

Global Literatures

Contact: Jack Iverson

Courses in Global Literatures are designed to enable students to pursue their interests in literature beyond linguistic boundaries. Courses are taught by faculty members who teach languages other than English, but all readings are in English, and classes are conducted in English. Students with adequate language proficiency are encouraged to consult with the instructor if they wish to complete part of the reading in the original version.

Distribution: Courses completed in Global Literatures apply to the humanities or cultural pluralism distribution areas, with the following exception:

No distribution: 391, 392

The Global Literatures minor:

- 18 Credits
- In addition to the courses listed under Global Literatures, the following course may be selected:
 - Classics 130, 205, 217, 226, 319, and 377
 - Environmental Studies 205, 217, 226, 230, 335, and 339
 - French and Francophone Studies, all 320-329 and 400-level courses
 - German Studies all 300- and 400-level courses
 - Hispanic Studies 341-344 and 400-level courses
 - Theater and Dance 210, 235, 372, and 377

201-204 Special Topics in Global Literatures, Intermediate Level

4 credits

Courses under this category explore selected topics in global literatures at the intermediate level. Any current offerings follow.

201 ST: Jump Cut! The French New Wave

Spring

Hurlburt

2 credits

The French New Wave changed the face of cinema. In the 1950s and 1960s French filmmakers Godard, Truffaut, Resnais, Marker, Varda, Rouch, and others threw out the rule book and fled the studio, producing a series of jarring, delightful, and deeply inventive films. New Wave cinema was low-budget, often ironic, and resolutely, permanently young. We will look at the tensions between social and aesthetic revolutions and the impact of new film technologies on film production. Students will acquire and apply critical, technical, and aesthetic vocabulary relating to cinematic practices and structures. Films are in French with English subtitles; class sessions will be held in English. Students with an advanced level in French will have access to substitute or supplemental readings in French. Active participation, frequent short writing assignments, an oral presentation, and a final project required. May be taken for credit toward the Film and Media Studies major or minor. May be elected as French 256. Distribution area: cultural pluralism or humanities.

210 Quebec's Quiet Revolution and the Making of a Bilingual Nation

Fall

Iverson

2 credits

French is the vibrant, official language of Quebec, a linguistic island in the English-speaking nation of Canada. For nearly 200 years, however, French-speaking people in Quebec were an oppressed minority under British rule. How did this linguistic minority overcome decades of exclusionary prejudice to affirm a collective identity? In the Canadian context, the Quiet Revolution refers to a seminal period (the 1960s) of intense social, cultural and political development in Quebec, leading eventually to the election of a pro-sovereignty government and the declaration of French as the sole official language of the province. Literary and artistic production played a significant role in this movement, critiquing Canadian society, giving voice to Quebecois aspirations, and providing inspiration for linguistic minorities in places like Scotland and Catalonia. Study of dramatic, poetic, narrative, cinematic, polemical and theoretical works. Course taught in English; students who wish to do so may complete some readings in French. May be taken for credit toward the French and Francophone Studies major or minor.

222 Introduction to Modern Japanese Literature and Culture

Spring

Shigeto

4 credits

This course introduces students to selected works of Japanese literature from the 20th century. The course will cover a wide range of prose fiction including autobiographical fiction, realist and fantastic novels as well as works in popular literature genres, including detective and satirical fiction. We will explore the ambivalent ways in which Japanese writers incorporated Western literary theories and concepts into the domestic literary tradition in their efforts to create a "modern

Japanese literature.” In addition to the impact of industrialization on human perception and writers’ narrative modes, we will consider how modern printing technologies changed reading practices. Course taught in English. May be taken for credit toward the South Asian and Middle Eastern Studies major. May be elected as Japanese 400.

301 Chinese Literature and Film Adaptation

Not offered 2021-22

4 credits

Since the 1920s, the rise of cinema has reinvented the Chinese artistic sphere, providing artists and producers alike with a modern medium of expression. While the emergence of a movie-going culture has created new audiences in a shifting society, the stories and their subject matter have been largely carried over from literature. Currently, over 65% of Chinese films are adapted from literary works, a statistic that suggests Chinese literature as an extension as well as reinterpretation of the culture’s literary tradition. This class will discuss literary works and their movie adaptations comparatively. By considering both types of media, it will analyze the emergence of the new cinematic tradition while fostering a debate over the emergence of the 20th and 21st Century Chinese identity. May be taken for credit toward the South Asian and Middle Eastern Studies, Film and Media Studies major or Chinese minor.

305 Youth & Revolution in Contemporary Chinese Literature & Culture

Fall

He

4 credits

Nearly all important literary experiments and movements in contemporary Chinese culture and literature refashion the image of the young generation. This image often serves as the vehicle for cultural revolution and offers a window into major genres and structures within contemporary Chinese culture. This course explores the conceptions and formulations of the “new generation” through selected writers, playwrights, and artists, and in relation to larger socio-historical, cultural and geopolitical movements. This course will expand students’ understanding of youth culture to include a wide array of aesthetic and political appropriations within different frameworks, developing a nuanced understanding of changing cultural constructions of the youth beyond the traditional binary of the alternative and the oppositional. May be taken for credit toward the South Asian and Middle Eastern Studies major or the Chinese minor.

309 French National Cinemas

Not offered 2021-22

4 credits

What constitutes a “national” cinema? The classification of cinematic production according to national origin continues to function as an underlying organizational principle of film history texts. “National” cinema, however, simultaneously reflects and produces national (cultural) identities. The concept of national cinema thus encompasses both films that attempt to define a singular, unique cultural identity and films that actively resist such definitions. This course will examine the aesthetic, economic, geographic, linguistic and legislative boundaries defining French national cinemas. Topics will include censorship, reception, colonial cinema, cinematic remakes, literary adaptation, and the French response to Hollywood. May be taken for credit toward the French and Francophone Studies major, but not toward the French and Francophone Studies minor. May be taken for credit toward the Film and Media Studies major. May be elected as French 409. Not open to first-semester, first-year students when offered in the fall semester.

312 Solitude and Literary Imagination

Not offered 2021-22

4 credits

A theme of solitude runs through the veins of much of Japanese literature. Through studies of selected works of some of significant writers from Japan, we will explore various literary renditions of solitude. Our concern in this course extends beyond a sense of alienation from others to a more essential sense of estrangement from self, one’s own language, and conventional temporality. We will also ruminate on solitude as an origin of literary imagination. The list of writers may include Yukio Mishima, Kobo Abe, Kenzaburo Oe, Mieko Kanai, Haruki Murakami and Toh Enjoji. May be taken for credit toward the South Asian and Middle Eastern Studies major or Japanese minor.

320 Trauma & its Aftermath: Narrative, Witnessing & Remembrance

Not offered 2021-22

4 credits

Trauma has attracted critical attention as a limit case through which to explore the nature of selfhood, language, memory and power, and the ethical and political implications of representing violence. Taking contemporary examples of race- and gender-based violence, their intersections, and their specificities as a point of departure, students will examine debates in scholarship and activism over definitions of trauma, its personal and collective impacts, and the social, cultural, and political actions to be taken in its wake. We will pay particular attention to questions of narrative genre, medium and transmission, as well as the role of commemoration in projects to combat violence. May be taken for credit toward the Gender Studies major or the Race and Ethnic Studies major. May be elected as Gender Studies 320 or Race and Ethnic Studies 320.

325 Imagining Community through Contemporary Japanese Fiction and Film
Not offered 2021-22 **4 credits**

In this course we will explore selected works of Japanese fiction and film created during the “postmodern” period (from 1980 to the present.) During this period, the sense of belonging to a traditional community such as nation and family is said to have weakened—or perhaps dissipated altogether—in Japan. The overarching question we engage with is what kinds of different communities and subjectivities are imagined in and through literary and filmic texts during this period. Hence, we will not treat these works merely as representations of contemporary Japanese society but also as the sites where creative efforts to imagine different forms of community are unfolding. We will conduct close readings of each literary and filmic text and examine their varying functions within their socio-historical context particularly the economic bubble and subsequent recession. In order to do a contextual reading, along with assigned fiction and filmic texts, we will read works from such fields as cultural studies, anthropology, and critical theory. In so doing, students will be expected to constantly question their assumptions about contemporary Japanese culture and society. May be taken for credit toward the South Asian and Middle Eastern Studies major or Japanese minor.

328 Haiku and Nature in Japan
Fall **Takemoto** **4 credits**

This course will enter the haiku / haikai world by reading poems and essays by two haiku poets, Basho (1644-1694) and Issa (1763-1827), and stories by Japan's first Nobel Prize winning novelist, Kawabata Yasunari (1899-1972). The course will explore the nexus between Haiku and Mahayana Buddhist thought and trace how writers and poets and monks shared a literary and religio-aesthetic vocabulary to express an insight into the human condition, the nature of reality, time and eternity, world and nature. Environmental studies students may use this course to satisfy humanities distribution requirements in the major. Environmental humanities students may use this course as one of the three elective courses required for their major. May be taken for credit toward the Japanese major or minor.

338 Undoing the Japanese National Narrative through Literature and Film
Not offered 2021-22 **4 credits**

In this course we focus on the literary works and films of Japan's post-WWII period from the mid-1940s through the 1970s and explore the ways in which writers and filmmakers responded to the social and cultural transformations brought about by war, defeat, occupation, and recovery. The main questions to be addressed include: How did writers and filmmakers engage with the question of war responsibility in and through their works? What does it mean to “take responsibility for war”? How do their works, at both levels of form and content, critique and undo the official national narrative that largely coincided with the modernization theory put forth in the early 1960s? How long does the “postwar” last? Taught in English. May be taken for credit toward the South Asian and Middle Eastern Studies major. May be elected as Japanese 438.

351 Maid in Latin America: The Image of the Domestic Worker in Contemporary Cinema
Not offered 2021-22 **4 credits**

Can cinematic representations of the domestic worker (maid, nanny, butler), once merely a disparaged stock character relegated to supporting roles, embody the complex intersectionality of gender, racial, ethnic, and socioeconomic differences? This course examines the degree to which contemporary films from Hollywood and Latin America reinforce, challenge, or subvert traditional stereotypes of the subservient and docile housekeeper in depicting complex subjectivities that expose and contest outdated tropes, calling into question both social and cultural conventions. Together we will examine structural and aesthetic devices that accompany this shift in representation from marginalized invisibility to an increasingly empowered, independent subject under the scrutiny of the camera's gaze. Students can expect to discuss recurring thematic issues including classism, sexism, ethnic bias, strained family dynamics, repressed conflicts, and clashing class expectations. We also will consider how these films, while centered on the ways in which individuals navigate hierarchical power dynamics within the intimate confines of the private home, critique social and economic inequalities within the broader context of a society or nation. Potential works under study include those produced in countries with rich cinematic histories including Argentina, Brazil, Mexico, and the United States alongside recent productions from Bolivia, Chile, Colombia, Peru; genres under study include filmic shorts, fictional features, and documentary films. Course taught in English, coursework in English. Evaluation will be based upon class participation, formal oral presentations, written responses, and a final research project. May be taken for credit toward the Race and Ethnic Studies major, Film and Media Studies major, or Gender Studies major. May be elected as Hispanic Studies 451 with a *Prerequisite* of Hispanic Studies 341, 342, 343 or 344, or consent of instructor. *Prerequisite for Global Literatures 351*: none.

387-390 Special Studies in Global Literatures

4 credits

Selected problems of developments in a non-English literature. Such topics as Medieval Courtly Literature, Scandinavian Drama, European Romanticism, Twentieth Century German Fiction, Existentialism, the Enlightenment, the Picaresque and Symbolism may be studied. All material will be read in English translation. Any current offerings follow.

387 ST: Concepts of Nature in Chinese Culture

Spring

He

4 credits

The Chinese term *ziran* (natural/naturalness) denotes “the natural state of the constantly unfolding universe and of all things within it when both are allowed to develop in accord with the Cosmic Way.” *Ziran* provides the ultimate measure for ethic and aesthetic evaluation as well as inspiration for social/cultural structure. In this course, we will discuss philosophical treatises, literary works, landscape painting and cultural movements, which contribute important concepts and images of *ziran* to sustain this tradition and its diversification. Distribution area: cultural pluralism or humanities.

391, 392 Independent Study

Fall, Spring

Staff

1-3 credits

Directed reading and preparation of a critical paper or papers on a topic suggested by the student. The project must be approved by the staff. The number of students accepted for this course will depend on the availability of the staff.

Prerequisite: consent of instructor.

395 Contemporary Literary Theory

Not offered 2021-22

4 credits

This course will expose students to the major contemporary theoretical approaches to literary studies. We will examine a broad array of critical schools and perspectives, including reader-response theory, feminism, poststructuralism, and postcolonial studies. We will pay special attention to the recent “Ethical Turn” in literary studies influenced by the works of French philosophers Emmanuel Levinas and Jacques Derrida. May be taken for credit toward the French and Francophone Studies major, Gender Studies major, or Race and Ethnic Studies major. May be elected as English 375.

407 Visual Narrations: The Art and Architecture of the Graphic Novel

Not offered 2021-22

4 credits

Since the publication of *Maus*, graphic novels and comics have come to be understood as challenging, artistic hybrid texts that employ complex literary and visual strategies to engage diverse themes of historical, social and aesthetic import. In this course we will study the works of prominent creators within the Hispanic graphic novel tradition alongside renowned graphic novelists from around the world. After considering the role of translation with respect to graphic narratives, we will explore the formal qualities and artistic innovations of landmark, transnational works. Theoretical, structural and semiotic analyses (Scott McCloud, Santiago García, Ana Merino, Thierry Groensteen) will be read together with primary texts. Readings may include wordless masterpieces (such as the works of Lynd Ward, Frans Masereel, Shaun Tan, Fábio Moon and Gabriel Bá); experimental texts that overtly deconstruct traditional book formats (such as Guillermo Peña's *Codex Espangliensis*, Joe Sacco's *The Great War*, Pascal Rabaté's *Fenêtres sur rue*, *matinées*, *soirées*, Richard McGuire's *Here* and Chris Ware's *Building Stories*), and highly stylized, intertextual or metafictional masterworks (such as Antonio Altarriba and Kim's “*La casa del sol naciente*” and David Mazzucchelli's *Asterios Polyp*). All works will be read in English translation. Course will be taught in English. May be taken for credit toward the Hispanic Studies major or the Film and Media Studies major. Applies to the Narrative/Essay or Visual Cultures requirement for the Hispanic Studies major.

