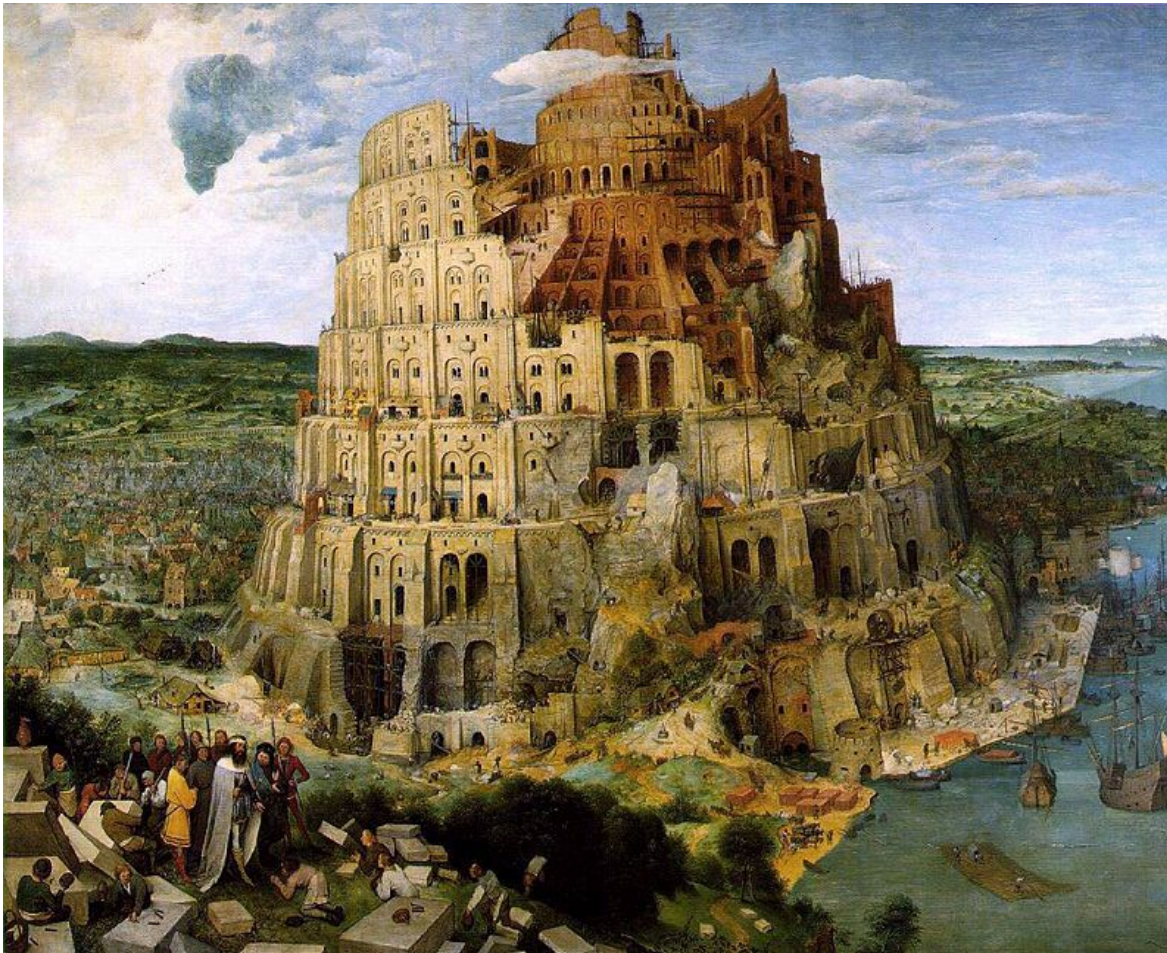


GRADUATE COURSES
IN COMPARATIVE LITERATURE
SPRING 2009



CLT 601.01/EGL 608.03

Theories of Emotions: The Politics of Feeling in the Body, Subjection, and Identification

Jeffrey Santa Ana

What do the emotions of shame, grief, anger, and trauma tell us about our cultural differences and the societies in which we live? This course examines human feelings as a theory for understanding the expression and formation of identities, the human body, and cultures. By watching films and reading novels, essays, and personal narratives, we will examine the relationship between the emotions and formations of social and cultural identities and the body. We'll focus on issues of race, gender, sexuality, and class as they pertain to theories of emotions and, in particular, negative structures of feeling. Throughout the course, we'll consider a way to interpret human feelings as a theory for critiquing culture, politics, and society. In particular, we'll focus on the emotions of shame, grief, anger, and trauma to discern their importance in formations of identities and cultures. We'll read various accounts of feelings in philosophy, psychology, literary criticism, and sociology, and place these readings in the context of understanding how the emotions might not only express and structure identification and the body, but also how feelings in popular media can shape and construct American public cultures. We'll be attentive, in other words, to how cultural theories might connect individual affective experience to communities and public spaces that, in turn, represent historical events, movements, and social experiences.

Authors may include Sara Ahmed, E. Ann Kaplan, David Eng, Sianne Ngai, Judith Butler, Ann Cvetkovich, Teresa Brennan, Dorothy Allison, Heather Love, Anne Cheng, Han Ong, Lauren Berlant, Jhumpa Lahiri, Arlie Hochschild, Tony Kushner, and Marita Sturken. Films may include *Southern Comfort*, *First Person Plural*, *Daughter from Danang*, *Crash*, and *Angels in America*.

Thursday

3:50-6:40 p.m.

Humanities 2094

CLT 601.02/EGL 603.03

European Literary Theory & Methods

Peter Carravetta

The aim of this course is to introduce students to different approaches to literary interpretation. This requires that we consider the nature and structure of different conceptions of critique. And these in turn require that we study some constitutive elements, such as the notion of text and of artworks in general, the linguistic sign, the rhetoric of interpretive discourse, and finally the relationship between critic, artwork and the society in which this occurs. After some preliminary theoretical and historical considerations – which require familiarity with key passages from the Ancients, the Renaissance and Romanticism – we will in the main focus on criticism from the post-WWII period. The main schools or currents which we will study in some detail are: *Marxism*, *structuralism & semiotics*, *cultural criticism* and *hermeneutics*. Once we establish what a theory is, and what methods are, and the relationship between the two, students will be asked to test

their understanding of these radically different and often mutually exclusive approaches on selected texts.

Texts: Danesi & Santeramo, eds.: **The Sign in Theory and Practice** (Canadian Scholar's Press); Barthes: **Writing Degree Zero & Elements of Semiology** (Beacon); Sartre: **What is Literature?** (Harper); Palmer, **Hermeneutics** (Northwestern). Most of the other texts will be assembled by Instructor and made available through Blackboard by early February.

Required of Students: in-class analysis of a text, a short term paper discussing one of the schools of criticism studied, and a two-out-of-eight essay-type in class Final.

NOTE: Open to Graduate students from European Studies, Philosophy, and Spanish

Wednesday

3:50-6:40 p.m.

Melville Library E 4315

CLT 602.01/EGL 608.02

Affect and Memory: Psychoanalysis, War and Trauma

E. Ann Kaplan

In his essay, "Bombs Away," Adam Phillips notes that "we cannot imagine psychoanalysis without the notion of war—psychoanalysis was partly made out of the materials of war, its casualties and its language...." While Phillips has in mind the two World Wars, he also refers to the "war" that classic psychoanalysts increasingly believed constituted our being. This course explores the genealogy of the relationship between war and psychoanalysis, including war as metaphor for internal conflict. Incorporating a focus on affect and memory not addressed by earlier theorists, we will study the psychoanalytic and cultural concepts of trauma that repeatedly emerged--each time with a new focus—in the course of the two World Wars, colonial war, Vietnam, 9/11 and Iraq. The course will have four main parts: Part I looks at formulations of trauma as these arose in writings by Freud and his followers between 1900 and 1945, largely in response to World Wars I and II. Part II explores the impact on psychoanalytic thought of colonial wars, introducing racial issues strangely muted in earlier psychoanalytic writing despite Britain's imperialism, slavery, and the Holocaust and Hiroshima constitutive of World War II (short pieces in psychoanalytic journals are exceptions). Fanon's major contributions will be complemented by research of recent theorists like Ranjana Khana and Christopher Lane. Part III studies the psychoanalytic and cultural studies research that exploded with the Vietnam War and as a result of therapy with returning veterans but also new attention to the Holocaust. Affect and memory become central concerns as PTSD and concepts of vicarious trauma and witnessing are foregrounded. Judith Herman's *Trauma and Recovery* shows US theoretical directions, and we will respond to select Vietnam films. We will also read work by European theorists, especially Kristeva, Mitchell and Phillips writing in this period and think about the figure of the traumatized child who returns at this time. In Part IV, the course focuses on the dramatic changes that are taking place in the conception of the relationship be

tween psychoanalysis and war in the wake of 9/11 and the invasion of Iraq. With 9/11 and Iraq, different psychoanalytic formulations, like those of Deleuze and Guattari come to the center. Reading Zizek, Sturken,

Appadurai and Clough, among others, we will think about new theories (re affect, information era, terrorism) via photography, journalism and internet sites addressing 9/11 and Iraq. Throughout, we will pay close attention to the gendering of both trauma theory and war discourse. Select films and fiction include those by Duras, Sontag, Resnais, Barker, Issac Julien, Don DeLillo.

NB: This course is about memory for psychoanalysis, and affective relation to it, in an era when other paradigms are moving in orthogonal directions. The course is scheduled to coincide with Julia Kristeva's Spring 09 Seminar and with a Spring HISB Symposium on psychoanalysis today, tentatively titled "Remembering Freud, Psychoanalysis Moves on."

Tuesday

12:50-3:40 p.m.

Humanities 1008

CLT 603.01/EGL 608.04
Literary Aspects of Historiography
Joaquin Martinez-Pizarro

Historiography is a branch of literature, but lately it would prefer not to be. This is no doubt connected with the rise of History as an academic profession and the consequent advancement of new, non-literary criteria for the evaluation of historical writing. In CLT 603/EGL 608 we will read the works of four great historians in the light of these competing claims, and attempt to answer the following questions: What are the literary elements of a historical work? How should they be identified? How can the rhetoric, narrative style, and narrative structure of a historical work be described and interpreted? Should these literary elements be equated with the non-verifiable elements of the text? How do they relate to the historian's ideology? In what way(s) can the literary interpretation of historical sources be useful to the historian for his/her own purposes?

We shall be reading Herodotus (with a focus on the representation of East/West conflict), Gregory of Tours (secular vs. ecclesiastical narrative), Gibbon (rise and impact of Christianity), and Prescott (native cultures and European conquest). Readings will also be assigned from a number of theorists and literary critics, among them possibly Hayden White, Paul Veyne, Michel de Certeau, Arnaldo Momigliano, Tzvetan Todorov, and Peter Gay.

A 25-page paper and an oral presentation will be required of every student.

Wednesday

12:50-3:40 p.m.

Humanities 2094

CLT 605.01

The Experience of Speech (Parole) in Literature and Psychoanalysis: Marcel Proust

Julia Kristeva

By reading *In Search of Lost Time (Remembrance of Things Past)* in light of the Proustian experience of France's literary but also political history, and with regard to Freud's work on sublimation, this seminar proposes to raise the question: Is literature still possible as an experience today?

Required Readings:

Marcel Proust, *In Search of Lost Time*. 7 vv. [1913-1927].

Julia Kristeva, *Time and Sense: Proust and the Experience of Literature*. Tr. Ross Guberman. New York: Columbia University Press, 1996. ... and passages from other works

**Meets on dates listed: March 18-20, March 26-27, April 3
4:00-7:00 p.m.**

Humanities 1008

CLT 608.01 Film Stardom

Jacqueline Reich

What is a film star? What is star studies? How did film stardom develop in and shape various national cinemas and American cinema in particular? In this course we will answer these questions and more by looking at the evolution of star studies, from early print journalism through early theorists like Edgar Morin and Richard Dyer up to the present day debate between stardom and celebrity. Through case studies of individual stars from the silent era (Mary Pickford, Douglas Fairbanks, Sessue Hayakawa and Rudolph Valentino), classical Hollywood cinema (Judy Garland, Cary Grant and Charleton Heston) to the present (Jane Fonda, Jodie Foster and others) we will interrogate the star as historical entity, discursive formation and cultural commodity. As is evident from the list of stars above, the primary emphasis will be on American cinema, but students are highly encouraged to bring their knowledge of other national cinemas into both the discussions and their research projects. No previous knowledge of cinema is required, although it is recommended that you familiarize yourself with basic film terminology and theory before the beginning of the course (please see the instructor for further information).

Monday

3:50-6:40 p.m.

Humanities 2052

**CLT 609.01/CST 609.01
Cultural Studies' Visual Turn**

**Ray Guins
Zabet Patterson**

What is Cultural Studies' relation to visual culture, visuality, vision, and the emergent field of Visual Studies? How does our inquiry into 'the visual and visuality' impact upon our understanding of culture, history, and Cultural Studies' many objects of inquiry? To address these questions and more, we begin by examining Mieke Bal's provocative article, "Visual Essentialism and the Object of Visual Culture" as well as the responses that it has generated. From this grounding we will proceed to work through a series of thematic frames that consider critically the place, positioning, and power of vision and visuality within Cultural Studies. They are: "Seeing Sex," "Eye Machines," "Technologies of Vision," "Technologies of Display," "Images and Objects of Nation and Memory," and "Disability-Visuality." In addition to these themes, Louis Althusser's "Ideology and Ideological State Apparatuses" will help structure three weeks where we examine the concept of interpellation across gender, blackness, and digital networks. Please be advised that reading is required over the break. We will begin our discussion of Bal's article and responses to it during our first meeting. Contact rguins@notes.cc.sunysb.edu for copies of the materials once you enroll.

Thursday

12:50-3:40 p.m.

Humanities 1008

Also of Interest:

Courses in Philosophy, Hispanic Languages and Literature, Music, and English often qualify as M.A. and Ph.D. electives. Check with the Director of Graduate Studies once you have a description of a particular course.

Also of interest:

Please also refer to our Cultural Studies Elective brochure.

Independent Study Courses

CLT 597	Directed Readings, M.A.
CLT/CST 599	Independent Study
CLT/CST 690	Directed Readings
CLT/CST 698	Practicum in Teaching
CLT/CST 699	Dissertation Research: Ph.D. Candidacy
CLT/CST 700	Dissertation Research: Off-Campus - Domestic Student
CLT/CST 701	Dissertation Research: Off-Campus - International Student
CLT/CST 800	Summer Research
CLT/CST 850	Summer Research