

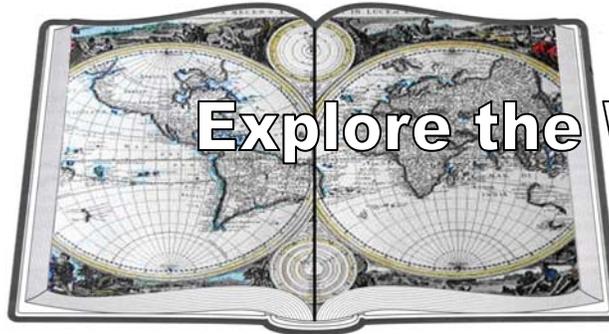
# *Friends of Comparative Literature*

**America**  
Alan Ginsburg (1956)

America when will we end the human war?  
...  
When will you be angelic?  
When will you take off your clothes?  
When will you look at yourself through the  
grave?  
When will you be worthy of your million Christs?  
American why are your libraries full of tears?  
...  
When will you re-invent the heart?  
When will you manufacture land?  
...  
There must be some other way to settle this  
argument.  
I don't want to die young  
I want to die old and unhappy.  
...  
It occurs to me that I am America.  
I am talking to myself again.

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*(Editor: Daniel Russell)*



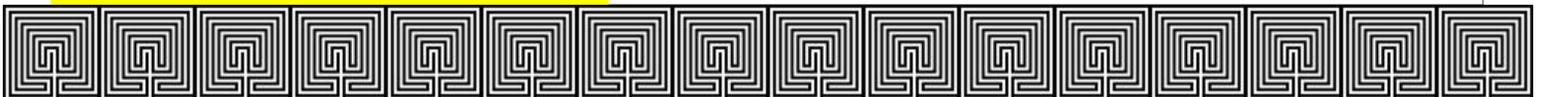
Explore the World

## *From the Coordinator, Caroline Seymour-Jorn*

I would like to echo the sentiments that my colleague Jian Xu expressed in the previous issue of the newsletter. Comparative Literature, along with other disciplines in the humanities, faces challenges about its existence, its meaning and its importance in the contemporary era of belt tightening and cut backs. Nevertheless, I feel that it is precisely during such difficult times that art and literature are so important for students and for society at large. I was in Cairo at the beginning of this year, and I was so impressed to see the wealth of artistic and creative production that was being generated as a result of the 2011 Revolution there. I was gratified to see that artists of all kinds were expressing their views through public exhibitions, readings and book events and that the public was listening and watching them. Writers and artists are indeed some of the visionaries of the future in Egypt, and, I would argue writers and artists, and the people who study and think about them, are the visionaries for our own future in the United States.



Spring appears to be arriving early to campus, and bringing some pleasurable warmth and sunshine! Thus, although it seems rather early to be thinking about courses for next fall, please see the Fall 2012 course offerings listed at the back of this newsletter, as I think we have a particularly exciting array of courses for our students. Keep reading and talking about world literature and spread the news of the dynamic offerings of the Comparative Literature Program!



## Comparative Literature News and Announcements

**Kristin Pitt** presented a paper entitled "Food, Trauma, and Migration in Edwidge Danticat's Narratives" at the University of Notre Dame's "Food Networks: Gender and Foodways" conference in January. She is on sabbatical leave this semester, working on a manuscript provisionally entitled "Vulnerable Bodies: Immigration and Corporeality in Contemporary American Narrative" and a translation of Spanish author and journalist Rosa Montero's 1988 novel *Amado amo*.

**Justin Ramm**, a Comp Lit major, has been accepted into the PhD program in English at the University at Buffalo. It is a highly regarded program, widely acclaimed for producing innovative scholarship. He will receive full financial support for five years.

## Comparative Literature Events

**Conversation over Lunch:** Discussion "Reflections on the Holocaust in Testimonial Writings" led by Christiane Ehrenreich, who introduces her topic in this way: "I will look at genres (memoires, epistolary, etc.) and gender as vehicles for conveying History and histories, and the literary formation of memory and commemoration. I will use as a basis Helen Lewis' book *A Time to Speak*." It will be held on Tuesday, May 1st at noon in Curtin Hall, room 766.

**End of the Semester Party for Majors and Minors:** Comparative Literature will host a party for majors and minors on Tuesday, May 8th at 4pm in Curtin Hall, room 766. Please come and meet your fellow Comp Lit students, as well as the faculty and staff. We hope to see you there!

## Book Recommendations by Michael Fountain

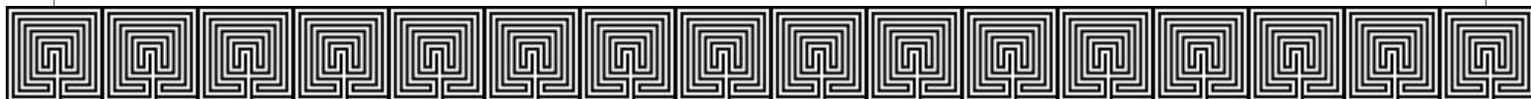
*Daniel Stein, Translator: A Novel in Documents* by Ludmila Ulitskaya (2006) and translated from the Russian by Arch Tait. (Overlook Duckworth, 2011) I have read historical biographies, epistolary fiction and non-fiction, documentary novels, memoirs and religious and political novels and hagiographies. But I have read few literary collages, in fact, I can think of only one other: the Bible. Ludmila Ulitskaya identifies her book as a "collage" which is more accurate than the chosen subtitle: "A Novel in Documents" since it includes many scraps that are not actually documents but newspaper items, letters, diary entries, etc. The book is like the Bible in another way, i.e. it presents a basic "belief" that ties all the pieces of the puzzle together: *This world in which we have such difficulty living is filled with misunderstanding at every level*. The Moses/Jesus figure in the book is Daniel Stein (historically the Oswald Rufeisen of Nechama Tec's biography, *In the Lion's Den*) who has all the characteristics of a great fictional hero. He was a Polish Jew belonging in his youth to the Bnei Akiva, Zionist youth group, he worked as an interpreter for the Gestapo, he warned the Jews of Emst ghetto of a pogrom against them, he escaped the Nazis and he hid with nuns in a convent, he converted to Catholicism, he became a Carmelite priest, he served on Mt. Carmel Haifa, Israel, with Jewish and Arab congregants. The story Ulitskaya tells transcends the ability of historical biography (Tec's *In the Lion's Den*) which presents the facts but finds it hard to relate the soul of a person. Ulitskaya fictionalizes the facts (but not bending them much) to reveal Daniel mostly by revealing the souls of human beings who were touched by him.

*The House I Loved* by Tatiana de Rosnay (2012) (St. Martin Press) Although my favorite serving of literature is not the love story, I was able to endure the syrup and whipped cream of this book to enjoy the Kaiserschmarrn underneath. I am interested in the representation of the city in literature (e.g. Emile Zola's *In the Belly of Paris*) and this in novel form is about the human cost of the restructuring of Paris under Napoleon III and city planner Haussmann. I will not be able to read Baudelaire, or look at the paintings of Pissarro, Monet, Caillebotte or Renoir without images of the House on rue Childebert coming to mind. I will not be able to read Balzac without saying goodbye to his Paris settings. If you love a love story, this is a book for you. If you love a story about a city in transition, this is definitely a book for you to read.

## Comparative Literature at UWM on Facebook



The Comparative Literature Program is now on Facebook! Like Comparative Literature at UWM to keep connected with the program and receive information about news and upcoming events from your faculty and staff. <http://www.facebook.com/pages/Comparative-Literature-at-UWM/167470999945006>



## Student Spotlight- Natalie Worden



"I found out about Comp Lit through a former professor who encouraged me to go into the major. As a lover of literature, I was amazed that I could actually study it. Combining this with my passion for French, it seemed like a perfect fit. It has truly been a valuable experience."

## Alumnus- Christopher Dolloff



"After graduating with a degree in comparative literature, I moved to Paris, France, to pursue a master's degree in technical writing and translation at the Université Paris Diderot. I worked as a teaching assistant in the Academy of Versailles before starting an internship in an IT company based in Orsay, France. The department of Comparative Literature at UWM strengthened my communication skills and encouraged me to look outside of my own culture."

## Department Outreach



On Feb. 26 staff gathered to prepare a Beef Stroganoff meal to be served to 29 residents of Capuchin Apartments on 25th and Tamarack in Milwaukee. This transition residence is sponsored by Heartland Alliance, Capuchin Franciscans and Guest House. It provides transitional housing for homeless, people with mental illnesses or those struggling with substance abuse. The meal shared was good for body and soul. We hope to continue in this outreach.

## Comparative Literature Reading List for Spring 2012

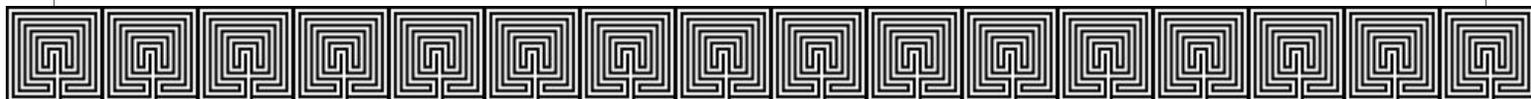
*The Egyptian Book of the Dead*  
 The New Testament  
 Norton Anthology of World Masterpieces  
 Arieti, Silvano- *The Parnas*  
 Barry, Peter- *Beginning Theory*  
 Berenbaum, Michael- *The World Must Know*  
 Born, Daniel, et. Al.- *The 7 Deadly Sins Sampler*  
 Breton, André- *Nadja*  
 Calvino, Italo- *If on a Winter's Night a Traveler*  
 Camus, Albert- *The Stranger*  
 Chaucer, Geoffrey- *The Parson's Tale*  
 Conan Doyle, Arthur- *Vampire Stories*  
 Connell, Liam/Nicky Marsh (eds)- *Literature and Globalization*  
 Dante- *Purgatorio*  
 Dazai, Osamu- *No Longer Human*  
 Dorfman, Ariel- *Death and the Maiden*  
 Doria Russell, Mary- *A Thread of Grace*  
 Dostoyevsky, Fyodor- *Notes from the Underground*  
 Egan, Jennifer- *A Visit from the Goon Squad*  
 Ehrman, Bart D.- *The New Testament: A Historical Introduction to the Early Christian Writings*  
 Gallagher, J. P.- *The Scarlet and the Black*  
 Ghosh, Amitav- *The Calcutta Chromosome*  
 Golding, William- *The Spire*  
 Greene, Graham- *A Burnt-out Case*  
 Hearn, Lafcadio- *Kwaidan: Stories and Studies of Strange Things*  
 Ishiguro, Kazuo- *Pale View of the Hills*



Kafka, Franz— *The Trial*  
 Levi, Primo- *Survival in Auschwitz*  
 Malamud, Bernard- *The Fixer*  
 Maugham, Somerset- *The Razor's Edge*  
 Menninger, Karl- *Whatever Became of Sin?*  
 Murakami, Ryu- *Sixty-Nine*  
 Niemi, Mikael- *Popular Music from Vittula*  
 O'Conner, Flannery- *Wise Blood*  
 Ryan, Alan- *Penguin Book of Vampire Stories*  
 Sacco, Joe- *But I Like It*  
 Sartre, Jean-Paul- *No Exit and Three Other Plays*  
 Satrapi, Marjane- *Chicken with Plums*  
 Sebald, W.G.- *Austerlitz*  
 Shelley, Mary- *Frankenstein*  
 Ugrešić, Dubravka- *The Museum of Unconditional Surrender*  
 Zuccotti, Susan- *The Italians and the Holocaust*

## Invitation to Consider a Comparative Literature Major or 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 (36 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.



## *Favorite Literary Quotes*

- “There are certain times when public opinion is the worst of all opinions.” -Nicolas Chamfort (1741 – 1794)
- “If people think nature is their friend, then they sure don't need an enemy.” -Kurt Vonnegut (1922 – 2007)
- “Progress would be wonderful - if only it would stop.” -Robert Musil (1880 – 1942)
- “This is the curse of our age, even the strangest aberrations are no cure for boredom.” -Stendhal (1783 – 1842)
- “I've tried to write about a man's struggle against injustice – that's the only story worth telling.” - Nelson Algren (1909 – 1981)

## *In Memoriam*

Arpiné Khatchadourian, highly respected and honored for her teaching of Comparative Literature, the Armenian language, and world mythology at UWM, died on [January 21](#) this year after a protracted illness. Her funeral service was performed at St. John the Baptist Armenian Church in Greenfield, and she was laid to rest in Highland Memorial Park, New Berlin. She received her B.A. and M.A., with Honors, in Comparative Literature and was the recipient of an award for distinguished teaching.

Arpiné was born, reared, and educated in Jerusalem; and she began her teaching career in that city. She went on to teach in Cyprus and Beirut, Lebanon before coming to UWM, where she continued her education and progressed to faculty membership. Her students were deeply respectful of her and held her in affectionate regard for her serene devotion to their advancement. She retired in 1997.

Her husband and children have all invested their academic energies in UWM. Haig Khatchadourian, her husband of 61 years, is Professor emeritus of Philosophy here. Her son Abie is tentatively engaged in the architectural planning for redesigning UWM's recently acquired Columbia Hospital structures. Her son Viken has studied at UWM. Her daughter Sonia is currently a Senior Lecturer in English here.

Her students and colleagues address her spirit: *Semper amata eris et memoria retenta.*



“I chose comparative literature because I have always been curious about history, religions, and the human experience that is immortalized in books, language, and film. The sharing of tales and perspectives that gives me a footstep in another person's shoes has always been entertaining for me and I have found that the Comparative Literature Department at UWM exceeds my expectations and challenges me. I have learned a lot and am excited to continue my education into the future. It has become important in shaping my morals and expectations of life.” Zach Cameron (February 6, 2012)

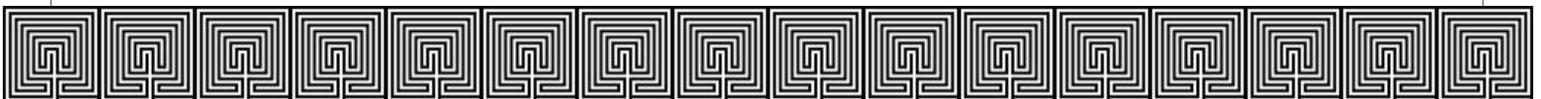
Zachariah G. Cameron (1986 -2012) Teachers and Students who had taken classes with Zach knew him as a great human being with a seriousness about his studies and a talent for writing. His choice to major in Comparative Literature was a joy for him and for us. The following is written by Kayla Buszka but each of the Majors/Minors express similar sentiments as they remember their classmate.

Zach,

I was walking along in the woods today with my dog, and it started to snow. It's funny, because it wasn't the type of snow that you begin to worry about shoveling, it was the type that simply sends huge flakes drifting to the earth settling on the path as I walked, lining the furs and blanketing the branches as all was still. It's falling heavy but never amounts to anything except a beautiful sight. I couldn't help but smiling because I knew it was you. In fact, I began laughing and crying simultaneously as I discovered you were walking with me. Though a Comparative Literature minor, I simply had no words to express at that moment. No famous surrealist ideas, no intellectual quotes about the beauty of the world around me, and no scene from a classic novel replaying through my head. I believe that you infused my mind with a new type of beauty, one no piece of literature has come to define. We miss you greatly here in the Comp Lit family of Majors and Minors at UWM. Wherever you go, please go knowing that we all will never forget your kind and compassionate personality, your intelligence, and your outlook on life. Come and check in on us once in a blue moon to make sure we're all not crazy yet, okay?

Rest in Peace, Zach.

Sincerely,  
Kayla Buszka  
On behalf of the Faculty and Students of the Comparative Literature Program



## Fall 2012 Course Offerings

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

Class Number 18680 Lec001 MWF 11-11:50am (Fountain)

Class Number 18681 Lec202 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 read canonical texts and 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.

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

Class Number 22656 Lec201 ONLINE (Momcilovic) – **Topic: The International Graphic Novel**

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. Our survey will include a wide range of primary texts by contemporary graphic artists like Art Spiegelman, Alan Moore, Osamu Tezuka, Frank Miller, and Marjane Satrapi. Topics to explore include the power and narrative function of the image, the changing conceptions of heroism and villainy, the role of myth and mythical creations in the modern world, the representation of history and historical events in "cartoon" form, the search for identity and the evolution of the graphic 'autobiography', the power of place and the pain of placelessness, and the general compulsions that drive us to share our stories.

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

Class Number 26708 Lec202 ONLINE (Pitt) – **Topic: Magical Realism and the Fantastic in Literature and Film**

Through this course, we will examine notions of reality and its artistic representation, asking what the role of the apparently magical is within our apprehensions of literary 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 or fantastical representation, and what are the possible sociopolitical implications of these literary modes? Many of our readings will be examples of what has come to be termed "magical realism," literature that does not quite fit traditional definitions of either realism or fantasy. 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, allowing us to develop a broader sense of the philosophical, political, ideological, and literary implications of the texts. Counts toward the Latin American, Caribbean, & U.S. Latino Studies major and the Cultures & Communities and Latin American & Caribbean Studies certificates. Satisfies GER (HU) and L&S International reqs.

### 192 First-Year Seminar 3cr (U)

Class Number 27281 Sem001 TR 11am-12:15pm – **Topic: Greek Tragedy and the Bible: Responding to Evil and Injustice**

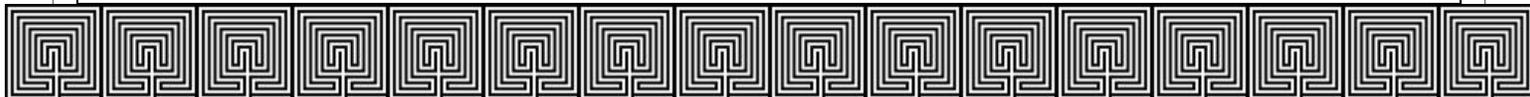
Greek tragedy and the Biblical theodicy portray two contrary approaches for addressing the problem of evil and the reality of injustice. Theodicy arises from the view that suffering can be justified and evil will be overcome, typically by appealing to another, higher order of reality, such as the Kingdom 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 viewers to question whether justice might be an illusion that intended to conceal 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.

### 192 First-Year Seminar 3cr (U)

Class Number 27682 Sem003 MWF 10-10:50am – **Topic: The Literature of Love and Romance**

Tales of love and romance have long had a strong hold on our imagination. Romance has also been dismissed as escapist nonsense, but writers have used the love story to explore the situation of women in society and the many perils of their relationships with men.

How can we account for the enduring appeal of the romance, in all its variations? In this course we will examine the romance and its conventions, from its early manifestations in the Middle-Ages to contemporary popular fiction, which make up a billion dollar industry. We will seek to understand why this genre remains so popular and what it tells us about our views of femininity and masculinity, the purpose of a woman's life, the nature of male desire, and our notions of romantic love and marriage. How has the idea of the right partner changed over time? Readings will include Plato's *Symposium*, a medieval romance, a selection of French fairy tales, Madame de Lafayette's *The Princess of Clèves*, Eliza Haywood's *Fanomina* and *The British Recluse*, Jane Austen's *Pride and Prejudice*, Gustave Flaubert's *Madame Bovary*, and one or two contemporary romance novels. In addition, we will dip into scholarly criticism that illuminates problems in the genre and learn about the contemporary production of romance novels.



## *Fall 2012 Course Offerings*

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

Class Number 22657 Lec201 ONLINE (Russell)

Why does the Wrigley Building in Chicago have a quote from John Milton inscribed into its exterior: "Give me Liberty to know, to utter and to argue freely according to my conscience, above all other liberties." Why did the builders of the World Trade Center memorial choose a quotation from Virgil's Aeneid for its walls? For over two thousand years, the epic tradition has remained the living heart of Western literature. As the most prestigious and far-ranging of literary genres, the epic explores what it means to be human in every sense of the word. To that end, the epic tells stories of mythological heroes and extraordinary adventures, but beneath these stories lurk intense engagements and timeless questions about the fate of the individual and the way that human beings participate in social, moral and political structures. In this course we will read four of the greatest Western epics, and examine their lasting impact on all later literature and cultural ideals.

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

Class Number 18682 Lec001 MW 11am-12:15pm (Momcilovic)

This survey course will give students an opportunity to study some of the most enduring and canonical works of fiction, poetry, and drama since 1600. Under our general course theme, "Brave New Worlds," we will read and discuss a wide range of literary texts that envision exciting and sometimes terrifying new worlds that emerge historically as a result of colonialism, industrialization, mass communication, globalization, and atrocity. Topics to be considered include the relationship of Europe to the New World; the rise of humanism and the marginalization of its various "others"; the traumas of modernity and the ghosts of medieval pasts; lifestyles of the liberated and repressed; and the role of creativity in an increasingly technologized world.

### **230 Literature and Society 3cr (U)**

Class Number 21506 Lec001 MWF 10-10:50am (Fountain) — **Topic: Nazi Germany: Victims, Perpetrators and Bystanders**

This course will put a human face on the historical numbers by reading the biographical sketches of Victims, Perpetrators and Bystanders of the Nazi regime. We will investigate technical skills of historical narration and the effect of fictional narrative in coming to an understanding of what happened to humanity during those twelve years of apocalyptic destruction: except for a few Righteousness would have been murdered, because of a few powerful and maniacal leaders evil was unleashed and a majority of people cooperated with it either actively participating or tacitly standing by. Does this cover the wide spectrum of those who witnessed the horrible Reign of Terror? The readings will elicit reflections on the participation of individuals in that past time and will force reflections on the participation of individuals in our own time in which we face local, national and world issues that well could go beyond the destruction of its victims to the destruction of what it means to be human.

### **231 Literature and Religion 3cr (U)**

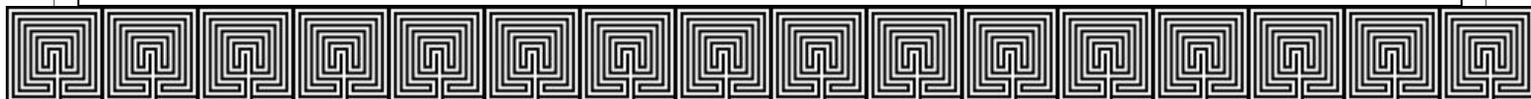
Class Number 22681 Lec001 MW 12:30-1:45pm (Williams) — **Topic: Dead Sea Scrolls & Second Temple Jewish Literature**

The discovery of the Dead Sea Scrolls between 1947 and 1956 in eleven caves on the western shore of the Dead Sea has been hailed as arguably the greatest find of ancient manuscripts of the 20th century. This fortuitous discovery of ancient Jewish texts has transformed the scholarly understanding of the Hebrew Bible (O.T.), early Post-Biblical (Second Temple) Judaism and Christian origins. Yet the discovery has also triggered many controversies, not the least of which involves the relationship of the scrolls and the community that produced, preserved and perpetuated them to early Christian origins. This course will survey chronologically the Jewish literature written between the canonical Hebrew Bible (OT) and the New Testament (or Christian Canon). These religious writings are often called the "Old Testament Apocrypha" or the "Literature of Second Temple Judaism" and the Dead Sea Scrolls. This course will explore questions of the social-historical situation, literary genre, thematic motifs and theological tendencies of this broad assortment of Jewish religious writings.

### **231 Literature and Religion 3cr (U)**

Class Number 27499 Lec002 TR 12:30-1:45pm (Fountain) — **Topic: Famous Trials in Literature, Art, and Film**

Artists have added their perspective and skills in recording famous trials since the beginning of history. This course will survey these trials applying methods common to Comparative Literature. We will observe the transition from journalistic reporting to historical account to artistic narrative. We will also consider the cultural and social importance of trial representations: education, edification and/or entertainment?



## *Fall 2012 Course Offerings*

### **309 Great Works of Modern Literature 3cr (U/G)**

Class Number 22558 Lec001 MW 12:30-1:45pm (Momcilovic) – **Topic: Modern Theater and Performance**

This course will introduce students to the comparative study of world drama and theories of performance. Our survey will raise questions about the nature of performance, the fluidities and crises of identity, the problem of faith and memory in the modern world, the meaning of revolutionary action and political commitment, and the ever-so-entertaining war between the sexes - all as they unfold within the context of specific avant-garde movements, theatrical and philosophical traditions, business ventures and commercial interests, and cultural and political landscapes. To supplement our coursework, we will also look critically at performance aesthetics within the opera, ballet, and modern pop concert.

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

Class Number 20935 Lec001 MW 2-3:15pm (Pitt) – **Topic: Literary and Artistic Perspectives on Prostitution**

What does it mean to be a prostitute? How has prostitution been represented in literature and art? In what ways have these representations attempted to portray the lived experience of prostitution, and in what ways have they used the figure of the prostitute as a cultural, political, or religious metaphor for issues far beyond the commercialization of sex? This course will attempt to answer these and other questions by examining the literature and visual art of prostitution from multiple historical and cultural contexts. We will explore the intersection of discourses of prostitution with ideologies of gender and sexuality; we will also look at the ways in which representations and discourses of prostitution have drawn on or developed out of prevailing concepts of class, race, religion, nation, immigration, tourism, commerce, and militarization. Counts toward Women's Studies, Global Studies (Security), and the Latin American & Caribbean Studies certificate. Satisfies L&S International req.

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

Class Number 26711 Lec202 ONLINE (Seymour-Jorn) – **Topic: Arabic Women Writers in Translation**

This course will explore Arabic women's literary production. We will focus primarily upon novels and short stories from the Arab East (Lebanon, Palestine, Syria and Iraq) and from Egypt. However, we will also look at some examples of short fiction and poetry from the Arab West (Algeria and Morocco). The course will explore narrative and other strategies that women writers use to represent female experience of gender ideologies, war, religion and family life. We will also explore women writers quest for identity in rapidly changing social, economic and political contexts. Throughout the course, we will make use of the texts to discuss the complex dynamic between Arab/Middle Eastern nationalisms and feminisms, and the ways in which women have been involved in these ideological movements. No prereq. Satisfies the L&S Int'l req. and GER (HU). Affiliated with Women's Studies and Cultures & Communities.

### **362 Transnational Asian Cinema 3cr (U/G)**

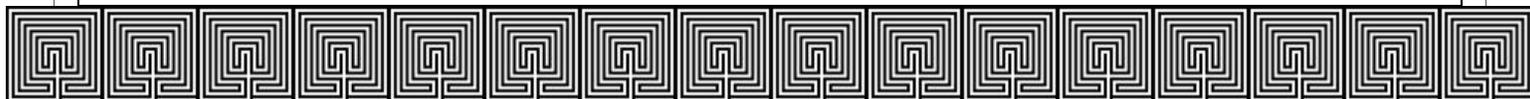
Class Number 27031 Lec001 TR 11am-12:15pm (Xu) – **Topic: New Chinese Cinemas**

A great number of high-quality films emerged in the Chinese language cinemas in the past three decades. These films rebelled against the conventional film codes in their effort to produce new paradigms of artistic expression. The course will study how the formal innovations of these films bring about a new aesthetics that is germane to the temporal and spatial experience of rapid changes on both sides of the Taiwan Strait. Our attention to film language and form will extend to the issues of cultural representation and we will study how, as economic developments have transformed both social structures and the normative codes by which social relations are formed and regulated, the cinematic imagination of today's Chinese-speaking world has also been altering cultural parameters and patterns of imagery, opening new visions, and forming new identities. Based on analytical studies of selected films, the course will explore the formation of a new film culture that has become increasingly transnational. The course satisfies the international requirement.

### **461 Film-Fiction Interactions 3cr (U/G)**

Class Number 22210 Lec001 T 4-6:40pm (Momcilovic) – **Topic: Global Food Narratives**

This course is a critical survey of modern and contemporary literature and cinema that highlight the various and sometimes conflicting symbolic, cultural, and social meanings of food, food preparation, farming, production and consumption in an increasingly globalized world. We will study the unique ways literature and cinema shape, re-imagine, and sometimes critique our perceptions of food and various food-related issues. Topics of discussion will include the relationship between food and cultural / religious / social identity; the rise of agro-industries and the emergence of "fast food"; the ethics of consumption and the place of food in human rights and animal rights debates; and the rise of global food media. Tentative readings include novels by Ernest Hemingway, Knut Hamsun, Laura Esquivel, Emile Zola and Julia Child. Tentative films to be screened include *Eat, Drink, Man, Woman*; *Food, Inc*; *Delicatessen*; and *Soylent Green*.



## *Spring 2012 Course Offerings*

### **704 Seminar in Cultural Studies 3cr (G)**

Class Number 26712 Sem001 R 5:30-8:10pm (Xu) — **Topic: The World that Literature Makes**

What is the world that literature makes? There is of course the fictional world an author creates in his work, which may or may not resemble the “real” world we live in. There is the “real” world itself, the world we know “out there” through our own experiences, mediated however through a regime of knowledge made up of history, philosophy, anthropology, religion, law, art, and the sciences, etc., of which literature plays an indispensable part. There is then the world as in “world literature,” which is a network of signs created by all the literary cultures of the globe, linking diverse, discrete instances of our being-in-the-world into a universal category of experience. Far from being separated, these worlds are mutually formative: one depends and impacts on another. But how does the world created by, say, Kafka in *Metamorphosis*, make the world we actually live in, or for that matter, open a world beyond the national borders? We’ll study how the narrative activity of “doing things with words” becomes an act of world-making through a system of interlinked ideas, symbols, and beliefs in the public realm and turns into a world-making force capable of forming and altering identities, selves, worldviews, beliefs, consensus..., and enabling us to know, build, contest, reform, or imagine anew the world we live in. Since our culturally situated perspective limits our views of the world, we’ll also ask in what ways literature can help us be open to the singularity of the others’ truth? The literary processes of world formation are imbricated in power relations too. In what ways can literary world-making resist transnational capitalism’s claim to universality? These and many other crucial issues are the object of our inquiry. Besides critical essays, literary works, we’ll also include some films and artworks as our texts.

### **820 Translation Theory 3cr (G)**

Class Number 27219 Lec201 ONLINE (Terando)

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. Of central concern will be the processes of translation, and the role of the translator and the place(s) of the text in translation. In order to analyze the cultural and ideological forces shaping the translations, students will compare various translations of certain works. Finally, through the process of writing a research paper, students hone their abilities to engage in theoretical thought about translation. The course is conducted in English and considers all language pair possibilities within the theories studied.

## *Summer 2012 Course Offerings*

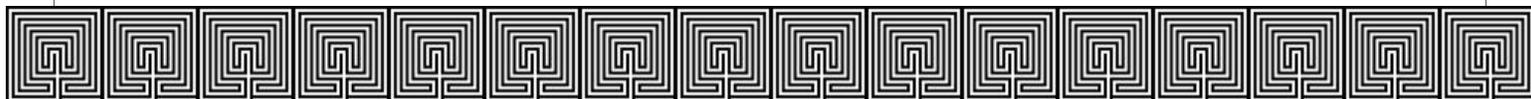
### **231 Literature and Religion 3cr (U)**

Class Number 43969 Lec011 MW 11am-1:10pm (Flipper) — **Topic: Narratives of Conversion**

Accounts of conversion, whether biographical, autobiographical, or fictional, are representations of illumination, change, or a personal break with the world, a former religious or non-religious identity, and culture. Conversion exhibits literary features insofar as person undergoing it can easily map it onto a narrative of his or her life, dividing it between the time before and the time after, or between a superficial life and a spiritually deepened life. Although conversion takes place in many religious and non-religious contexts, this course will focus on the paradigm of conversion found within the Abrahamic religious traditions: Judaism, Christianity, and Islam. We will also consider conversion in its non-religious forms, as a kind of awakening to political consciousness. For the intensity of religious conversion can also be found in the disenchantment with religious belief and in the embrace of a secular or non-religious identity.

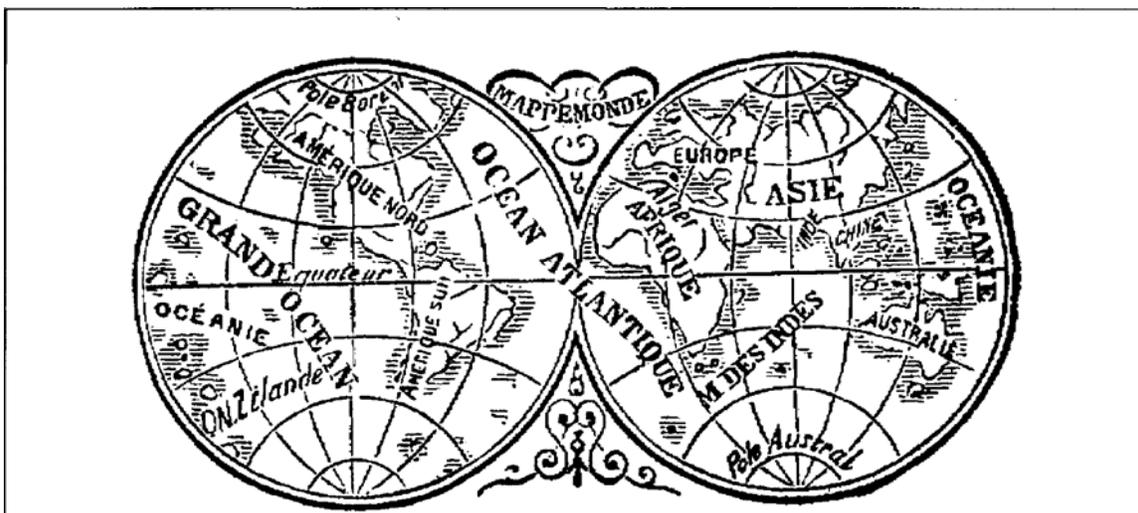
Across different religious communities, the rates conversion from one religion to another religion or to a non-religious state are positively influenced by religiously pluralistic environments and low social costs for switching one’s religion. In modern, pluralistic, and secular contexts, conversion possesses characteristics of the personal search for meaning within a sea of possibilities, and often of the deepening of an already-held commitment. *Today*, religious communities are more permeable and religious identity is more fluid. There is a growing scholarship on conversion from the sociology of religion. Attentive to this scholarship, this course will examine narratives of conversion within literature, autobiography and the novel especially, in an interreligious perspective.

We will examine pre-modern conversion narratives, like those found in the books of the Old Testament prophets and the letters of Paul, as well as analyze the conversions of Augustine and the Second Caliph Umar. The course will move on to examine recent and modern narratives by such figures as Dorothy Day, C. S. Lewis, Malcolm X, and Ayad Akhtar.



# 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–\$1000 for UWM tuition and academic expenses during the 2012-2013 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. Jian Xu  
Department of French, Italian and Comparative Literature  
Curtin Hall 772

Use the form provided on the following page. A special committee will check all applications and inform all applicants of its decision in the merit competition. Please submit a brief essay of 2-3 pages explaining your interest in and commitment to the discipline of Comparative Literature. You may feel free to talk about a particular book, film, or other work of art that you have come across in your studies that has been particularly meaningful for you—what did you learn from it, and how did it spark your interest in the major or minor? You may discuss as well any significant learning experience you have had in the courses offered by the program in Comparative Literature. The essay will be evaluated by the award committee of the program.

Deadline: April 27, 2012

**Deadline: April 27, 2012**

**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   majoring       minoring       (circle one) in Comparative Literature.

\_\_\_\_\_ I have enclosed a copy of my UWM transcript.

**Deadline for submission application:       April 27, 2012**

**Statement of Commitment  
to the discipline of Comparative Literature:**