

**UNIVERSITY OF WASHINGTON
DEPARTMENT OF COMPARATIVE LITERATURE
Box 354338**

W I N T E R 2010

Comparative Literature is the study of literature that transcends the confines of a national literature and explores the relationship among several literatures, along with the study of literary theories that have a bearing on these relations. Various faculty members from the following departments teach courses in our Comparative Literature program: Asian Languages and Literature, Classics, English, Germanics, Near Eastern Languages and Civilization, Romance Languages and Literature, Scandinavian Languages and Literature, and Slavic Languages and Literature.

*Please see UW TIME SCHEDULE for updates on sections, times, locations and restrictions).

<p>C LIT 240 A, B, C, E (11414, 11415, 11416, 11417)</p> <p>MTWThF</p> <p>Please see UW time schedule for various section times and locations.</p>	<p>WRITING IN COMPARATIVE LITERATURE (C)</p> <p>Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages.</p> <p><u>W-course</u></p>
<p>*C LIT 251 A (11422)</p> <p>MTWTh 1:30-2:20 GUG 220 (5 cr.)</p> <p>Please see UW time schedule for various Friday QZ times and locations.</p> <p>Jane K. Brown</p>	<p>INTRODUCTION TO COMPARATIVE LITERATURE (VLPA): LOVE, SEX AND MURDER</p> <p>And then they lived happily ever after--or maybe they didn't. We will try to understand why love, passion and violence are of perennial interest to novelists and dramatists. Along the way we will sharpen the skills that make reading and analysis interesting. Novels will include <i>Elective Affinities</i>, <i>The Scarlet Letter</i>, <i>Madame Bovary</i>, <i>The Kreutzer Sonata</i>, <i>The Master and Margarita</i>, and <i>Love in the Time of Cholera</i>. Assignments will include a midterm, a final, and a few half-page writing assignments.</p> <p><u>Friday: Quiz sections, see Time Schedule</u></p>
<p>*C LIT 270 A (11429)</p> <p>MTWTh 11:30-1:20 KNE 210 (5 cr.)</p> <p>Please see UW time schedule for various Friday QZ times and locations.</p> <p>James Tweedie</p>	<p>PERSPECTIVES ON FILM (INTRODUCTION): (VLPA)</p> <p>This course provides an introduction to cinema as an artistic medium, as a source of entertainment, as the inspiration for influential cultural and philosophical writing, and as a group of social institutions with significant political and economic power. The course will be structured around three major topics: first, the basic elements of film production and reception, or the devices and strategies used by the filmmakers and the formal features of the text we eventually experience; second, crucial theoretical approaches to cinematic representation; and, third, film history, which establishes the various contexts in which these formal and conceptual developments take place.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>

<p>C LIT 302 A (11440)</p> <p>M 1:30-3:50 MGH 251 TTh 1:30-2:50 MGH 251 (5 cr.)</p> <p>Tamara Cooper</p>	<p>THEORY OF FILM (CRITICAL CONCEPTS): FEMINIST AND QUEER CINEMA (VLPA)</p> <p>Feminist and Queer Cinema considers the discussion of `female' and `male' bodies as visual text from the 1980s to present. What do gender and sexuality mean? What has gender to do with representations of sexuality? When and where do we begin to consider a transitioning body? Students will look at moments of intersection between race/ class/ gender and sexuality as they complicate political agendas and blur binaries between male and female, gay and straight. We will look at the emergence of queer theory as it becomes central to feminist theory in the context of transnational/ independent/ queer and feminist narrative and documentary film. Cross listed with Women Studies 490A</p> <p>[C LIT majors only – Pd. I]</p>
<p>CLIT 303 A</p> <p>MTTh 5:30-7:20 (5 cr.)</p> <p>Jose Alaniz</p>	<p>THEORY OF FILM (GENRE): ANIMATION</p> <p>This course serves as introduction to the international history, practice and theory of animated film, from its turn-of-the-20th-century origins to the cutting-edge computer-animated works of the current era. Auteurs covered include Winsor McCay, Otto Mesmer, Walt Disney, Ralph Bakshi, Tex Avery, Jan Svankmajer, the Brothers Quay, Yuri Norstein and Hayao Miyazaki.</p>
<p>C LIT 311 A (11441)</p> <p>MTWTh 9:30-11:20 MEB 242 (5cr.)</p> <p>Jennifer M. Bean</p>	<p>HISTORY OF FILM: 1930-1959 (VLPA)</p> <p>This course surveys distinctive films and moments in the history of cinema over a period of three decades. The period spans transformations in technology (the advent of sound, color, cinemascope), genres (the musical, historical and biblical epics, melodrama, film noir), institutions (the consolidation and then the challenges to the Hollywood studio system, the birth of new national cinemas), and trends (French poetic realism, the French New Wave, Italian Neo-realism).</p> <p>Where possible, we will trace the migration of forms, influences and determinations across national borders. We will situate developments within a broader atlas of historical events, and geographical areas: the buildup to World War II and its aftermath, the impact of anti-colonial movements in the formation of new nation-states in non-Western parts of the world, and the consolidation of new national film industries in these parts. Our aim will be to acquire some comparative sense of often complex and simultaneous developments in films, styles, and film industries in multiple locations during this period.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>

<p>C LIT 315 A (11442)</p> <p>M 3:30-6:20 SAV 264 TW 3:30-4:50 MGH 251 (5 cr.)</p> <p>Sudhir Mahadevan</p>	<p>NATIONAL CINEMAS: INDIAN FILM (VLPA)</p> <p>This course will offer an introductory survey of India's Hindi language cinema - popularly known as Bollywood – and its changing forms, from the 1950s to the present.</p> <p>What is Bollywood? What is its history and what kinds of films comprise Bollywood? We will approach Hindi cinema both in comparison to other world cinemas and as the central component of modern Indian popular culture. India's prolific film industries have always engaged in a dialogue with world cinema, offering their versions of Shakespeare adaptations, film noirs, gangster films and Westerns, within a distinctive format dubbed the "masala film". On the other hand, we will also examine the relation between this popular cinema and modern South Asian history and culture. How have these films engaged with discourses of gender, caste, and consumerism in India? In what ways do they give expression and form to ideas of Indian nation-hood?</p> <p>Assignments for this course will be a combination of short response papers and longer essays focusing on particular themes and movies.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>C LIT 315 B (11443) w/SCAND 360 A</p> <p>MW 1:30-3:50 AND 223 (5 cr.)</p> <p>Andrew Nestingen</p>	<p>NATIONAL CINEMAS (VLPA): SCANDINAVIAN CINEMA</p>
<p>C LIT 321 A (11444)</p> <p>TTh 9:30-11:20 SMI 115 (5 cr.)</p> <p>Will Mitchell</p>	<p>STUDIES IN THE LITERATURE OF THE AMERICAS (VLPA)</p> <p>In Jorge Luis Borges' short story, "Rigor in Science," the narrator describes the work of a group of imperial cartographers whose map becomes so precise that it eventually covers the entire territory of the empire, nearly consuming the space it was meant to represent. The story points to the possibility that the act of description can come to be co-extensive with the thing itself—the empire merely a set of data compiled by cartographers—and that this new reality can somehow take the place of the thing it sought to represent. More generally, Borges' story underlines the power of narrative to create the reality it seeks to describe, to give body to an otherwise imagined landscape. This class will examine alternative and, at times, competing visions of the Americas and ask how multiple manifestations of realism have been deployed to define the cultural, social and political spaces of the New World. At stake in these visions are issues of class, gender, religion and the status of history and memory. Drawing from a broad range of texts, this course will ask how authors from diverse locations have represented place in fiction and how those manifestations of locality coalesce to create and deconstruct a literature of the Americas.</p> <p>[C LIT majors only – Pd. I]</p>

<p>C LIT 322 A (11445)</p> <p>TTh 2:30-4:20 MGH 389 (5 cr.)</p> <p>Yizhong Gu</p>	<p>STUDIES IN ASIAN AND WESTERN LITERATURES (VLPA): Discourse of Sacrifice: Family Bonding, National Salvation and Revolutionary Fantasy</p> <p>While providing a historical survey of Modern Chinese Literature and Cinema, this course will focus on the layered narratives of sacrifice and martyrdom in their literary and cinematic representations. The ever-shifting social contexts and the synchronic co-existence of various discourses in Modern China rendered the representation of sacrifice ambiguous in multiple layers—how did the collective passion of sacrifice for one's nation (or for a transnational revolutionary ideal) sublimate the individual desire to sacrifice for one's lover or family? Can we clearly delineate the boundary between the sacrificed subject/object as martyrs (self-sacrifice) and as scapegoats (forced to sacrifice)? Why did the Chinese nationalist ideology prefer to foreground the representation of one group of martyrs/scapegoats (foreigners, women, children, low-rank soldiers) over the other group (male, adult, high-rank officers)? Finally, what <i>makes us take for granted</i> of martyrs' voluntary sacrifice for the nation?</p> <p>The literary and cinematic texts that we discuss in this course represent a wide range of styles and subject matters. All readings will be in English (and all films with English subtitles). Prior knowledge of Modern Chinese History and familiarity with literature and film analysis are preferred, but not required.</p>
<p>C LIT 396 A (11447) w/CHID 270 A/GERMAN 295 A/ SISJE 295 A</p> <p>MWF 12:00-1:20 KNE 110 (5cr.)</p> <p>Richard Block</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES: GERMAN-JEWISH TRADITION (VLPA)</p> <p>German Jewish Writers: Enlightenment to Auschwitz</p> <p>What does it mean to seek equal status as a citizen when the primary marker of one's identity, that of being Jewish, is indicative of a dream to return to Zion? How does one demand of the other, the Jew, that (s)he become German when the very notion of "Germanness" is vague, uncertain, and forever changing? These are the primary questions that will structure our discussions during the term. We will also be interested in the tragic trajectory that proposed solutions to these problems assumed. In other words, we will seek to understand why for Jews the eventual solution to their predicament in Germany was to abandon dreams of assimilation and argue for the birth of a Jewish state. Conversely, we will examine how religious anti-Semitism led to racial anti-Semitism and finally to genocidal anti-Semitism. That is, how for Germans the solution to the "Jewish problem" became a final one: the extermination of all Jews from the globe.</p> <p>The course will also pursue a second trajectory, namely, the messianic in Jewish thought. How does the coming of the messiah or the fact that he has not yet arrived affect the disposition Jews assume toward their own lives? How do they read history? How do they conceive of truth when truth is not yet revealed save through ritual law? And finally, what does revolution have to do with the Jewish notion of messianism?</p>
<p>C LIT 400 A (11448)</p> <p>TTh 3:30-5:20 SAV 138 (5 cr.)</p> <p>Mikkel Borch-Jacobsen</p>	<p>INTRODUCTION TO THEORY AND CRITICISM (VLPA)</p> <p>A broad (and necessarily sketchy) survey of the major texts in the history of literary criticism and theory in the West from Plato and Aristotle to Heidegger and Derrida. The texts will be selected from Hazard Adams's <i>Critical Theory Since Plato</i>. Course pack available from the University Bookstore.</p> <p>There will be a mid-term and a final.</p>

<p>CLIT 431 A (11450)</p> <p>TTh 3:30-5:20 MGH 289 (5cr.)</p> <p>Patricia Conroy</p>	<p>NORTHERN EUROPEAN BALLAD (VLPA)</p>
<p>CLIT 496 A (11454)</p> <p>MW 1:30-3:20 MGH 295 (5cr.)</p> <p>Cynthia Steele</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE (VLPA): THE NEW POLITICAL NOVEL IN LATIN AMERICA</p> <p>Through a close reading of short novels from seven national contexts, we will explore how Latin American fiction has responded to the changing social and political panorama of the past two decades, including recovery from dictatorship, dirty wars and genocide; drug trafficking and social violence; and failed socialism. Moving away from the magical realism and committed politics of the 1960s and 1970s, as well as from the testimonial literature, highly experimental prose, and romance novels of the 1980s, the best recent fiction is written in a neorealist vein referred to as 'gritty realism' or 'the new cynicism,' in which narrators are highly unreliable and/or emotionally distanced from the shocking events they narrate, and the borders between fiction, documentary and autobiography are intentionally blurred. Along with Roberto Bolaño, authors will include six equally talented writers from the same generation who have not yet achieved the same degree of celebrity in the English-speaking world. Students will keep a reading journal, co-direct class discussion, make a group presentation, and write a final analytical essay (5-7 pp). They may read the texts and write their essays in either English or Spanish.</p> <p>Texts: Fernando Vallejo, <i>Our Lady of the Assassins</i> (Colombia, 1994); César Aira, <i>How I Became a Nun</i> (Argentina, 1995); Roberto Bolaño, <i>Amulet</i> (Chile, 1999), Rodrigo Rey Rosa, <i>The Good Cripple</i> (Guatemala, 2001); Horacio Castellanos Moya, <i>Senselessness</i> (El Salvador, 2006); Daniel Alarcón, <i>Lost City Radio</i> (Peru, 2007); and Achy Obejas, <i>Ruins</i> (Cuba/US, 2009). Films: <i>Our Lady of the Assassins</i> and <i>Manda Bala</i>.</p>
<p>CLIT 497 A (11455) w/RUSS 423 A</p> <p>MWF 12:30-2:20 MGH 389 MEETS IN ART 317 01-08-09 ONLY (5cr.)</p> <p>Galya Diment</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES (VLPA): EARLY RUSSIAN AND SOVIET FILM</p> <p>The course explores early Russian and Soviet Film, from Evgenii Bauer to Sergei Eisenstein, Vsevolod Pudovkin, and Dziga Vertov. It also features the "Soviet Hollywood" of the late 1930s. All films carry English subtitles and readings will include works written by the directors themselves.</p>
<p>CLIT 497 B (19616) w/ NEAR E 496</p> <p>M 1:30-4:20 SAV 139 (3cr.)</p> <p>Firoozeh Papan-Matin</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES (VLPA): MIDDLE EAST THROUGH CINEMA</p>
<p>C LIT 500 A (11456)</p> <p>F 3:30-6:20 SAV 140 (5cr.)</p>	<p>THEORY OF LITERATURE I: INTO TO COMP LIT</p> <p>[C LIT majors only – Pd. I]</p>

<p>Leroy F. Searle</p>	
<p>CLIT 510A (11457)</p> <p>TTh 3:30-5:20 LOW 112 (5 cr.)</p> <p>Donald W. Gilbert</p>	<p>HISTORY OF LITERARY CRITICISM AND THEORY 4: THE ETHICAL SUBJECT</p> <p>The rise of the individual may be dated from the publication of Jacob Burckhardt's influential study of the Italian Renaissance in 1860. A close reading of Burckhardt's individual, who would later evolve into the modern "subject," provides the opening gamut in our own review of contemporary literary theory as an enterprise with distinctly ethical implications. Ethics without subjectivity is, in the modern context, unthinkable. But so is subjectivity without ethics. A brief encounter with Machiavelli is convincing on this point. The moral depravity of Machiavelli's prince is only recognizable because we reasonably expect something more from our leaders, a sentiment that Burckhardt clearly shared.</p> <p>In a purely literary context, the questions are modified somewhat, but the underlying issues are largely the same. Taking as our point of departure the Aristotelian emphasis on "action," we will explore our interest in knowing "what happens next" in any literary text as a symptom of our engagement with that text as an ethical act. The question of what happens next, by definition, imputes to the actor motivations, desires, feelings, in effect, an imagined subjectivity, whether that actor is a character in a novel, an on-stage personality, or our next-door neighbor. The fluid movement between reality and the imagination in this respect highlights the representational nature of the subject, the fact that a representation of the subject is finally all there is.</p> <p>To theorize the subject—which, as we shall see, is the essential goal of much of contemporary literary theory—is necessarily to create a paradigm for understanding the limits of the subject's ability to act. From psychoanalytical theories, to Marxism, Structuralism, and finally post-Structuralism, "theory" has had a powerful influence on our understanding of subjective self-determination, or to put it perhaps more crudely, on our concept of freedom.</p> <p>Freedom is a precondition of ethical action. Thus, in the same way that theory constrains the subject's freedom, it also inevitably complicates the idea of ethical action. There is, in this sense, no one ethical subject, but rather a variety of ethical consequences that may be said to arise out of the modern discovery—or invention—of subjectivity. To explore the range of these ethical predicaments will be the main focus of this class.</p> <p>Books are available under SPAN 577.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u> (C LIT Grad. Students only Pd. I) [entry code required]</p>
<p>C LIT 535 A (11458)</p> <p>TTh 10:30-3:20 FTR 034 (5cr.)</p> <p>Laura Chrisman</p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II: THE POLITICAL THOUGHT OF FRANTZ FANON</p> <p>Caribbean psychiatrist and revolutionary Frantz Fanon was one of the 20th century's foremost anti-colonial theorists. His mid-century writing addresses many of the issues that concern late 20th -century postcolonial studies, including racial subject-formation, the semantics of colonial space, the relation between aesthetic culture and national liberation, the function of capitalism in colonialism and vice versa, the uses and abuses of nationalism, the dynamics of gender in decolonization, the role of intellectuals and cosmopolitans in political movements, the cultural and material operations of neo-colonialism, and the socially transformative potential of sonic and visual technology. This course focuses on Fanon's major posthumous works: /The Wretched of the Earth, A Dying Colonialism, /and /Toward the African Revolution/. We situate these works in the anti-colonial context of their production, and through rigorous close reading work towards a fuller understanding of Fanon's political vision. We additionally consider a variety of ways</p>

	<p>that intellectuals have applied and debated his thought.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 535 B (11459)</p> <p>TTh 3:30-5:20 SAV 167 (5 cr.)</p> <p>Katherine Cummings</p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II: In Queer Times: Race, Sexuality and Citizenship</p> <p>This seminar focuses on three eras of modern and late modern US history that exemplify what I am calling “queer times.” Nineteenth century (social) scientists introduced these odd temporalities as “arrested development,” “atavism,” degeneration,” “regression,” and, most significantly, “atavism”: that is a person, population, culture, object, or event that is deemed to be chronologically out of place. Insofar as anachronism was used to designate the survival of “primitivism” alongside of or within “civilized” nations or the persistence of “infantilism” within adults, it did little more than bundle the previous temporalities under a single name. However, anachronism was also, if less frequently, employed to signify the emergence of the future perfect conditional within the present and to code that emergence as vital to organic development—an index of normal life</p> <p>These queer temporalities enter the American lexicon in the late-nineteenth century when they are taken up by biological and social scientists, medical practitioners, public officials, fiction writers, film-makers, journalists, and others. They are employed to figure both the devolution of the nation and its future perfection, to reinforce normative constructions of racial and sexual difference and to contest them. At stake in these texts is the question of self-governance and with it not only the rights and responsibilities of citizenship but the fate of US democracy.</p> <p>Novels offer a complex vantage point on these queer times. I may add additional novel, but at present the required ones are: Frank Norris’ <i>McTeague</i> (1899); Charles Chestnutt’s <i>The Marrow of Tradition</i> (1902); James Baldwin’s <i>Another Country</i>; and Lawrence Chua’s <i>Gold by the Inch</i>. A course packet situates these literary works in historical and critical contexts. Engaged participation in seminar discussions, 8 page-length critical responses to assigned readings and a final 8-10 page paper are required.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>C LIT 545</p> <p>RELIGION 590B</p>	
<p>C LIT 548A (11461)</p> <p>MW 3:30-5:20 PAR 305 (5cr.)</p> <p>Marshall J. Brown</p>	<p>19TH CENTURY LITERATURE: LITERATURE AND PHILOSOPHY</p> <p>Moving at the rate of approximately one author per week, we will examine five pairings of a famous philosophical text with (mostly) roughly contemporaneous literary writing. The aim will be to discern how the paired texts confront similar issues and thus how the philosophical texts which we read first (even when they were written later) provide approaches to understanding the literary texts. "Approaches" is the operative term, rather than "keys," because divergences in stance are as likely as convergences. After all, if there were complete correspondence, we wouldn't need to read both. Voltaire's <i>Candide</i> responds explicitly to Leibniz's <i>Monadology</i>; he is the only figure on the anticipated syllabus who had read the author with whom he is paired.</p> <p>The obvious aim of this course will be to see what light philosophical readings, categories, and approaches may shed on the understanding and interpretation of literary works in various genres and from various periods. Secondly, it will explore the "literary,"</p>

	<p>rhetorical and affective dimensions of philosophical texts. Thirdly, the sequence of crucial philosophical texts can be regarded as a mini-survey of one line of development of philosophical thinking over the last four centuries; to that end, we will spend some time comparing the philosophers with one another.</p> <p>The probable line-up is: Descartes's <i>Discourse on Method</i> with <i>Hamlet</i>; <i>Monadology</i> with <i>Candide</i>; Kant's <i>Prolegomena to Any Future Metaphysic</i> with Wordsworth poems; Nietzsche's <i>Genealogy of Morals</i> with George Eliot's <i>Silas Marner</i>; Heidegger's <i>Origin of the Work of Art</i> with Wallace Stevens poems. Students who can should read the French and German texts in the original (French for Leibniz).</p> <p>Students will write a 5000-word essay on a pertinent topic, starting early in the quarter and with feedback in stages. You should decide in advance on the authors for your term paper.</p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 549A (19509) w/ENGL 599A</p> <p>MW 3:30-5:20 CMU 243 (5 cr.)</p> <p>Herbert Blau</p>	<p>20th CENTURY LITERATURE: Dimensions of Terror(ism): Apocalypse, History, Rhetoric, Aesthetics</p> <p>It may be regressive or even weird, but there are those for whom regeneration depends upon some innate embrace of ordained disaster, as if Apocalypse were in our souls. And if you don't believe in the soul, or that soul, there are evangelicals, jihadists, and suicide bombers who apparently do, ready to bring about what the holy books have declared, or after the collapsing towers, what seemed written in the dust at Ground Zero, this "disturbing premise: namely, that the <i>world as we know it</i> is coming to an end in the very near future." That prospect was formulated, after 9/11, in a Jungian study of divine vengeance and terrorism, as if updating the Qu'ran or the Book of Revelation. You may be Freudian instead of Jungian, or indifferent to psychoanalysis, or so entirely secular and unmythic, that all symbolism of the world's end is meaningless or hysterical, and yet it's hard to read a newspaper, watch TV, see aliens in the movies, or even play video games, without some pulsation of ultimate terror, while actual forms of terrorism spread with globalization.</p> <p>With conspiracy theories too, the charges have been reversed, about who really caused 9/11. Was it really al-Qaeda or was the Bush administration complicit, as with the lies about Iraq? There are now books about that, like <i>The Terror Conspiracy</i>. Still, vanity of vanities, the war on terror proceeds, and while we hear of insurgencies there, there's still anxiety here, which may be deflected now by debates over health care, deficits, or the bailing out of banks. But even for the liberal left, homeland security would be the top priority again, if (or is it when?), instead of the Empire State Building, the Space Needle were toppled by an explosion in Seattle, while a bomb went off in a baby carriage in a shopping mall in Idaho, coordinated with a car bombing off in North Dakota. Meanwhile, since that egregious day in New York, and its hypermediated images, there has been an unceasing discourse on terror and terrorism, from every theoretical, historical, or socio/political perspective, with studies of its origins, its rhetoric, and attention to the aesthetic—the most scandalous of which, perhaps, was the observation by the composer Karlheinz Stockhausen, that the planes crashing into the World Trade Center produced the greatest work of art that has ever been.</p> <p>Whatever you think of that—and there are those who saw it and felt the same—there will be other disturbing issues in the various books we'll be reading, which are not literary in the usual sense, but from the provocative library accumulating, non-fiction works on the facet-planes of terror. As we read, however, we might keep in mind, say, Conrad's <i>The Secret Agent</i>, the first novel on a suicide bomber, or Dostoyevsky's <i>Demons</i>, or Don DeLillo's <i>Falling Man</i>. We've not only had a copious array of novels on our dreadful theme, but the drama has been haunted by it since Euripides' <i>The Bacchae</i>, though Karl Kraus tried to bring it to an end with <i>The Last Days of Mankind</i>. By now, apocalypse may be some literary dementia or, like Beckett's <i>Endgame</i>, "finished, nearly finished," some fatal inheritance of once-sacred wishful thinking. In any case, the immanence of terror(ism)</p>

	<p>inhabits our thought, even when repressed or displaced, and the seminar will risk engaging with it—including the historical irony that terrorists, from Menachem Begin to Nelson Mandela, may become liberators, though the liberator in power may also become a dictator.</p> <p>Seminar presentations and a final essay may, in relation to the books assigned, draw upon novels, drama, and poetry as well. A complete list will follow soon, but among the books we'll be reading (or parts of them) are Andrew Sinclair, <i>An Anatomy of Terror</i>; Giovanna Borradori (ed.), <i>Philosophy in a Time of Terror: Dialogues with Jurgen Habermas and Jacques Derrida</i>; Marc Redfield, <i>The Rhetoric of Terror</i>; Manon Sloane and Joshua Simon, <i>The Aesthetics of Terror</i>; Mary Dudziak (ed.), <i>September 11 in History</i>; Henry Giroux, <i>Beyond the Spectacle of Terrorism</i>; Terry Eagleton, <i>Holy Terror</i>.</p>
<p>CLIT 596A (11463)</p> <p>W 2:30-4:50 MGH 074 (5 cr.)</p> <p>James Tweedie</p>	<p>SPECIAL STUDIES IN COMP LIT: MODERNISM AND EUROPEAN CINEMA, 1945-68</p> <p>"Modernism and European Cinema, 1945-68" is both a period course focusing on films produced in Europe between the end of World War II and the events of the late 1960s, and a theory course introducing influential writing on cinematic modernism from the last half century. One purpose of the course is to expose students to a series of films that have shaped conceptions of modernist cinema for several generations of filmmakers, critics, and audiences; another goal is to explore the writing produced in one of the most influential and dynamic periods in film theory, the moment, for example, when Cahiers du cinéma was founded in France and when "political modernism" attempted to merge formal innovation with the imperatives of radical politics. Taken together these two dimensions of the course will prepare students to teach and conduct their own research on films and criticism that remain one of the two most significant reference points in film studies (the other being classical Hollywood cinema). The course screenings and readings will cover the following cinematic periods and movements: Italian neorealism, the French New Wave, the Czech New Wave, and "political modernism." The syllabus will consist partly of theoretical and critical writing produced contemporaneously with the films, including the work of André Bazin, Pier Paolo Pasolini, and the critics associated with Cahiers du cinéma. We will also consider more recent revisions of these formative theories in the work of Gilles Deleuze, Peter Hames, Fredric Jameson, D. N. Rodowick, Kristin Ross, Ginette Vincendeau, and Slavoj Žižek. Student projects may address issues covered in the course or related topics consistent with an ongoing research agenda. Please note that the class will include a mandatory weekly screening in addition to the regularly scheduled seminar meetings.</p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 596 B (11464) w/HUM 520A, ENGL 593A</p> <p>MW 1:30-3:20 LOW 219 (5 cr.)</p> <p>Raimonda Modiano</p>	<p>SPECIAL STUDIES IN COMP LIT: TEXTUAL THEORY AND THE ARTS</p> <p>This seminar is one the four core courses developed by the campus-wide Textual Studies Program. Course credit will count toward the Textual Studies Ph. D. track in all participating departments and may count toward the Critical Theory concentration in Comparative Literature. This course is open to all graduate students and advanced undergraduates. Students completing this course will develop basic skills of literary scholarship (the use of literary archives; aspects of physical bibliography and the printing and production of books; scholarly editing; manuscript-based textual criticism) which will be of help for other courses.</p> <p>The goal of this course is to challenge the assumption that textual theory and practice occupy a domain separate from literary theory and criticism, and from other disciplines such as art history, architecture, music or film studies. Confronting this</p>

territorial fallacy, the course will show that developments in contemporary theory have influenced, and at times radically altered, the direction of textual studies; and conversely, that textual scholars have often anticipated and conceptualized the speculations of theorists in intellectually provocative ways. The first part of the course will familiarize students with major theories of textual criticism and editorial traditions that address the concepts of authorship and authorial intention; the distinction between document, text, work and the physical book; "ideal" texts and transcendental hermeneutics; the relationship of biographical and sociological contexts to texts, and of creators to producers of literature; and the functions of readerships. It will also document contemporary controversies in textual editing (such as the challenge posed by Jerome McGann to established canons of editing), as well as debates about the editing of particular texts in Renaissance (especially Shakespeare), romantic (especially Keats and Mary Shelley) and modern literature (especially Joyce's *Ulysses*). Students completing this course will learn to scrutinize the texts they are using and develop awareness of the editorial and cultural ideologies that inform them.

The second part of the course will explore the relevance of textual theory to the study of paintings and film adaptations of literary works, focusing on Mary Shelley's *Frankenstein*. The course will involve the participation of librarians, editors and visiting faculty who will spend ample time with students in seminars, public lectures and social occasions. Visitors include the avant-garde textual scholar Randall McLeod from the University of Toronto and former UW graduate student Susan Green, currently editor of the Huntington Library Quarterly and Director of the Huntington Library Press. Assignments will include a final paper on one of the following topics: an essay on a particular aspect of textual theory; a critical edition reading text (with editorial rationale) of a poem or short story; a review of an existing edition and of controversies surrounding it; the history, transmission and alteration of a given literary or artistic work.

(C LIT Grad. Students only Pd. I)

ENTRY CODES are available at: [Comparative Literature Office](#), Padelford **B-531**