and "kung fu"; contemporary Hong Kong, Taiwan, and Hollywood popular culture; Orientalism, race, and masculinity in transnational cinema; kinship, rites, honor, and duty in Chinese societies; kung fu as philosophy; and the relation of martial arts to women, ethics, nation, work and pleasure.

COM L 419 INDEPENDENT STUDY 4.0 VAR HRS S/U OR LET
APPLICATIONS AVAILABLE IN 247 GS
349-457 SEC 01 TBA STAFF

COM L 419 INDEPENDENT STUDY 4.0 VAR HRS S/U OR LET
APPLICATIONS AVAILABLE IN 247 GS
349-558 SEC 02 TBA STAFF

COM L 423 BORDERS 4.0 HRS S/U OR LET
CO-MEETING WITH SPAN 490 045-240
039-792 LEC 01 MW 0255-0410P CASTILLO, D
CORE COURSE FOR COM L MAJORS. LIMITED TO 15 STUDENTS.

This course will focus on literary works that thematize geographical, cultural, and linguistic borders between cultures, languages, and sexual orientations. Topics will include discussion of immigration/exile/diaspora; representations of indigenous cultures and languages; transgender, transborder, transamerican voices. Texts may include films like Transamerica, Todo sobre mi madre, Happy Together, Shabnam Mousi, Espaldas mojadas; narratives like Carson's Autobiography of Red, Schneebaum's Keep the River on your Right, Coetzee's Waiting for the Barbarians, Garcia's Monkey Hunting, Warner-Vieyra's As the Sorcerer Said. Theorists like Donna Haraway, Rey Chow, Walter Dignolo will provide context and background readings

COM L 425 MARX, FREUD, NIETZSCHE 4.0 HRS S/U OR LET
CO-MEETING WITH GERST 415 047-232 GOVT 473 062-208
103-248 LEC 01 TR 1140-1255P WAITE, G

There are three main aspects to this course. First and primarily, it provides an introduction to the thinking of these three "master thinkers" who have determined much of modernity and postmodernity. Here, basic aspects of their work are considered: (a) scientific and theoretical writings; (b) specific critical and historical analyses; (c) programs and manifestos; and (d) styles of argumentation, documentation, and persuasion. (This also entails an introduction, for non-specialists, to basic problems of economics, philosophy, psychology-and literary criticism.) Second, we will compare and contrast the underlying assumptions and interpretive yields of the various disciplines and practices that Marx, Nietzsche, and Freud helped to ground; historical materialism and communism; power-knowledge analysis; and psychoanalysis, respectively. Finally, but less thoroughly, we will discuss the ways these three thinkers have been fused together into a single constellation or troika: "Marx-Nietzsche-Freud." The main focus of the course will be on primary texts, which might include, e.g.: (Marx) The Communist Manifesto, The 18th Brumaire, Critique of the Gotha Program, and selections from The Paris Manuscripts, Grundrisse, and Capital; (Nietzsche) The Birth of Tragedy, "The Greek State," "On Truth and Lie in the Extramoral Sense," On the Use and Disadvantage of History for Life, and selections from Thus Spoke Zarathustra and The Genealogy of Morals; and (Freud) two case studies, On Dreams, Civilization and Its Discontents, Three Essays on the Theory of Sexuality, and selections from The Psychopathology of Everyday Life and Introductory Lectures.

COM L 428 BIBLICAL SEMINAR 4.0 HRS S/U OR LET
CO-MEETING WITH RELST 427 546-970
LIMITED TO 15 STUDENTS
TOPIC: LAW AND NARRATIVE IN THE BIBLE
349-803 LEC 01 W 0230-0425P CARMICHAEL, C

A study of how biblical ethical and legal rules (in Exodus, Leviticus, and Deuteronomy) comment on incidents in the biblical narratives (Genesis-2 Kings). The link between law and narrative enables us to observe in detail how ancient thinkers evaluate ethical and legal problems of perennial interest.

COM L 438 ARENDT, MORISAKI, WEIL 4.0 HRS S/U OR LET
CO-MEETING WITH ASIAN 468 316-362 ASIAN 668 317-136
349-944 LEC 01 T 0230-0425P DEBARY, B
LIMITED TO 20 STUDENTS.

Examines contributions to twentieth century philosophy by three women---Hannah Arendt, Morisaki Kazue, and Simone Weil. Writing from Paris, Berlin, New York, and Fukuoka, Japan, the three formulated responses to twentieth century issues that were global in scope: the rise of fascism, the emergence of anti-colonial movements, communism, and the situation of stateless persons and those abducted for forced labor. Readings of Arendt's *Life of the Mind* will be done in collaboration with Society for the Humanities' Invited Scholar, Denise Riley.

→ **COM L 455 CANCELLED**

COM L 477 IMPROVISING ACROSS DISCIPLINES 4.0 HRS S/U OR LET
CO-MEETING WITH S HUM 477 029-928 HIST 477 030-000
LIMITED TO 15 STUDENTS.
073-764 LEC 01 M 0230-0425P LACAPRA, D

How does one best understand the concept and practice of improvisation? How is it related to processes of repetition, displacement, conversion, trauma, and radical change? How does one situate the notion of creation *ex nihilo*, and does it refer to an improvisational form? Is cliché the opposite of improvisation or does a crucial form of improvisation involve the recycling and possible renewal of cliché? What is the differential role of improvisation in religion, philosophy, politics, literature, and historiography? Is improvisation a specifically human capacity, serving as another criterion to divide the human from the animal? How should one understand the recent turn to the postsecular as well as the more or less creative return of political theology? Readings include Flaubert, Nietzsche, Beckett, Heidegger, Woolf, Kristeva, Derrida, Agamben, Badiou, and Zizek. Some attention will also be paid to the music of Art Tatum.

For purposes of discussion, each participant is to come to the seminar each week with a

question related to the reading and topics treated in the course. Attendance, preparation, and participation in class discussions will count as components of the final grade. The written requirement is a 25-30 page paper due on the third day of exams.

Note: Students in the course are expected to abide by the Cornell University Code of Academic Integrity.

COM L 493 SENIOR ESSAY 8.0 HRS LET ONLY
350-704 SEC 01 TBA STAFF

COM L 496 IMAGINING THE MEDITERRANEAN 4.0 HRS S/U OR LET
CO-MEETING WITH NES 438 502-822 JWST 438 448-984
039-840 LEC 01 TR 1140-1255P HOLST-WARHAFT, G

Through a series of readings in poetry and prose from Greece, Spain, Morocco, Turkey, Israel, and Egypt, the course examines how the Mediterranean writers interact with the sensuous aesthetics of landscape, music, and ritual in the Mediterranean. We will be concerned with how poetry, music, dance and image interact in the region, and how this relationship is reflected in twentieth century literature from and about the Mediterranean. The readings will focus on particular cases, such as the relationship of Lorcas poetry to the cante jondo of Andalusia, the mixture of highbrow poetry and lowbrow musical form in Greece, and the nostalgia for the mythical city of Alexandria in Cavafy and other Alexandrian authors. We will also consider how the myth of the Mediterranean has affected modern literary imagination within and beyond the region.

COM L 615 TRAUMA, TIME AND HISTORY 4.0 HRS S/U OR LET
LIMITED TO 15 STUDENTS.
057-840 LEC 01 W 0125-0425P CARUTH, C

This course will examine new notions of time and history as they emerge from the confrontation of psychoanalysis with war and other catastrophic events. We will pay particular attention to traumatic temporality as it informs the conceptualization of political history in the twentieth and twenty-first centuries. Psychoanalytic and political texts will be placed in conversation with literature and literary theory to consider problems of repetition, erasure, witness, and event. Theoretical authors will include Freud, Davoine and Gaudillière, Felman, Lifton, Arendt, Pandey, De Man and Derrida, among others.

COM L 618 HEGEL'S PHENOMENOLOGY OF SPIRIT 4.0 HRS S/U OR LET
CO-MEETING WITH GERST 618 047-328
103-392 LEC 01 W 0730-0930P GILGEN, P

Centered on a close reading of the Phenomenology of Spirit, this course examines its problematic position vis-à-vis Hegel's subsequent system of philosophy. Intended as a ladder that would lead up to philosophical knowledge, the Phenomenology is and, at the same time, is not (yet) philosophy. This undecided position of the text is reflected in the

text, and it poses the question of the possibility, the status, and the options of philosophy after the Phenomenology (which then leads to the question whether such philosophy would or would not coincide with philosophy after Hegel). The examination of three prominent constellations in the reception history of the Phenomenology will, on the one hand, address contemporary theory's vast debt to Hegel (primarily to the Phenomenology) and will, on the other hand, lead us back to the primary text by forcing repeated re-examination of its philosophical arguments as well as its textual structure. We will begin this examination by tracing the aftermath of the Phenomenology in post-Hegelian German thought (especially in the works of "Left-Hegelians" such as Feuerbach and Marx, among others). In a second stage, we will focus on the intense reception of Hegel--for the most part the Hegel of the Phenomenology--in France during the years immediately preceding and following World War II, especially Jean Hyppolite's seminal commentary and Alexandre Kojève's influential lectures, published as Introduction to the Reading of Hegel. Finally, the presence of the Phenomenology in contemporary theory will be addressed in readings that may include Francis Fukuyama, Jacques Derrida, Judith Butler, John Sallis, and Donald Phillip Verene.

COM L 619 INDEPENDENT STUDY 4.0 VAR HRS S/U OR LET
APPLICATIONS AVAILABLE IN 247 GS
351-019 SEC 01 TBA STAFF

COM L 619 INDEPENDENT STUDY 4.0 VAR HRS S/U OR LET
APPLICATIONS AVAILABLE IN 247 GS
351-374 SEC 02 TBA STAFF

COM L 624 ARENDT, MORISAKI, WEIL 4.0 HRS S/U OR LET
CO-MEETING WITH ASIAN 468 316-362 ASIAN 668 317-136
351-548 LEC 01 T 0230-0425P DEBARY, B

The course will examine contributions to twentieth century philosophy of three women--Hannah Arendt, Morisaki Kazue, and Simone Weil. Writing from sites that spanned Paris, Berlin, New York, and Fukuoka, Japan, the three formulated ethical and political responses to twentieth century issues that were global in scope: the rise of fascism, the emergence of anti-colonial movements, communism, and the situation of stateless persons, refugees, and those abducted for forced labor. The course seeks to expand our understanding of the range of twentieth century philosophical writings across linguistic, national, and gender boundaries. Students able to read Weil in French and Morisaki in Japanese are particularly welcome.

COM L 663 NIETZSCHE AND HEIDEGGER 4.0 HRS S/U OR LET
CO-MEETING WITH GERST 663 142-182
063-336 LEC 01 R 0230-0425P WAITE, G

This seminar provides, primarily, a basic introduction to the thinking of Nietzsche and Heidegger, including the latter's appropriation of the former. We will also be interested in

the types of argumentation and styles of writing of both philosophers, in light of the hypothesis that both were working in the long tradition of esotericism, that is, that neither wrote exactly what he thought and that they intended their impact to come beneath the level of conscious apprehension. In addition to their own work, we will consider their influence in writers across the 'Left-Center-Right' spectrum.

**COM L 671 TRANS IMAG: GLOBAL & CULTURE 4.0 HRS S/U OR LET
LIMITED TO 15 STUDENTS.**

073-818 LEC 01 T 1220-0215P MELAS, N

Transnational Imaginaries: Globalization and Culture

The term 'globalization' has become ubiquitous in recent years as the primary conceptual frame and material basis for understanding contemporary transnationalism. It evokes a brave new borderless world in which politics, culture and social formations are no longer necessarily congruent with nor primarily beholden to national boundaries. It triumphantly or despairingly announces the end of history when space precedes time as the measure of human experience, and that experience exceeds the grasp of modernity's autonomous subject. Globalization thus challenges many aspects of our experience of culture--both in its ethnographic and humanist guises--and of the categories through which we apprehend and analyze it. This course will provide an introduction to recent writings surrounding globalization in that shifting borderland between the humanities and the social sciences, while focussing on some theoretical implications rather than attempting a comprehensive survey. We will dwell specifically on 1) analyzing the relation between the terms "postcolonial" and "global" in recent critical theory. To what extent does the "global" mark the end of the "postcolonial" in transnational relations, particularly between the so-called first and third worlds? 2) examining culture's relation to space, time and subjectivity in view of the "time-space compression" that underlies globalization. Readings will be equally divided between critical expository texts and fictional texts (including both literature and film). Knowledge of a language other than English recommended but not required. Limited to 15 students. Advanced undergraduates and graduates.