

DEPARTMENT OF COMPARATIVE LITERATURE
SPRING 2008

COM L 200 Introduction to Visual Studies (also VS 200, ENGL 292)
362-258

MW 2:55 – 4:10p

Fernandez, M.

How do we see visual images, visual structures, and visual space in relation to culture, communication, and politics? Drawing on the visual traditions of both Western and non-Western societies, the course considers 1) procedures of sight (from optical machines and computers to the psychology of vision and the philosophy of aesthetics); 2) spaces of vision (from landscapes to maps to cities); 3) objects of vision (from books to buildings); and 4) performances of vision (race, sexualities, ethnicities, cultures). Important is the relation of twentieth-century visual technologies (photography, cinema, video, and computing) to their historical corollaries in the arts. Readings address the vocabularies and theories of the visual. Guest lecturers address the class.

COM L 202 Great Books
362-261

MWF 1:25 – 2:15p

Banerjee, A.

The course traces the evolution of the story of the road as theme, trope, and organizing principle of seminal books from the Renaissance to the postmodern. Through readings of Rabelais, Cervantes, Swift, Sterne, Twain, Gogol, Conrad, Hemingway, Nabokov, and Kerouac, we will explore how literary adventures structure our experience of the world.

COM L 204 Global Fictions
072-199

TR 1:25 – 2:40p

Melas, N.

This course will be an introduction and an inquiry into global perspectives on fiction. Can the reading of fiction point us towards becoming citizens of the world? How might we know this world? How might we imagine it? We will consider the condition of the stranger in this global era as well as construct a geography of reading. Readings will be drawn mainly but not only from the contemporary period and outside Europe. Readings will change depending on instructor, but may include works of Rushdie, Marquez, Conde, Munif, Castellanos, Oe, Ngugi, Wolf, Kincaid and Homer.

COM L 212 Nations, Empires, and Revolutions in the Nineteenth-and Twentieth Century European Novel

107-745

MWF 10:10 – 11:00a

Loeffler, T.

Over the course of the nineteenth and early twentieth centuries, Europe staggers through an inexorable hurly-burly of social, cultural, and technological transformation. Borders shift; belief systems fracture. The nation supplants the monarch even as the continents empires expand across the globe. In the midst of this tumult, the novel emerges as the dominant literary genre, a source of leisure, a carrier of ideas, an embodiment of modernization. In this course we will explore the novel's formal and thematic evolution from the romanticism of Walter Scott to the realism of Honoré Balzac, the naturalism of Émile Zola, and the modernism of Franz Kafka. Readings, all in English, will also include works by Fyodor Dostoevsky, Joseph Conrad, Thomas Mann, and Miguel de Unamuno.

COM L 213 Cultures of the Middle Ages (also ENGL 213)

080-333

MWF 11:15 – 12:05p

Galloway, A.

This course introduces a wide range of literature written before 1500 and the cultures it was written in, especially in the region that became known as England. No previous knowledge of this material is required. We will read, in translation and with other help, a sample of works originally in Latin, French, Old English, Middle English, and Italian, beginning with the arrival of Christianity to England and ending with the splitting of the English church from Rome in the sixteenth century. Authors, works and genres considered include Bede, Beowulf, Old English prose and poetry, saints' lives, women's writing, French and English romance, Piers Plowman, Chaucer, and late-medieval drama. Requirements include weekly informal writing and three formal, medium-sized papers, which may draw on your informal writing.

COM L 276 Desire (also ENGL 2760, THETR 2780, FGSS 2760)

362-860

MW 7:30 – 8:45p

Hanson, E.

Sexuality is a series of scripted performances, a set of stories we tell ourselves about ourselves. Through a critical discussion of "these pleasures which we lightly call physical," to borrow a phrase from the French novelist Colette, we might discover a deeper appreciation for the strange narrative of someone else's sexual desire, and perhaps even the strange narrative of our own. We will begin with the theory that sexual desire has a history, even a literary history, and we will examine classic texts in some of its most influential modes: Platonic, Christian, romantic, decadent, psychoanalytic, feminist, and queer. This course is an introductory survey of dramatic literature from Ancient Greece to the present,

from Plato and William Shakespeare to Caryl Churchill and Tony Kushner; and it is also a survey of the most influential trends in modern sexual theory and sexual politics, including the work of Freud, Foucault, and various feminists and queer theorists. Topics for discussion will include Greek pederasty, sublimation, hysteria, sadomasochism, homosexuality, pornography, cybersex, feminism, and other literary and performative pleasures, and the focus will always be on expanding our critical vocabulary for considering sex and sexual desire as a field of intellectual inquiry.

COM L 303 Cosmopolitan Alexandria (also NES 303)
106-590

MW 2:55 - 4:10p

Starr, D.

Alexandria, the Egyptian port city, has a long history of rich cultural interaction. In this course we will examine literary and artistic representations of modern Alexandria which have played an important role in creating, disseminating and immortalizing the city as a cosmopolis. Readings and discussions will interrogate the relationship between the city's cosmopolitan character and its colonial history. Texts may include works by: E. M. Forster, Constantin Cavafy, Lawrence Durrell, Fausta Cialente, Edward al-Kharrat, Ibrahim Abdel Meguid, André Aciman, and Harry Tsalas. We will also discuss Youssef Chahine's semi-autobiographical Alexandria films.

COM L 326 Christianity and Judaism (also RELST 326)
362-929

TR 8:40 - 9:55a

Carmichael, C.

A study of the New Testament as a product of first-century Palestinian and Hellenistic Judaism. Other text (also in translation) The Passover Haggadah.

Com L 330 Political Theory and Cinema (also GERST 355, GOVT 370, FILM 329)
072-248

TR 11:40 - 12:55p

Waite, G.

An introduction (without prerequisites) to fundamental problems of current political theory, filmmaking, and film analysis, along with their interrelationship. Particular emphasis on comparing and contrasting European and alternative cinema with Hollywood in terms of post-Marxist, psychoanalytic, postmodernist, and postcolonial types of interpretation. Filmmakers/theorists might include: David Cronenberg, Michael Curtiz, Kathryn Bigelow, Gilles Deleuze, Rainer Fassbinder, John Ford, Jean-Luc Godard, Marleen Gorris, Werner Herzog, Alfred Hitchcock, Allen & Albert Hughes, Stanley Kubrick, Fredric Jameson, Chris Marker, Pier-Paolo Pasolini, Gillo Pontecorvo, Robert Ray, Martin Scorsese, Ridley Scott, Oliver Stone, George Romero, Steven Shaviro, Kidlat Tahimik, Maurizio Viano, Slavoj Zizek. Although this is a lecture course, there will be ample time for class discussions.

COM L 347 Aeneid: Influence of the Epic (also CLASS 348)
091-162

MWF 12:20 - 1:10p

Ahl, F.

A careful reading of the Aeneid in translation with discussion of its literary predecessors, contemporary politics and philosophy, and a discussion of its place in the western literary tradition from late antiquity to modern times. Every effort will be made to accommodate students interested in Virgil's influence on Dante, Milton, Camoens, and Eliot.

COM L 364 The European Novel

072-297

MW 2:55 – 4:10p

Francois, A.

From Lafayette to Proust. Topics will include: the interplay between fiction, desire and forms of identity; the intersection between novelistic form and European social and intellectual history; realism, romance, and the novel's political unconscious; the privileging of plots of adultery, surveillance, and policing; the role of gender in defining the genre and, in particular, the concept of "character"; the representation of first-person experience through third-person narration. Authors may include: Madame de Lafayette, Austen, Balzac, Stendhal, Flaubert, Tolstoy, Kafka, Woolf, and Proust. All texts in English translation, but may of course be read in the original by students with command of the pertinent language.

COM L 365 Contemporary Fiction

072-346

MW 8:40 – 9:55a

Castillo, D.

The course is designed to give you a snapshot of the rich development of fiction and drama from the second half of the twentieth century. One thematic thread will be the development of literary characterizations under the pressure of world historical events (war, terrorism, revolution); we will be equally interested in exploring structural and technical aspects of the works. Texts will be read in translation and will include works chosen from: Brecht, Mother Courage; Gambaro, Information for Foreigners; Beckett, Endgame; Grass, Tin Drum; Spiegelman, Maus; Azuela, Underdogs; Ha Jin, Waiting; O'Brien, The Things they Carried; Danticat, Dew Breaker; Acker, Empire of the Senseless; Farah, Map; Hemingway, Farewell to Arms; Valenzuela, Other Weapons; Lessing, Briefing for a Descent into Hell; Pynchon, Gravity's Rainbow.

COM L 383 Subversive Readings, Intertexts in Feminist Theory (also FGSS 379, SHUM 421)

072-402

MW 2:55 – 4:10p

Reese, D.

How does Antigone speak to a German philosopher and what happens when a feminist thinker listens in? When does a melodrama offer the frame for a

rethinking of race and gender? How will a feminist scholar learn ethics from the work of translation? In the last thirty years, literature, philosophy and film have sounded a call and furnished a context for important works of feminist inquiry. In this course we will read feminist texts together with their important literary and philosophical informants. How do Ancient Greek tragedy, Idealist philosophy, poetry, contemporary fiction and film figure in recent feminist thought? In what ways is 'theory' written through attentive and subversive reading?

Readings: Butler, Chow, Freud, Hegel, Hooks, Marx, Mulvey, Ovid, Rose, Schor, Sophocles, Spivak among others.

COM L 389 Canonical States, Canonical Stages (also FREN 389)
072-451

TR 2:55 – 4:10p

Greenberg, M.

This course will be a comparative reading of several seventeenth-century tragedies. The authors we will read will be Shakespeare, Lope de Vega, Calderon, Corneille and Racine. The course will attempt to delimit the origins of the modern state in the exclusionary practices that seventeenth-century tragedy stages for both contemporary (to the plays) audiences and to twenty-first century audiences. Our critical apparatus will borrow from different theories of ideology and subjectivity, as they pertain to the theatrical experience.

COM L 398 Race and Gender – Asian History and Literature (also COM L 668, ASIAN 388/688)

072-556

TR 1:25 – 2:40p

Sakai, N.

THEORIZING GENDER AND RACE IN ASIAN HISTORIES AND LITERATURES WITH PARTICULAR FOCUS ON JAPANESE CASES.

An increasing number of studies have been published about the questions of gender, race/ethnicity and social class in fields related to East Asia and trans-Pacific studies. Compared with the accumulated factual knowledge on these topics, little attention has been paid to how to conceptualize gender and race/ethnicity, how to analyze the mutual implication of sexism, racism and class essentialism (some call it 'class racism'), and how to understand the relationships of these topics to the broader contexts of colonialism, imperialism and nationalism. This course is designed to offer a series of discussions about the following problems: (1) the historically specific modes of sexism and racism in social spaces which are related to Japan and other places in the trans-Pacific. (2) the mutual implication of sexism, racism and social class in various contexts including those of colonialism, imperialism and nationalism. (3) the roles of gender, race and social class in the United States knowledge production about East Asia in general. (4) the conceptions of gender and race in the social formations particular to East Asia. The assigned readings include both English and Japanese materials.

However, those who register in AS388 are exempt from reading the materials in Japanese.

411.01 The Mediterranean and Cervantes (also SHUM 424, SPAN 434)
072-605

M 2:30 – 4:25p

Garces, A.

This course concentrates on the twin themes of cultural exchanges and cultural frontiers in the early modern Mediterranean, where the writer Miguel de Cervantes played an important role as soldier, captive, and spy. We will explore contacts between Muslims and Christians in historical and literary texts emerging from Granada, Algiers, Sicily, Cyprus, and Istanbul in the 16th and 17th centuries. Particular attention will be paid to the dynamic improvisation of identities and transfer of men and ideas promoted by the “renegades” – Christians who converted to Islam and fled to Ottoman territories. The readings will range widely and include chronicles on the Guerra de Granada (1568–1570)– the last armed struggle on Spanish soil between Christianity and Islam–by Nuñez-Muley and Pérez de Hita, among others; English and Spanish reports of captivity; plays and novels by Calderón, Cervantes, Marlowe, and Shakespeare, as well as eyewitness accounts of life in Algiers and Istanbul by Antonio de Sosa and Ogier de Busbecq. Course selections will be supplemented with an ample range of critical approaches. Reading knowledge Spanish is highly recommended.

COM L 411.02 Cerebral Seductions (also SHUM 425)
072-654

T 12:20 – 2:15p

Jones, W.

Quick quiz: what’s the most important sexual organ for humans? The brain, of course! Cerebral Seductions concerns both sex and the brain in various ways. We will explore the emergent field of cognitive literary theory and criticism, reading the work of cognitive critics (e.g., Hogan, Richardson, and Zunshine) and cognitive scientists (e.g., Damasio, Gazzaniga), while also considering the ways that other types of literary theory (historicist, poststructuralist, psychoanalytic) might be incorporated within a cognitive framework. With this approach in mind, we will read texts within a literary tradition that recognized–right from the start–the cerebral element in human sexuality: the libertine tradition in eighteenth-century England and France. Authors will include Rochester, Behn, Richardson, Laclos, de Sade, Austen, and others.

COM L 411.03 Cutting and Film Cutting(also SHUM 421, FGSS 379)
072-801

R 12:20 – 2:15p

Fathy, S.

This course will consist of comparative analysis of films on female and male genital cutting. The deconstruction of the cinematographic discourse will be dealt with on both thematic and technical levels. Theoretical references will include Derrida’s *Circonfession* along with works by Freud, Jean-Luc Nancy’s etc.

COM L 420.01 Independent Study
363-178

4.0 VAR HRS S/U OR LET

APPLICATIONS AVAILABLE IN 247 GS

COM L 420.02 Independent Study

363-326

4.0 VAR HRS S/U OR LET

APPLICATIONS AVAILABLE IN 247 GS

COM L 422 Literature and Oblivion

072-850

W 10:10 – 1:10p

Melas, N.

CORE COURSE FOR COM L MAJORS. LIMITED TO 15 STUDENTS.

The monumental aspirations of literature to immortality date back as far as the earliest epics. This course will attempt a critical study of the powers of art against oblivion. We will start with the paradox whereby all language and especially poetic language necessarily destroys that which it seeks to preserve, just as a monument substitutes and thus overwhelms the very loss it commemorates. Since Arts monumentality sets it against the contingencies of history, a central concern will be the relation of art to history, particularly when art's negations encounter powerful worldly negations, such as those surrounding gender difference and colonial domination. Framed by Homer's Iliad and Derek Walcott's "postcolonial" Caribbean epic Omeros, the readings will also be a comparative exercise in reading across time and space and will include theoretical texts (Plato, Hegel, Nietzsche, Blanchot, Benjamin, Patterson) alongside literature. Particular attention in course time and writing assignments will be directed to improving critical writing skills.

COM L 424 The Animal (also GERST 426)

072-899

TR 1:25 – 2:40p

Gilgen, P.

In recent years literary representations and philosophical discussions of the status of the animal vis-à-vis the human have abounded. In this course, we will track the literary phenomenology of animality. In addition we will read philosophical texts that deal with the questions of animal rights and of the metaphysical implications of the "animal." Readings may include, among others, Agamben, Aristotle, Berger, the Bible, Calvino, Coetzee, Darwin, Derrida, Descartes, Donhauser, Gorey, Haraway, Hegel, Heidegger, Herzog, Kafka, Kant, La Mettrie, de Mandeville, Montaigne, Nietzsche, Ozeki, Rilke, Schopenhauer, Singer, Sorabji, Sterchi, Stevens, de Waal, Wittgenstein, Wolfe. A reading knowledge of German and French would be helpful.

COM L 426 New Testament Seminar (also RELST 426)

363-332

W 2:30 – 4:25p

Carmichael, C.

LIMITED TO 15 STUDENTS

Discussing attitudes to sexuality in the Bible, we will examine in Old and New Testament texts the clash between ancestral behavior and subsequent laws, as well as the contrast between legal and religious ideas. Topics will include:

marriage and divorce, incest, intermarriage, gender discrimination, guilt and shame, homosexuality, women and purity, sexual language and symbols. It should be possible to say something new about the topics and also, because of the perennial nature of the issues, to say something that is relevant to contemporary life.

COM L 452 Renaissance Humanism (also COM L 652, ENGL 420/624, ROMST 452/652)

072-948

W 2:30 – 4:25p

Kennedy, W.J.

A reading and discussion of key texts by Renaissance humanists in Italian, French, English, and other European literature from the fourteenth to the seventeenth centuries.

COM L 454 Modernity and Critique (also SHUM 426)

073-347

T 10:10 – 12:05p

Maxwell, B.

Modernity: the condition of life attendant on the massive dislocations commencing with the process defined by Marx as the "primitive accumulation" of capital. As the psychogeographic regime of "transcendental homelessness" (Lukács), as an "exploded picture puzzle" (Bloch), modernity provoked critical examinations by Marxist and anarchist thinkers, extraordinary often in their insight and often enough in their blindness to the world beyond Europe. Surrealism arguably breached the self-enclosure of European radical thought and met a world of anger and analysis speaking its own languages of critique: Césaire, Fanon. The subsequent work of Debord, Vaneigem, and others of the Situationist International shows both the ruins of the earlier projects and important means for living critically in and against our moment. These matters are what we will study.

COM L 474 Topics in Modern European Intellectual and Cultural History (also HIST 474, JWST 474)

073-641

T 2:30 – 4:25p.

LaCapra, D.

The Secular and the Sacred. The interaction between the secular and the sacred has often been analyzed in terms of the concept of secularization. The seminar will explore the various definitions, possibilities, and limitations of this concept in understanding the sacred, the secular, and their relations. Readings include Max Weber, Sigmund Freud, Soren Kierkegaard, Carl Schmitt, Georges Bataille, Mary Douglas, and René Girard.

COM L 483 Imagining the Holocaust (also ENGL 458, GERST 457)
364-005

T 12:20 – 2:15p

Schwarz, D.

What is the role of the literary imagination in keeping the memory of the Holocaust alive for our culture? We shall examine major and widely read Holocaust narratives which have shaped the way we understand and respond to the Holocaust. As we move further away from the original events, why do the kinds of narratives with which authors render the Holocaust horror evolve to include fantasy and parable? Employing both a chronological overview and a synchronic approach— which conceives of the authors having a conversation with one another— we shall discover recurring themes and structural patterns in the works we read.

We shall begin with first person reminiscences—Weisel's *Night*, Levi's *Survival at Auschwitz*, and *The Diary of Anne Frank*— before turning to searingly realistic fictions such as Hersey's *The Wall*, Kosinski's *The Painted Bird*, and Ozick's "The Shawl." In later weeks, we shall explore diverse kinds of fictions and discuss the mythopoeic vision of Schwarz–Bart's *The Last of the Just*, the illuminating distortions of Epstein's *King of the Jews*, the Kafkaesque parable of Appelfeld's *Badenheim 1939*, and the fantastic cartoons of Spiegleman's *Maus*, books. We shall also include Kineally's *Schindler's List*, which was the source of Spielberg's Academy Award–winning film, and compare the book with the film.

COM L 492 India: Nation & Narration (also HIST 492, ASIAN 494)
073-690

M 2:30 – 4:25p

Banerjee, A. & Ghosh, D.

This course emerges from the history and literature of India in the twentieth century. Taught by two scholars, one based in the history department and one based in comparative literature, the readings and the films critically analyze some of the major cultural currents and political events of India by reading novels, political manifestoes, and viewing documentaries, films, visual images and architectural sites. This seminar begins with the premises of nationalism, how it is constructed, disseminated, challenged, and reassembled in the service of creating the idea of "India". It then turns to partition, the traumatic division of the Indian nation in 1947, and how this critical event has been represented in fiction, film, and history. The latter half of the course challenges ideas of Indian nationalism by using studies of space and the production of epics and history to imagine how Indian communities might be constituted in the extended postcolonial moment we are in geopolitically shifting and multiply constituted notion.

COM L 493 Senior Essay
364-016

Hours to be arranged individually in consultation with the Director of the Senior Essay Colloquium. Approximately 50 pages to be written over the course of two semesters in the student's senior year under the direction of the student's advisor. An "R" grade will be assigned on the basis of research and a preliminary draft completed in the first semester. A letter grade will be awarded on completion of the second semester.

COM L 614 Keats and the Aesthetic Tradition (also ENGL 640)
073-739

R 7:30 - 9:55p.

Francois, A.

Ut pictura poesis: Keats and the Aesthetic Tradition

Offers a close study of Keats's poetry and letters in dialogue with European aesthetic theory and aestheticism as well as with his Victorian and modernist successors. Focus will be on: the analogy of visual to aural experience; poetry's jealousy of its sister-art (painting)'s capacity for silent presentation; the problem of Romantic Hellenism, "modernity" and lyric temporality; the relationship between aestheticism, colonialism, consumerism, and the rise of museum-culture; questions of pleasure, bearing witness to suffering, and asceticism. Writers will include: Lessing, Kant, Hegel, Keats, Tennyson, Swinburne, Rossetti, Pater, Ruskin, Hugo, Baudelaire, Valéry, Rilke, Stevens and Adorno.

COM L 616 Translation, In Theory (also ASIAN 619/6619, VISST 619/6619)
073-788

TBA

deBary, B.

Translation, whether defined as a practice, theory, or metaphor, has assumed increasing significance in contemporary cultural criticism. Uncovering processes of translation, often subsumed under the figure of invisibility, may bring hidden histories and voices into view. Translation may be a practice of power, or a method of its undoing. Translation may consolidate hegemonic structures, or decenter them by destabilizing assumed boundaries, binaries, and authenticities. Because it entails a necessary exposure to a *différand*---the excess of signification in language--- translation has become, for some philosophers, an exemplary ethical practice. The course will take up texts by Benjamin, Derrida, Deleuze, Sherry Simon, Tawada Yoko, and others.

COM L 620.01 Independent Study
364-131

COM L 620.02 Independent Study
64-153

COM L 634 Deleuze and Lyotard: Aesthetics (also ENGL 629, FREN 672, VISST
634)
073-837

W 12:20 – 2:15p

Murray, T.

The course will discuss the aesthetic, political, and cultural implications of the writings of French philosophers, Gilles Deleuze and Jean-François Lyotard. Their differing approaches to the excess of aesthetics and artistic practice helped shape influential theories of space, figuration, and time that continue to influence discussions of postmodernism, minority writing, terrorism, social justice, and global memory. Crucial to their work is the value of artistic practice and analysis to the overall project of understanding an aesthetics of engagement. Particularly important to both is the importance of technological and electronic innovations in cinema, painting, video, and new media to the theorization of social subjectivity in a global age, particularly on the edge of abstraction.

COM L 652 Renaissance Humanism (also COM L 452, ENGL 420/624)
073-046

W 2:30 – 4:25p.

Kennedy, W.J.

LIMITED TO 15 STUDENTS

A reading and discussion of key texts by Renaissance humanists in Italian, French, English and other European literatures from the fourteenth to seventeenth centuries.

COM L 667 Rethinking the Symbolic (also FREN 667)

073-942

R 2:30 – 4:25p.

McNulty, T.

Jacques Lacan's distinction between the three registers of the real, the imaginary, and the symbolic has become part of the lingua franca of the human sciences, but often at the cost of any real engagement with the properly psychoanalytic stakes of these terms. This course will explore the articulation of these different registers with a particular emphasis on the symbolic, considering (1) its importance within psychoanalytic theory and practice, and (2) the resources it might offer for an examination of the social link and the political sphere. The argument of this course is that the tendency of many cultural critics to equate the symbolic with social norms and laws not only obscures its properly psychoanalytic expression (the elaboration of the signifying chain under transference that inaugurates the "talking cure"), but repeats the failures and impasses of what Freud called the "solution of neurosis," the appeal to social norms and prohibitions as a defense against the workings of the death drive (or *jouissance*) in the body.

In his seminars of the 1960's, Lacan begins to question the centrality of the Oedipus complex both to Freud's theory of the subject and to his major social writings, arguing that the function of the symbolic must be sought not in the Oedipal prohibition and the social order it founds, but in a reexamination of the "discourse of the hysteric" that founds psychoanalysis by revealing the transformative potential of the signifier (or speech) as distinct from the "imaginary" of the social bond (the norms, values, and ideals with which the ego identifies in order to repress the fragmented body of the drives). This shift has profound implications for non-clinical applications of psychoanalytic thought, allowing for a turn from the social issues that concerned Freud (the mechanisms of identification that found the group psychology) toward the political as such: the sphere of contestation, disagreement, and claims-making, where the hysteric's discourse unsettles and interrupts the imaginary identifications constitutive of group identity by giving voice to what Jacques Rancière calls the

“part of what has no part.”

Works by Lacan and Freud will be read alongside essays by Rousseau, Levi-Strauss, Arendt, Lyotard, Deleuze, and Rancière, as well as Sophocles’ Theban cycle.

COM L 668 Theorizing Gender and Race in Asian Histories and Literatures with a Particular Focus on Japanese cases (also COM L 398, AS 388/688)
073-991

TR 1:25 – 2:40p.

Sakai, N.

An increasing number of studies have been published about the questions of gender, race/ethnicity and social class in fields related to East Asia and trans-Pacific studies. Compared with the accumulated factual knowledge on these topics, little attention has been paid to how to conceptualize gender and race/ethnicity, how to analyze the mutual implication of sexism, racism and class essentialism (some call it "class racism"), and how to understand the relationships of these topics to the broader contexts of colonialism, imperialism and nationalism. This course is designed to offer a series of discussions about the following problems: (1) the historically specific modes of sexism and racism in social spaces which are related to Japan and other places in the trans-Pacific. (2) the mutual implication of sexism, racism and social class in various contexts including those of colonialism, imperialism and nationalism. (3) the roles of gender, race and social class in the United States knowledge production about East Asia in general. (4) the conceptions of gender and race in the social formations particular to East Asia. The assigned readings include both English and Japanese materials. However, those who register in AS388 are exempt from reading the materials in Japanese.

COM L 673 Topics in Modern European Intellectual and Cultural History (also HIST 673, JWST 674)
074-040

M 1:25 – 4:25p.

Lacapra D.

Please see Professor LaCapra.

COM L 682 Cultural Materialism and Geopolitics
074-089

T 2:30 – 4:25p

Liu, P.

This course examines the foundational texts in "cultural materialism" (Marx, Lukacs, Gramsci, Althusser, Spivak, Williams, Hall) and the implications of a dualistic construction of material vs. cultural life for contemporary geopolitical thinking. We will be interested in the different ways in which tropes of "matter" and "world" have been appropriated to delineate new temporal and spatial relations in postcolonial conversations (Said, Lye, Mbembe, Gilroy). By paying special attention to debates about uneven development, the materiality of race

and the body, and alternative modernities, we will seek to understand “materialism” itself as a geopolitically shifting and multiply constituted notion.