

Friends of Comparative Literature

"Daffodils" (1804)

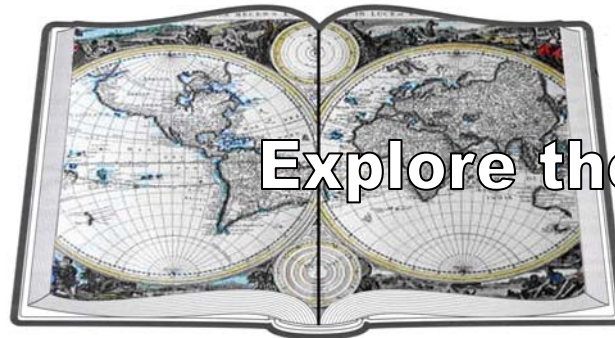
I WANDER'D lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed – and gazed – but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

By William Wordsworth (1770-1850)



Explore the World

News from the Coordinator Michelle Bolduc

We've had another busy and productive year. From the continued successful "Conversations over Lunch" series organized by Michael Fountain to the many instructional and scholarly activities of our faculty, we in Comparative Literature are always on the move!



Thanks to the efficient work of Prof. Kristen Pitt, Comparative Literature has been awarded with a Diversity Fellow, one of only 6 programs and departments on campus to win such an award. Christopher Rivera will spend the summer in Milwaukee, teaching a fascinating class on "Representing Brown Bodies in Literature, Film and Media." See our profile of this up-and-coming scholar on page 2.

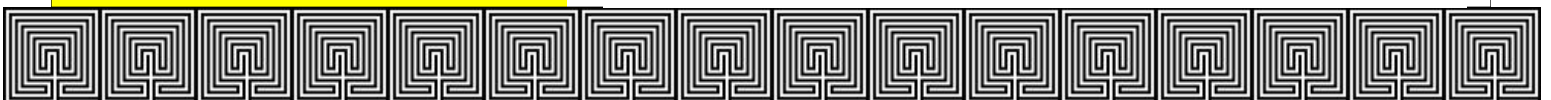
Be sure to take a look at the application for the Roy Arthur Swanson Scholarship for undergraduate major and minors in Comparative Literature: this award, made possible through the generosity of many former students and colleagues, honors Emeritus Professor Roy A. Swanson's devotion to undergraduate education.

We're also working toward an online minor, with five courses that will be offered in the academic year 2009-2010 in an online format: Comparative Literature 133, Comparative Literature 135, Comparative Literature 207 and 208, and Comparative Literature 820. Check them out!

On a personal note, I will be directing the Paris Program in Spring of 2010, and hope to see many of you Complit students interested in French language and literature there!

Department of French, Italian and
Comparative Literature
Curtin Hall 772
PO Box 413
Milwaukee, WI 53201
Phone: 414-229-4382
Fax: 414-229-2939

(Editor: Daniel Russell)



Introducing our Diversity Fellow Christopher Rivera

Introducing our Diversity Fellow, Christopher Rivera



Christopher Rivera is a recent PhD from Rutgers University, whose doctoral work was in the Interdisciplinary Degree in Comparative Literature & Women's and Gender Studies. Rivera has taught a wide variety of courses at Rutgers, including "Caribbean Literature," "Latinos in Film and Media," "Men and Masculinities from a Literary Perspective," "Lesbians/Gay Men and Society," as well as courses in Spanish language. Prof. Rivera will teach Complit 365 Literatures and Cultures of the Americas: "Representing Brown Bodies in Literature, Film and Media," described below.

ComplLit 365 Literatures and Cultures of the Americas: Representing Brown Bodies in Literature, Film and Media
July 6 - August 15, on Tuesdays and Thursdays, 9:00 am -12:18 pm.

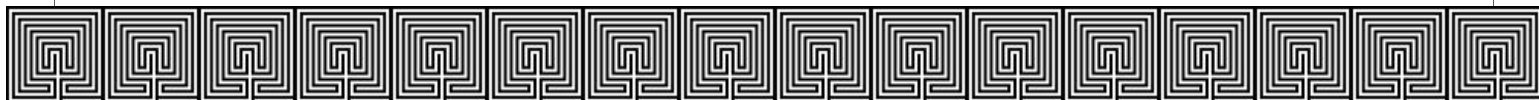
This course will examine the presence of brown bodies around the globe using various US and international film and media as a site for cultural and political visibility and representation. We will examine literature, films, television shows and independent work produced or transmitted by mainstream film industries, as well as media and film productions directed, performed and written by brown subjects. We will analyze and compare literature, film and media with other mainstream productions in order to critically engage in the definition of a tradition of brown literary and media representations around the globe. The main objective of this course is to compare how these diverse array of representations establish, produce, transform, limit, or question the political and cultural visibility and construction of brown bodies globally. Readings will include the writings of such authors as Jorge Luis Borges, Julio Cortázar, Pedro Almadovar, Gabriel García Márquez, Sor Juana de la Cruz, Rosario Ferré, and Sandra Cisneros; films include Alfonso Cuarón's 2001 film *Y tu Mama tambien*, and *Before Night Falls*, which is based on Reinaldo Arenas' autobiography *Antes que Anochezca*. This course is designed to fulfill the International Requirement.

Spotlight on the Office Staff



Kassie Tempus, FICL Office Assistant says: "My secret dream is to combine my dual personalities. In the meantime I am focusing on my long "to do list" for graduation. The current list includes a major in political science and international studies, a possible minor in history and two certificates in comparative ethnic studies and peace studies. What does that all mean? I still haven't figured that out, but then that's what graduate school is for. I hope to finish school next year and head off to graduate school where I want to focus on foreign relations and international law.

While school has allowed me to start traveling the world, I keep myself grounded by going home and working with the horses. I always get a little homesick this time of year because it's the foaling season. Nothing is better than staying up all night to see the birth of a brand new baby. There is also nothing better than going for a nice ride on a spring day or hooking up the horses to haul manure (smell isn't so great but the job still has to be done). So if you stop by the office and see me looking longingly out the window, don't worry my mind will eventually wander back, it's just off with the ponies."



Faculty News

Emerita Professor Rachel Skalitzky attended the 2009 UWM Center for Women's Studies Annual Student Awards Ceremony on March 25, where a scholarship named in her honor, the Rachel Skalitzky Award for Undergraduate Research, was presented to Carrie Stehman for her research paper, "Theorizing Change." Professor Skalitzky served as the first long-term director of the Center for Women's Studies, and made contributions critical to the Center's continued success. The Rachel Skalitzky Award for Undergraduate Research was created in 1994 in commemoration of her efforts.

Professor Michelle Bolduc has the article "Mourning and Sexual Difference in Hans-Jürgen Syberberg's *Parsifal*" is forthcoming in the volume *Queer Movie Medievalisms*, edited by Kelly Coyne and Tison Pugh (Aldershot: Ashgate, 2009)

Cary Henson has received a grant to attend the 8th Biennial Conference of the International Association of Genocide Scholars, in Washington DC, in June, and to work at the US Holocaust Memorial Museum.

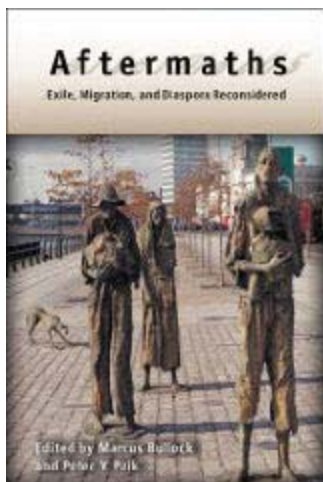
Emeritus Professor Roy Swanson has published the article "Pär Lagerkvist" in Magill's Survey of World Literature, and has been commissioned to author articles on "Edward Hopper" and "Errol Flynn" for Magill's History of The Forties. He has also been invited by Oxford University, at Exeter College, to deliver a paper during this summer's Round Table, titled: "Allusions to God: British and American Prose and Poetry since the Enlightenment."



Professor Rachel Skalitzky with Skalitzky Award winner Carrie Stehman

Professor Kristin Pitt published the article, "Denaturalizing the Plantation: Sexuality and (Re)production in the Fiction of Reinaldo Arenas." Chapter in *Forces of Nature: Natural(-izing) Gender and Gender(-ing) Nature in the Discourses of Western Culture*, ed. Bernadette Hyner and Precious McKenzie. Cambridge Scholars Press, 2009. She also made a presentation at American Comparative Literature Association 2009 Meeting at Harvard University, "Enslaved But Not Defeated: Prostitution and Narratives of Resistance in Luisa Valenzuela and Nora Okja Keller."

Katherine Wilson also represented the UWM Comparative Literature department at the ACLA conference at Harvard, and took place in the panel, Cosmopolitanism and the Postnational: Literature and the New Europe.

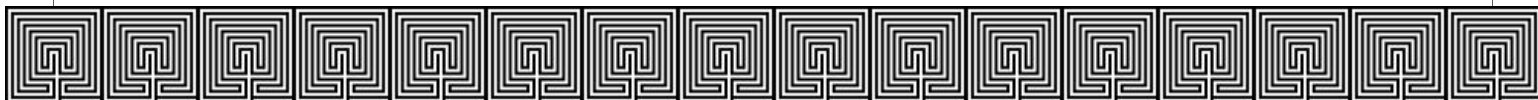


Professor Peter Paik published *Aftermaths: Exile, Migration and Diaspora Reconsidered* (Rutgers University Press, 2008), a collection of essays discussing globalization and the movement of people and ideas, which he edited along with *Emeritus* Professor Marcus Bullock.

"A volume that is at once sophisticated and readable, pushing at the boundaries of common conclusions about globalization, immigration, and diaspora." – *Caroline Levine, University of Wisconsin-Madison*

He also has an upcoming book, *From Utopia to Apocalypse*, from the University of Minnesota Press. A study of revolutionary change in speculative and science fiction, it contains chapters dedicated to *Watchmen* and *V for Vendetta* by Alan Moore, *The Sirens of Titan* by Kurt Vonnegut, the South Korean science fiction film, *Save the Green Planet!*, *Nausicaa of the Valley of Wind* by Hayao Miyazaki, and the *Matrix* trilogy. It will appear in late 2009 or early 2010.

Kristen Pitt organized our Comparative Cookies event, in December, and we would like to thank her for all of her hard work, and the rest of the Comp Lit faculty and staff for providing their delicious contributions. In Comparative Cookies we had the chance to celebrate, evaluate and compare the varied confectionary traditions of the world. De gustibus non disputandum est!



Favorite Literary Quotes

"Society is to blame for not giving free education; it is responsible for the darkness it creates. The soul in darkness sins, but the real sinner is he who caused the darkness." –Victor Hugo

"...the books we need are of the kind that act upon us like a misfortune, that make us suffer the death of someone we love more than ourselves, that make us feel as though we were on the verge of suicide, or lost in a forest remote from all human habitation— a book should serve as the ax for the frozen sea within us. –Franz Kafka

"All sorrows can be borne if you put them into a story or tell a story about them." - Isak Dinesen

"Any idiot can face a crisis - it's day to day living that wears you out." -Anton Chekhov

Book Recommendations

The Hakawati by Rabih Alameddine

A novel about storytelling: it interweaves stories of the Biblical figures Abraham and Isaac; of Ishmael, father of the Arab tribes; of fabled Fatima; of the slave prince Baybars who vanquished the Crusaders with stories told by and to the main character, Osama, who has come from the U.S. to be with his dying father in Beirut, Lebanon in 2003. It's enchanting; a beautiful novel that in its diverse tales reveals the significance of storytelling for Arab culture and human experience generally. (Recommended by Michelle Bolduc.)

The Whisperers: Private Life in Stalin's Russia by Orlando Figes

Anyone interested in 20th-century Russian/Soviet life and culture should read it. Also of value for its methodology: vast amounts of oral history and personal memoirs and diaries. An extraordinary book. (Recommended by Cary Henson)

History of Madness by Michel Foucault, trans. Jonathan Murphy and Jean Khalfa

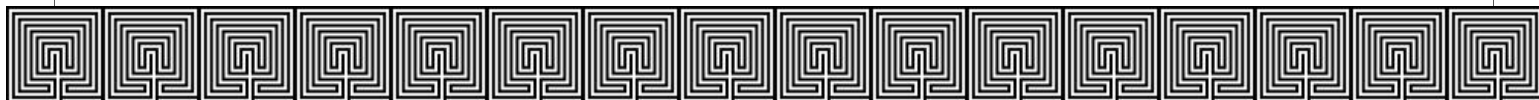
A new translation of Michel Foucault's 1961 *Folie et Deraison: Histoire de la folie à l'âge classique* available in English. The 1967 English translation, published as *Madness and Civilization*, is significantly abridged, about 300 pages shorter than the original French edition. Murphy and Khalfa's 2006 translation is the first English edition of the complete French text, making this tremendously influential work of 20th-century philosophy, history, and cultural studies finally available to a wider audience. As the book jacket says, "*History of Madness* is an inspiring and classic work that challenges us to understand madness, reason and power and the forces that shape them." If you don't read French but you're looking for more than 600 pages of analysis that tackle these subjects from a groundbreaking perspective, this is the book for you! (Recommended by Kristin Pitt)

Alumni Profile:



Martha Fingleton (B.S. Comparative Literature and Philosophy, May, 2007) is working on a Master's Degree in Philosophy at UWM, which she expects to complete this December. Martha finds Comparative Literature and Philosophy virtually inseparable as academic disciplines in many respects. Her philosophical interest in aesthetics is a direct result of her undergraduate background in Comparative Literature, especially her studies with *Emeritus* Professor Roy Swanson. In addition, Martha credits her interest in the social, historical, and cultural forces surrounding philosophical ideas and movements to her studies in Comp. Lit. Her work with undergraduate students as a Supplemental Instruction leader for Comp. Lit. 133 helped make her a confident and well-prepared teaching assistant in the Philosophy Department, where she is currently teaching Philosophy 101. Martha hopes to continue working with freshman and sophomore college students after she graduates.

Carol Seelman graduated, last December, and we at the Comparative Literature department would like to congratulate her! Carol completed her degree after sixteen years, enrolling in only one class each semester. She is grateful to the teaching staff of CompLit, and they are grateful for her input and her work over the years.



Student Spotlight

John Roberts, a Psychology and Complit major discusses his experience with Comparative Literature: “Comparative Literature was something I sort of fell into simply because I had an interest in the works discussed. What I would later find was a new level of critical examination of works bound not only to textual, but in other mediums as well. While this closer look at the philosophies and the unpacking of literature not only enriches the story or poem but provides theories that transcend them. The program has compelled me to examine not only what is in a work but what is not. This has been a breath of new life into other avenues such as issues of moral ambiguity, religion and politics. It is through this study that new perspectives have opened for me, and former dogmas have been broken. I will never see a work of art, read a book, or view a film in the same way after this major.”



Kevin Duprez says: “I have been a Comparative Literature major for three years, now, and have never enjoyed anything more. With a huge love of books, continuing fascination in origins of common day references in literature, and an ever growing library, it was an easy decision to choose comparative literature as my major. Some of my favorite books: Le Morte d’Arthur, Don Quixote, and The Odyssey. I have an increasing love of the classics and of most religious works.”

N.B. When Kevin is not in class or celebrating life off campus, he usually can be found in the 8th Note coffee shop, where, if you take off your time-specific lenses, you can see the like of Sartre and Brecht discussing the latest theories of philosophy, literature, and sociology.

Conversation over Lunch

In the Fall of 2007 we began the “Conversation over Lunch” series. The purpose of this endeavor is: 1. to expose students and the university community to Complit, 2. to encourage more majors/minors, 3. to introduce the Complit faculty to the students, 4. to introduce future courses that the faculty are planning to teach and 5. to invite our majors/minors (past and Present) to share with us their development in literary analysis and criticism. Each luncheon is hosted by a faculty member who shares the value of Complit and a particular subject of interest.

Professor Michelle Bolduc, **Tuesday, April 14 from 12:30-1:30: “Reading Symbols in Medieval and Renaissance Art.”** This presentation will explore the way in which symbols help us to ‘read’ the multiple meanings—theological, political, and even personal— in works of art. Bring your lunch; a selection of delicious desserts will be provided!

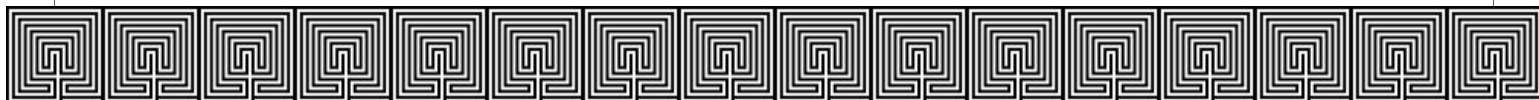
Matthew Russell hosted our first conversation of the semester on February 25th, a very interesting discussion of technology, academic research and literature.

Literature and Film Series—Comp Lit Goes to the Movies

On March 4th, we held the inaugural meeting of our Comp Lit Goes to the Movies series. We saw the film, “Billy Budd,” and parts of the film “The Exonerated,” and our discussion centered around the issue of capital punishment, its fairness (or unfairness), and its efficacy as a deterrent, but had a very small turnout. Nevertheless, we would like to try again. We are currently open to suggestions for movies which would be of interest to the discipline of Comparative literature. Please send any recommendations to Michael Fountain at fountain@uwm.edu.

Opinion Corner

- Thumbs down on the movie “There Will Be Blood” as an inadequate attempt of a translation of Upton Sinclair’s *Oil!* .
- “Defiance” is a very fine translation from the book of the same title by Nechama Tec.



Invitation to Consider a Comparative Literature Major/Minor

Comparative Literature is a discipline that will complement whatever course of study students choose and will be an impressive addition to any Résumé. The skills learned in Comparative Literature classes will benefit beyond reading literature for enjoyment to reading and analyzing journals, history, etc. We would invite you to consider CompLit as a Major (30 Credits of CompLit courses) or Minor (18 Credits of CompLit courses). For more information, talk with your instructor or ask the staff in Curtin 772.

Fall 2009 Course Offerings

133 Contemporary Imagination in Literature and the Arts 3cr (U)

Class Number 27100 Lec001 MWF 11-11:50am (Fountain)

Class Number 27102 Lec002 TR 11am-12:15pm (Henson)

Class Number 27104 Lec203 Online (Fountain)

The goal of this course is to present the student with basic knowledge of the literary movements, authors, and texts of the 20th Century. This course will introduce Comparative Literature as a discipline. The students will define basic terms used in the study of the Humanities, practice literary analysis/criticism, and gain an appreciation for the problems involved in literary translation. Requirements will include reading the assigned material, class attendance, participation and assignments. Prereq: None; satisfies Humanities GER.

135 Experiencing Literature in the 21st Century 3cr (U)

Class Number 33380 Lec001 MW 12:30-1:45pm (Seymour-Jorn)

Topic: Understanding the Middle East through Film, Short Story and Novel

This course will introduce students to the richness and diversity of Arab culture through a broad selection of short stories, novel and films from across the Arab world. The course will focus on textual forms that were originally written in Arabic or French and have been translated, and cinematic forms with subtitles, such that no knowledge of Arabic is required for the course. We will explore the ways in which literary artists have explored a wide variety of issues through these various literary forms, from family dynamics, to the colonial encounter, post-colonial cultural struggles and the rise of movements such as communism, feminism and Islamism in the Middle East. Prereq: None; satisfies Humanities GER.

Class Number 33382 Lec202 Online (Momcilovic)

Topic: The Graphic Novel: An International Survey

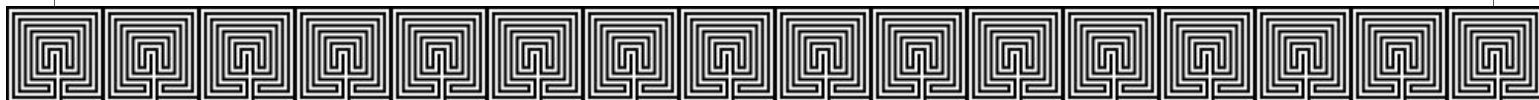
This online course is designed to give undergraduates the opportunity to gain a deeper understanding of the political, social, and artistic practices that have transformed the graphic novel into a serious and increasingly global literary genre, particularly during the last thirty years. Our survey will include a wide range of primary texts by contemporary graphic artists like Art Spiegelman, Alan Moore, Keiji Nakazawa, Rutu Modan, and Marjane Satrapi. Because their texts often engage with questions of historical representation, cultural identity, heroism and trauma, sexuality, and the art of storytelling, we will explore the manner in which these themes are connected to and developed through the visual composition, narrative structure, tone, publication history, and historical and intellectual contexts of these works. Prereq: None; satisfies Humanities GER

192 Freshman Seminar 3cr (U)

Class Number 33626 Sem001 11:00am-12:15pm TR (Paik)

Topic: Tragedy and Theodicy

How are we to account for crimes and injustices that go unpunished, or the terrible suffering that is inflicted upon the innocent? Tragedy and theodicy constitute two contrary approaches for addressing the problem of evil and the reality of injustice. Theodicy arises from the view that suffering can be justified and evil will be overcome, typically by appealing to another, higher order of reality, such as the Kingdom of Heaven or the Platonic idea of truth. Tragedy, by contrast, at the very least questions whether suffering can be redeemed by looking beyond the world, causing the audience to question whether justice might be an illusion that covers over harsh and bitter realities. In this course, we will examine the conflict and interplay between tragedy and theodicy, looking at their sources in Greek drama and in the Bible as well as casting a glance at how they have shaped modern accounts of suffering and redemption. Readings will include The Theban Trilogy of Sophocles (*Oedipus the King*, *Oedipus at Colonus*, and *Antigone*), *The Trojan Women* and *Hecuba* by Euripides, the Bible (Genesis, Job, and selections from the Gospels), Plato's *Republic*, Lao-Tse's *Tao Te Ching*, and Shakespeare's *Winter's Tale*.



Fall 2009 Course Offerings

207 World Literature in Translation: Antiquity through the 1600s 3cr (U)

Class Number 27108 Lec201 Online (Russell)

What is an epic? According to classical theorists, the epic is an attempt to concentrate a very long story—perhaps a story spanning decades and even of generations—into a compact but suggestive narrative. This course will focus on the literary heroic quest as found in the epic tradition of antiquity, and as it is later developed in and investigated by authors into the seventeenth century. We will examine a selection of works and authors such as Homer, Beowulf, Virgil, Dante, the Arthurian chronicles and Grail quests, Shakespeare, Spenser, Cervantes, Corneille, Racine, Milton, and Voltaire. We will discuss the main elements of epic tales as well as the defining characteristics of the epic hero. Literary analysis will play a large part in this course as we delve into each text individually and in comparing contrasting the various works we examine throughout the term.

208 World Literature in Translation: The 17th to the 21st Century 3cr (U)

Class Number 27110 Lec001 9:30-10:45am (Pitt)

Global Encounters: Cultural Contact and Exchange. In this age of globalization, we recognize that we are increasingly interconnected with societies and peoples around the globe. But what constitutes such connections? What are the possibilities, the difficulties, and the conflicts associated with cross-cultural contact and exchange? This course will survey literary forms from the 17th to the 21st centuries and from a wide range of global perspectives. Texts will include novels, poems, plays, essays and films that portray the negotiations, understandings, and misunderstandings of “contact zones” and other sites of cultural exchange. Prereq: None; satisfies Humanities GER and L&S Int'l req. Affiliated with Cultures & Communities and Great Books.

230 Literature and Society 3cr (U)

Class Number 33370 Lec001 10-10:50am MWF (Fountain)

Topic: Italy and the Nazis: Narrative Representations

The fact that the Nazis succeeded in killing fewer than twenty percent of Italian Jews was attributed not merely to geography or population size but to the consequences of the historical development that made the Jews an integral part of the Italian society and culture. This course examines literature and film of World War II Italy. Italy was united about the same time as Germany. Both countries had a Jewish community that was highly assimilated and emancipated. Both countries were under fascist rule. Italy protected its Jews and Germany did not.

“Morality can live and flourish only in practical life. We are responsible for others as well.

If we look sensibly at the evil which reigns around us, we cannot remain inactive and console

ourselves with waiting for another life. The evil to be fought is not that sad abstraction which is

called the devil; the evil is everything which prevents millions of men from acting like human beings.

We too are directly responsible.” -Paolo in *Bread and Wine* by Ignazio Silone

Prereq: None; satisfies Humanities GER.

231 Literature and Religion 3cr (U)

Class Number 27112 Lec001 9:30-10:45am MW (Seymour-Jorn)

Topic: The Qur'an as Literature

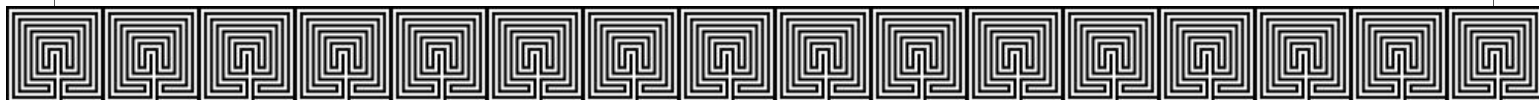
This course will introduce students to the major themes and styles of the Qur'an. We will begin the course with a brief introduction to the life of Muhammad, the Prophet of Islam, and the contexts of revelation. We will then read the text itself with the aid of relevant chapters by Fazlur Rahman, Issa Boulatta and other commentators. We will explore major narrative forms within the Qur'an, along with dominant images and perspectives on issues such as the relationship between humans and God, and the relationship between God and nature. We will discuss issues of exegesis and interpretation from a historical perspective, but we will also look at more contemporary concerns about readings of certain verses. Prereq: None; satisfies Humanities GER.

232 Literature and Politics 3cr (U)

Class Number 39502 Lec001 11:00am-12:15pm MW (Pitt)

Topic: Women and War in Latin America and the Caribbean

How do women affect armed conflict? How do armed conflicts affect women? This class will examine literary and artistic representations of the complex relationships between women and war, exploring portrayals of women as combatants, caregivers, protesters, victims, and in many other roles in wars, armed conflicts, revolutions, and resistance movements. Although the issues we explore throughout the class will be relevant to armed conflict worldwide, our historical and geographical focus will be limited to women and wars during the last century in Latin America and the Caribbean. The history of recent Latin American wars, and of women's involvement in them, is diverse and complex, and many of these conflicts are directly or indirectly related to United States history as well. Latin American and Caribbean women's writing and filmmaking of the past century has been artistically and politically innovative and provocative; works we examine in class will include novels, plays, essays, autobiographical *testimonios*, films, and music. Prereq: None; satisfies Humanities GER and L&S International requirement. Affiliated with Cultures & Communities, Global Studies (Security), International Studies, Latin American & Caribbean Studies, Peace Studies, and Women's Studies.



Fall 2009 Course Offerings

Complit 233 Literature and Film 3cr (U)

Course Number 33596 Lec001 2:00-3:15pm TR (Xu)

Topic: Body and Desire from Hollywood to Bollywood

The human body, by dint of its placement in culture and history, is laden with meaning. Its movement in space, posture, stylization, affect and sensation, cannot but signify. But besides this semiotic inevitability, the body also lives a life in materiality. This material body, though unsymbolizable, is intensely explored in cinema, by way of crises that endanger its being, producing narrative tension and visual fascination. This being body in crisis reveals a complex of desire, desire both as a socio-historical imprint that structures the body's meaning and as a material transgression against that meaning. Through a group of films produced in different parts of the world, this class will study how the human body in cinema is often straddled between meaning and being, performing the paradoxical function of creating an otherness within the symbolic. We'll examine how films from different cultures stage unusual situations to call forth the material body, and what critical agency such a body often brings forth. We'll observe how such psychosomatic practices as religion (eastern), martial arts, music and dance, occult rituals, dragging, psychiatric therapy, scientific experiments, etc., mold, affect, or produce the body's meaning and desire, and how film diegesis mediates that meaning and desire through its own cultural codes. The objective of our study is to discover how this unique cinematic body opens up dimensions of truth we do not normally see, truth that undermines the entrenched norms of society by overstepping many boundaries, from those of race, class, gender, sex, to what it means to be human. Prereq: None; satisfies Humanities GER and L&S International requirement.

350 Topics in Comparative Literature 3cr (U/G)

Course Number 33650 Lec001 12:30-1:45pm MW (Williams)

Topic: Gnosticism

This course will trace the likely origins and development of Gnosticism from its latent roots in Egyptian hermetic literature, in Iranian (Zoroastrian) religion, in Jewish wisdom and apocalyptic traditions, and in Hellenistic philosophical formations to its second-century Christian and non-Christian manifestations. This course will explore also the emergence and significance of the Coptic Gnostic Writings (i.e. *The Nag Hammadi Library*) with respect to their literary genre, theological tendencies and ideological intent. Prereq: Jr. st.

360 Seminar in Literature and Cultural Experience 3cr (U/G)

Course Number 33926 Sem001 9:30-10:45am TR (Fountain)

Topic: Discovering Food

Throughout history, food has provided special inspiration for artists. Food as ritual and symbol reflects both for the artist and for his or her reader diversity in character and social class. What is eaten, how it is eaten, and what happens while it is being eaten are tools for the artists who have left us a vast archive of arts representing anthropological development, cultural history and narratives ranging from the Petronius' ribald *Satyricon* to the Dinesen's refined *Babette's Feast*; from Bach's humorous *Coffee Cantata* to Beethoven's sublime *Missa Solemns*, from Chinese cuisine in *The Wedding Banquet* to Italian cuisine in *Big Night* and from da Vinci's *Last Supper* to Van Gogh's *Potato Eaters*.

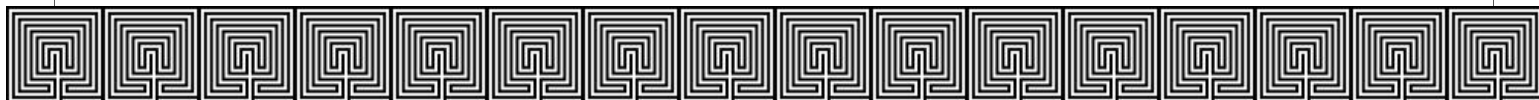
The participants in this seminar will search the shelves of the aesthetic international market for representations of banquets in literature, art, film and music and will share them "at the table" as they converse with their "companions." Our goal will be to develop a methodology for discovering the powerful symbolic meaning of food and its sharing. Prereq: Jr. st.

362 Transnational Asian Cinemas 3cr (U/G)

Course Number 39503 Lec001 11:00am-12:15pm TR (Xu)

Topic: Women and Modernity in a Century of Chinese Film

The screen images and stories of women in Chinese cinema provide an embodied history of China's century-long modernization in all its social, political and cultural aspects. By tracing the vicissitudes of women's condition and agency represented in Chinese cinema, we'll see how the thorny issues of modernity have been persistently thought and fought over in China. Women's changing status in society, their suffering and joy in everyday life and work, their dreams and sacrifices are all elemental to China's film culture, which participates in and transforms the country's social life. From the filmic representations of woman-as-nation and of women as class subjects we'll learn how China first dealt with its subaltern status in the world and its many domestic crises. We'll explore how women in Chinese films, both as narrative subjects and as visual tropes, help construct and then demolish the communist sublime and how their bodies' repression and pain are dramatized both to justify and to denounce a postsocialist modernity compatible with global capitalism. With its complex history of coding and decoding, desexualization and resexualization, has the female body ever had a chance of articulating its own need and expressing its own desire on the silver screen? We shall look into that issue as well in terms of the relations between desire, subjectivity, and film. Prereq: Jr. st.; satisfies the L&S International requirement.



Fall 2009 Course Offerings

365 Literatures and Cultures of the Americas 3cr (U/G)

Course Number 33810 Lec001 2:00-3:15pm MW (Pitt)

Topic: Magical Realism

This course will explore “magical realism,” literature that does not quite fit traditional definitions of either realism or fantasy. We will begin by examining notions of reality and its artistic representation and asking what the role of the apparently magical is within our apprehensions of reality. Is it possible that creative fiction *must* rely upon the magical in order to present “the real” or “the truth”? What are the possible artistic advantages of magical realist representation, and what are the possible sociopolitical implications of the literary trend? Although many of the texts we read will come from the Spanish American tradition with which magical realism is perhaps most often associated, we will also explore other examples of magical realism and fantastical fiction from around the hemisphere and the globe, allowing us to develop a broader sense of the philosophical, political, ideological, and literary implications of the texts. Prereq: Jr. st.; Affiliated with Latin American & Caribbean Studies.

457 Topics in French and Francophone Literature in Translation 3cr (U/G)

Course Number xxxxx Lec001 12:30-1:45pm TR (Bolduc)

Topic: Existentialism in Literature and the Arts

This course will examine the philosophical movement of Existentialism in the French and Francophone literary and artistic contexts, tracing conceptions of the nature of the acting, feeling, living human being through questions of existence, authenticity, and the relation to time and death. We will explore Existentialism in philosophical essays, novels, theater, the arts of sculpture and painting, and film. Our focus will be chiefly on those French and Francophone authors and artists who shaped and reshaped the philosophies of Existentialism. Prereq: Jr. st.

461 Film-Fiction Interaction 3 cr (U/G)

Course Number 39504 Lec001 2:00-5:10pm W (Paik)

Topic: Cinema, Politics, and Theology

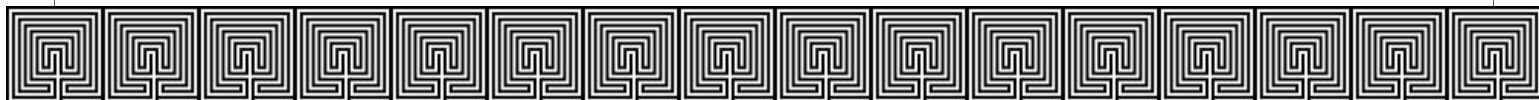
In this course, we will examine a series of questions clustered at the nexus of the political and the theological, such as: What is the role of faith in the transformation of political collectivities? What would it mean to develop a philosophy and a politics without relying upon myths (or noble lies)?

Readings to include *V for Vendetta* by Alan Moore, *Straw Dogs* by John Gray, *Gravity and Grace* by Simone Weil, *Fear and Trembling* by Soren Kierkegaard, *The Fragile Absolute* by Slavoj Zizek, and *The Telling* by Ursula Le Guin. Films to include: *The Sacrifice* (dir. Andrei Tarkovsky, Sweden, 1986), *Save the Green Planet!* (dir. Jang Joon-Hwan, South Korea, 2003), *The Rules of the Game* (Jean Renoir, France, 1939), *The Legend of Rita* (dir. Völker Schlöndorff, Germany, 2000), *Army of Shadows* (dir. Jean-Pierre Melville, France, 1969). Prereq: Jr. st.

820 Translation Theory 3cr (G)

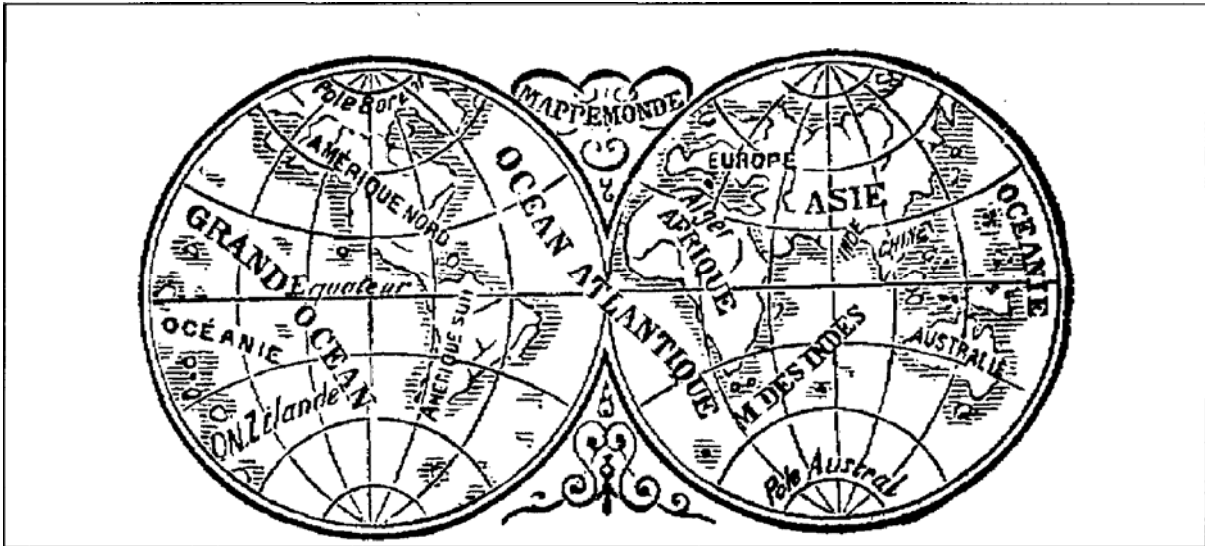
Course Number 33662 Lec201 **Online** (Bolduc)

This course offers a survey of translation theory from historical to contemporary thinkers. Students read statements about the role of translation in the development of languages, cultures and societies, the process of translation and the role of the translator, and compare various translations of certain works to analyze the cultural and ideological forces shaping the translations. Finally, through the process of writing a research paper, students hone their abilities to engage in theoretical thought about translation. This course is taught online. Prereq: Grad. st.



Roy Arthur Swanson Merit Scholarship in Comparative Literature

University of Wisconsin- Milwaukee
Annual Merit Scholarship: Comparative Literature
Department of French, Italian and Comparative Literature
The UWM Foundation



The Comparative Literature program has established a Merit Scholarship in honor of Professor Roy Arthur Swanson, whose scholarship and teaching excellence constitute an example for students whose love of literature leads them to the discipline that he has fostered and promoted.

Current award:

\$500 for UWM tuition and academic expenses during the 2009-2010 academic year.

Eligibility:

1. Attendance at UWM with a declared major or minor in Comparative Literature.
2. A grade-point average of 3.5 or higher in Comparative Literature courses.

Application:

Submit your name, your address and a recent UWM transcript copy to:

Prof. Michelle Bolduc
Department of French, Italian and Comparative Literature
Curtin Hall 772

Use the form provided on the reverse side. A special committee will check all applications and inform all applicants of its decision in the merit competition. Please submit a brief statement in explanation of your commitment to the discipline of Comparative Literature.

Deadline: April 24, 2009

APPLICATION FORM
Roy Arthur Swanson Merit Scholarship in Comparative Literature

Please consider me a candidate for this year's award.

Signature

Name (please print): _____

Address: _____

E-mail Address (if applicable): _____

Daytime Phone Number: _____

I am a major minor (circle one) in Comparative Literature.

_____ I have enclosed a copy of my UWM transcript.

Deadline for submission application: April 24, 2009

Statement of Commitment
to the discipline of Comparative Literature: