

CONTENTS

Introduction

Core and Associated Faculty

Selected Course Summaries

Lectures and Seminars

Conferences

Student Organized Events

Dissertation Topics

Recent Graduate Student Papers and Publications

Department of Comparative Literature
N101 Callaway Center
Emory University
Atlanta, GA 30322
404-727-7994
<http://www.comparativelit.emory.edu>

2008-2009

The Comparative Literature Department at Emory offers Ph.D. students a wide-ranging, interdisciplinary curriculum that prepares them to engage in teaching and scholarship across traditional disciplinary boundaries and to interrogate the definition of the literary itself. In doing so, we maintain a strong focus on the specificity of literary and linguistic forms and the crucial role the literariness plays in critical and experimental thinking in the humanities and beyond. Comparative Literature at Emory brings the traditional aims of a Comparative Literature degree—the comparison of literatures across national boundaries—into constellation with the aims of other disciplinary formations such as Philosophy and Psychoanalysis. We also recognize the significance of engaging “languages” more broadly defined, including, for instance, those virtual languages or symbolic systems that are central to developments in the sciences and technology. The Department thus encourages theoretical reflection across linguistic and disciplinary boundaries that remain informed by vigilant attention to the intricacies and performative powers of language. Literature serves as the radical point of departure for thinking the challenge and difficulties involved in any act of comparison.

Faculty in the Department of Comparative Literature at Emory have achieved national and international recognition. Most hold joint appointments with other departments reflecting the Department’s ongoing collaborations with other disciplines across Emory. Distinguished faculty outside the department also teach in our Ph.D. program and graduate students will find a departmental structure that allows for association with other departments. All students design their own program in relation to an overarching structure of requirements that encourages them to focus in at least two national literary traditions, as well as an area of theoretical or conceptual interest. The Department’s particular areas of theoretical strength fall into five main interdisciplinary configurations and we encourage students to design their program in one of these

areas: 1) Trauma, Psychoanalysis and Testimony; 2) Literature and Philosophy; 3) Comparative Literature and Religion; 4) Politics and Global Culture; 5) Literature, Technology and Human/Post-Human Studies. These fields represent the scholarly expertise of the Comparative Literature faculty as well as the interdisciplinary emphasis of the University. In addition students are given guidance and training in the area of pedagogy. Emory graduate school is developing its certificate programs so that students who wish to pursue in-depth training in a particular literary tradition may study toward certificates in their chosen national literature. Certificates are also offered in Philosophy, Women’s Studies and there is the additional option of a minor in Psychoanalytic Studies, which provides courses both in the University and in the Psychoanalytic Institute.

Emory PhD’s are currently teaching in a wide variety of Universities and Colleges across the nation – many in tenure-track positions. They are teaching in national language and literature Departments (including English, Spanish, and French) as well as Interdisciplinary, Humanities and World Literature programs (including Women’s Studies and Religious Studies).

To ensure a good balance between breadth and depth, a graduate program of study in Comparative Literature will typically incorporate:

I) a set of defined theoretical, critical, and/or historical areas of inquiry that are pursued within the framework of a student’s designated literatures. These areas of inquiry may be defined in either *literary terms* (e.g., questions of literary history or periodisation, questions of genre, questions of textual form) or *theoretical terms* (e.g., a set of questions in philosophy, aesthetics, social linguistics, or cultural anthropology). Students should be able to articulate the nature of their theoretical concerns and the bearing of

these concerns on their work in the field of Comparative Literature. By defining particular theoretical, critical, and/or historical areas of inquiry, students are asked to identify the bases of and reasons for their particular approach to the study of literature and its various consequences.

II) **a range of literatures** in the form of at least one primary and one secondary body of literature representing different traditions.

CORE FACULTY

Maximilian Aue

Ph.D., German, Stanford University, 1973

Associate Professor, German Studies. German Modernism. Fin de siècle Vienna, The Experimental Novel. Romanticism.

Publications include: Edition and translation: Ludwig Wittgenstein, "The Big Typescript" Oxford: Blackwell, 2005; Translation: Ludwig Wittgenstein, *Letzte Schriften über die Philosophie der Psychologie*, vol. II (1992), Translation: Ludwig Wittgenstein, *Letzte Schriften über die Philosophie der Psychologie*, vol. I (1982) Translation: Ludwig Wittgenstein, *Bemerkungen über die Books Philosophie der Psychologie*, vol. II (1980); and articles on Robert Musil, Hugo von Hofmannsthal, Georg Büchner, Peter Schneider, Barbara Frischmuth and G.F. Jonke”.

Deepika Bahri

Ph.D., Bowling Green State University, 1992

Director, Asian Studies and Associate Professor, English. Post colonial and multi-cultural studies; fiction; eighteenth-century studies.

Publications include: *Native Intellegence: Aesthetics, Politics, and Post Colonial Literature* (2003), Co-edited, *Realms of Rhetoric* (2003), Co-edited *Between the Lines: South Asians and Postcoloniality* (1996)

Angelika Bammer

Ph.D., University of Wisconsin-Madison, 1982

Associate Professor, German and Graduate Institute of Liberal Arts. Twentieth-century literature and culture; critical and feminist theory; film; Colonial/Post-Colonial Theory.

Publications include: *Partial Visions: Feminism and Utopianism in the 1970's* (1991); Editor, *Displacements: Cultural Identities in Question* (1994)

Geoffrey Bennington

D.Phil., Oxford University, 1984

Chair of Comparative Literature and Asa G. Candler Professor of Modern French Thought. Modern French Literature and Thought; Eighteenth Century Novel; Literary Theory; Deconstruction.

Publications include: *Deconstruction is Not What You Think* (ebook, 2005); *Other Analyses: Reading Philosophy* (ebook, 2005); *Open Book/Livre ouvert* (ebook, 2005); *Late Lyotard* (ebook; 2005); *Frontiers (Kant, Hegel, Frege, Wittgenstein)* (ebook, 2003), [all ebooks from <http://bennington.zsoft.co.uk>]; *Interrupting Derrida* (2000), *Frontières kantienne*, (2000), *Legislations: the Politics of Deconstruction* (1995), *Jacques Derrida* (with Jacques Derrida) (1991), *Dudding: des noms de Rousseau* (1991), *Lyotard: Writing the Event* (1988), *Sententiousness and the Novel* (1985)

Bracht Branham

Ph.D., University of California-Berkeley, 1983

Professor, Classics and Comparative Literature. Philosophy, Rhetoric, Satire and the Novel; The Modern Reception of Classical Traditions: Bakhtin and Nietzsche.

Publications include: Edited, *The Bakhtin Circle and Ancient Narrative* (2005); Editor and introduction, *Bakhtin and the Classics* (2002), Editor and translator, *Petronius's Satyricon* (1996), Co-editor, *The Cynics: The Cynic Movement in Antiquity and Its Legacy* (1996), *Unruly Eloquence: Lucian and the Comedy of Traditions* (1989)

Cathy Caruth

Ph.D., Yale University, 1988

Winship Distinguished Research Professor of Comparative Literature and English. English and German romanticism, literary theory, psychoanalytic writing, trauma theory.

Publications include: *Unclaimed Experience: Trauma, Narrative and History* (1996), Editor, with introductions

Trauma: Explorations in Memory (1995) (1996), Co-editor, *Critical Encounters: Reference and Responsibility in Deconstructive Writing* (1995) Special Editor, *Psychoanalysis, Culture and Trauma* (Two Issues of *American Imago: A Journal for Psychoanalysis, Culture and the Arts* (1991), *Empirical Truths and Critical Fictions: Locke, Wordsworth, Kant, Freud* (1990)

Mikhail Epstein

Ph.D., Academy of Sciences USSR, 1990

Samuel Candler Dobbs Professor of Cultural Theory and Russian Literature. Russian literature and intellectual history, Postmodern philosophy, semiotics, discourse of love, ideas and electronic media, interdisciplinary approaches in the humanities.

Publications include: *The Philosophy of the Possible* (2001);

Mapping Blank Spaces: On the Future of the Humanities

(2004); *Word and Silence: The Metaphysics of Russian*

Literature (2006); *After the Future: Paradoxes of*

Postmodernism and Contemporary Russian Culture (1995);

Transcultural Experiments: Russian and American Models of Creative Communication (1999); *Russian Postmodernism:*

New Perspectives on Post-Soviet Culture (1999); *Cries in the*

New Wilderness: From the Files of Moscow Institute of Atheism (2002).

Shoshana Felman,

Ph.D., University of Grenoble, France, 1970. (Yale University, 1971-2003). Since 2004, Woodruff Professor of Comparative Literature and French. 19th and 20th century French, English and American literature; literature and psychoanalysis, philosophy, trauma and testimony, law and literature; feminism, theater and performance.

Publications include: *The claims of Literature: A Shoshana Felman Reader* (2007); *The Juridical Unconscious: Trials and Traumas in the Twentieth Century* (2002), *What*

Does a Woman Want? Reading and Sexual Difference (1993), *Testimony: Crises of Witnessing in Literature Psychoanalysis and History* (co-authored with Dori Laub, M.D.) (1992), *Jacques Lacan and the Adventure of Insight: Psychoanalysis in Contemporary Culture* (1987), Editor, *Literature and Psychoanalysis: The Question of Reading-Otherwise* (1982), *The Scandal of the Speaking Body: Don Juan with J.L. Austin, or Seduction in Two Languages* (2003), *Le Scandale du corps parlant. Don Juan avec Austin, ou la Seduction en deux langues* (1980), *Writing and Madness: Literature/Philosophy /Psychoanalysis* (2003), *La Folie et la chose litteraire* (1978), *La "Folie" dans l'oeuvre romanesque de Stendhal* (1971).

John Johnston

Ph.D., Columbia University, 1984
Professor, English. Modern and postmodern fiction and poetry; critical theory.
Publications include: *Carnival of Repetition* (1990), *Information Multiplicity* (1998), *Literature, Media, Information Systems* (1997), *The Allure of Machinic Life* (forthcoming)

Dalia Judovitz

Ph.D., The Johns Hopkins University, 1979
National Endowment for the Humanities Professor of French & Italian. Seventeenth-century French philosophy and literature; Aesthetics and literary theory.
Publications include: *Drawing on Art: Duchamp, Dada, & Co.; Culture of the Body* (forthcoming); *Genealogies of Modernity* (2001); *Déplier Duchamp: Passages de l'art* (French trans.) (2000); *Unpacking Duchamp: Art in Transit* (1995) (1998); *Dialectic and Narrative* (Co-edited) (1993); *Subjectivity and Representation in Descartes: The Orgins of Modernity* (1988)

Candace Lang

Ph.D., The Johns Hopkins University, 1979
Chair & Associate Professor, French. Nineteenth- and Twentieth century French literature; critical theory; autobiography.

Publications include: In progress: "Settling Accounts," book on twentieth-century French autobiography focusing on Gide, Sartre, Robbe-Grillet, and the interrelation of guilt and narrative in their writing. *Irony/Humor: Critical Paradigms* (1988)

Elissa Marder

Ph.D., Yale University, 1989
Associate Professor, French and Comparative Literature. Nineteenth and twentieth century French literature; feminist and psychoanalytic theory.

Publications include: *Dead Time: Temporal Disorders in the Wake of Modernity* (2001); *The Mother in the Age of Mechanical Reproduction: Essays on Psychoanalysis, Technology and Literature* (Forth coming)

José Quiroga

Ph.D., Yale University, 1989
Professor, Spanish and Comparative Literature. Twentieth century Latin/o American Literature, Cuban and Caribbean Literature and Cultures, queer theory.

Publications include: *Cuban Palimpsests* (2005), *Sexualidades en disputa* (with Daniel Balderston) (2005) *Tropics of Desire* (2001) *Understanding Octavio Paz* (2000), Co-editor, *New Directions in Latino American Cultures*.

Richard Rambuss

Ph.D., The Johns Hopkins University, 1990

Professor, English and Comparative Literature. Sixteenth- and seventeenth century literature; Renaissance devotional literature; gender and sexuality; contemporary cultural studies; religion and the arts; and film.

Publications include: *Closet Devotions* (1998), *Spenser's Secret Career* (1993)

Walt Reed

Ph.D., Yale University, 1969

Director, Graduate Institute of Liberal Arts and William R. Kenan, Jr. University Professor, English. British Romantic Literature; the novel; the Bible as literature; literature and psychology.

Publications include: *Dialogues of the Word: The Bible as Literature According to Bakhtin* (1993), *An Exemplary History of the Novel: The Quixotic versus the Picaresque* (1981), *Meditations on the Hero: The Romantic Hero in Nineteenth-Century Fiction* (1974)

Jill Robbins

Ph.D., Yale University, 1985

Director of Undergraduate Studies, Comparative Literature and Professor, Religion. Levinas; Blanchot; Philosophical and Biblical Hermeneutics.

Publications include: Editor, *Is It Righteous to Be?: Interviews with Emmanuel Levinas* (2001), *Altered Reading: Levinas and Literature* (1999), *Prodigal Son/Elder Brother: Interpretation and Alterity in Augustine, Petrarch, Kafka, Levinas* (1991)

Deborah Elise White

Ph.D., Yale University, 1993

Director of Graduate Studies, Comparative Literature and Associate Professor English.. Romanticism, Nineteenth-century European Literatures, Literary Theory, Aesthetics and Politics.

Publications include: *Romantic Returns: Superstition, Imagination, History* (2000); essays on Coleridge, Hugo, De Man, Shelly and Freud; editor's introduction to *Irony and Clerisy* (1999), a volume in the electronic series *Romantic Praxis*

ASSOCIATED FACULTY**Marc Bauerlein**

Ph.D., University of California, Los Angeles, 1988

Professor, English. 19th-century American literature; critical theory.

Alice Benston

Ph.D., Emory University, 1961

Professor, Theater Studies. Resident Dramaturg; dramatic literature, history, genre study, criticism.

Peter Bing

Ph.D., University of Michigan, 1981

Associate Professor, Classics. Greek tragedy, comedy, poetry, religion and myth; roman comedy; German Literature; ancient literary criticism; Theatrical production of ancient drama.

Martine Brownley

Ph.D., Harvard University, 1975
Director, Center for Humanistic Inquiry; Goodrich C. White
Professor of English; Winship Distinguished Research
Professor. Eighteenth-century literature; women's studies.

Shannon Croft

M.D. Emory University School of Medicine, 1992
Assistant Professor, Psychiatry & Behavioral Sciences Emory
University School of Medicine

Andrew C. Furman

MD, Emory University School of Medicine, 1991
Associate Professor of Psychiatry and Behavioral Sciences
Emory University School of Medicine

Elizabeth Goodstein

Ph.D., University of California, Berkeley, 1996
Associate Professor, Graduate Institute of Liberal Arts.
Literature and Culture of modernity; modern Continental
philosophy; and theoretical approaches to literature.

Shalom Goldman

Ph.D., New York University, 1986
Associate Professor, Hebrew and Comparative Literature.
Hebrew Languages and Biblical Studies, Middle Eastern
Languages & Cultures.

Lynne Huffer

Ph.D., University of Michigan
Chair and Professor of Women Studies. Feminist and queer
theories; feminist ethics, LGBT Studies; and modern French
Literature and theory.

Valerie Loichot

Ph.D., Louisiana State University, 1996
Director of Graduate Studies and Associate Professor, French.
20th and 21st-Century Francophone literature and culture;
Caribbean literature; postcolonial theory.

Claire Nouvet

Ph.D., Princeton University, 1981
Associate Professor, French. Medieval French literature and
culture; Literary and psychoanalytic theory.

Karla Oeler

Ph.D. Yale University, 2000
Associate Professor, Film Studies. Film theory, criticism, and
aesthetics; literary theory.

Laurie Patton

Ph.D., The University of Chicago, 1991
Charles Howard Candler Professor, Religion. Religion and
literature in early India; comparative mythology; poetics and
ritual; theory in the study of religion.

Louise Pratt

Ph.D., The University of Michigan, 1988
Chair & Associate Professor, Classics. Greek tragedy; roman
and Greek Civilization.

Eric Reinders

Ph.D., University of California, Santa Barbara, 1997
Associate Professor, Religion. Chinese religion; religion and
the body; religion and fantasy

Cai Rong

Ph.D., Washington University, 1995
Associate Professor, Chinese. Modern Chinese society and literature; language teaching methodology; women in twentieth-century China; film studies; and literary theories.

Stephen White

Ph.D., Harvard University, 1972
Asa G. Candler Professor of Medieval History. Medieval French and English history and pre-modern European legal history.

Emeritus**Ralph Freedman****STAFF****Tara Davis**

Academic Services Coordinator

Alian Teach

Academic Department Administrator

Courses Offered by Comparative Literature in Recent Years include:

Americas North and South (Quiroga)

Bakhtin and His Circles: Dialogues Across the Disciplines (Reed/Epstein)

Bataille and the Sacred (Robbins)

The Body and the Stage: Theater, Trials, and the Spectacle of History (Felman)

Bodily Expression and Figurative Style in the Classical Period (Judovitz)

The City in Modernist Literature (Aue)

Critiques of Judgment (Bennington)

Deception and War in the Age of the Image (Caruth)

Derrida (Bennington)

Duchampian Strategies & Postmodern Aesthetics (Judovitz)

Empire: Fiction and Theory (Bahri)

Eruptive Histories: Story, Theory and Trauma in Psychoanalytic Writing (Caruth)

The Gift (Robbins)

Global Culture and Future of the Humanities (Epstein)

Hannah Arendt: History, Politics, Language (Cathy Caruth)
The Limit Experience: Levinas, Blanchot, Bataille (Robbins)
Literature and Justice: Writers on Trial (Felman)
Literature and Psychoanalysis: Primal Scenes (Marder)
Melodrama (Quiroga)
Memorial Cultures (Bammer)
New Media Vision and Theory (Johnston)
The Origins of Subjectivity (Judovitz)
Politics in Deconstruction (Bennington)
Poststructuralist Theory and Technical Culture (Johnston)
Precision & Soul: Reading Robert Musil (Aue)
Race and Aesthetic Theory from Plato to Postcolonialism (Bahri)
Revolutionary Perversions (Marder)
Roland Barthes (Lang)
Simulation (Johnston)
The Sublime (White)
The Romantic Fragment (White)

(For descriptions of many of these and other courses offered recently by the department see the samples of course descriptions offered below.)

Samples of Course Descriptions

Hannah Arendt: History, Politics, Language Caruth
Content: This course will explore Arendt's rethinking of politics and of history in the light of 20th century historical catastrophe. We will examine in particular the relation between the beginning and ending of rights, between deception and action, between political origination and "image-making." Arendt will be put in conversation with three major literary and philosophical theorists of language (Paul de Man, Jacques Derrida and Shoshana Felman) in order to examine the encounter between problems of politics and of language, with attention to the topics of origination, forgetting, lying and testimony.
Texts: Texts by Arendt include selections from *The Origins of Totalitarianism*, *On Revolution*, *Eichmann in Jerusalem*, "Truth and Politics" (from *Between Past and Future*) and "Lying in Politics," among others. Texts by other authors include Paul de Man, "Aesthetic Formalization: Kleist's Über das Marionettentheater" and "Shelley Disfigured," Jacques Derrida, "History of the Lie" (on Arendt) and Shoshana Felman, "Theaters of Justice: Arendt in Jerusalem, the Eichmann Trial, and the Redefinition of Legal Meaning in the Wake of the Holocaust" and "A Ghost in the House of Justice: Death and the Language of the Law." Readings will also include essays on Arendt by Werner Hamacher and Giorgio Agamben as well as a selection of Arendt scholars.

The City in Modernist Literature

Aue

Content: This course will be conducted in English. It has been argued - and shall be taken as the heuristic starting point of this course - that German literary modernism can be defined as the reaction of German writers to Friedrich Nietzsche, most of it occurring after his death in 1900. Nietzsche's attempt to better understand the irrational, for instance, or his disregard for and breaking up of closed metaphysical systems find clear expression in the "aestheticist" and "expressionist" directions of early 20th century German literature. By carefully reading and analyzing selected texts from this period, we shall attempt to gain an insight into the variety of its thematic concerns and the richness of its formal imagination which have left their mark on literature and art to this day.

Texts: Final selection has not been made, but will include works by writers such as G. Benn, H. Broch, A. Doblin, S. George, H. Hesse, H.v. Hofmannsthal, F. Kafka, G. Kaiser, E. Lasker-Schuler, Th. Mann, Ch. Morgenstern, R. Musil, R.M. Rilke, F. Wedekind.

Philosophy of the Cynic: Ancient and Modern Branham

Content: The purpose of this seminar is to investigate the origins and nature of the Cynic movement in antiquity and its reception in Renaissance and modern Europe. We will focus initially on the primary sources for the Dog-philosophers (e.g., Diogenes Laertius, Lucian, Plutarch, Dio Chrysostom, et al.), the most influential figures in the movement (Antisthenes, Diogenes, Crates, Menippus) and the peculiar place of the Cynics within Greek culture (including its role in the invention of Stoicism). The rest of the course will be devoted to exploring the ideological, literary and cultural ramifications of Cynicism in a variety of contexts from the Renaissance to the twentieth century: 1) the response to Cynicism in the works of the Renaissance Humanists, Diderot, Nietzsche and Foucault; 2) Cynic literary forms such as Menippean satire, satiric dialogue and aphorism; and 3) the Cynic philosophy of laughter will

provide central points of reference. In general we will be asking: What made Cynicism the most influential branch of the Socratic tradition in antiquity? Why has it become an object of contemporary interest in Nietzsche, Sloterdijk and Foucault? No previous knowledge of Greek philosophy is required. Greek, Latin, French, German or Italian is useful, but the basic texts are available in bilingual editions. D. R. Dudley's *A History of Cynicism* (recently re-issued in paperback by Ariel) provides a good introduction to the ancient traditions.

Empire: Fiction and Theory

Bahri

Content: How does the work of empire begin? What are its tools, its theories, and its fictions? Does empire create nervous conditions among the natives? When the empire writes back, what are its major concerns, its favored genres, its aesthetic forms? This course will survey major works in the literature of empire, investigating the following topics: nation, race, gender, trauma, hybridity, and subalternity. Students can also expect discussions on definitions of postcoloniality, the rise of postcolonial studies in the context of economic and cultural globalization, the operation of neo-colonial maneuvers in both spheres, and the intersection of postcolonial discourse with feminism, marxism, and psychoanalytic studies.

Texts: Texts will include significant colonial statements on empire, major works in postcolonial theory, and a selection of fiction from writers originating in postcolonial world.

Americas North and South

Quiroga

Content: The project for an "Americanist" literature and cultural studies has been amply documented in recent comparative literature frameworks. What this course seeks to do is further the conversation, by exploring the ways in which mutual interactions have shaped different contact zones along the Americas. Taking as a point of departure the Spanish-Cuban-American War of 1898, this course will examine the way in which one side of the continent has seen its other half--

both in terms of Latin Americans looking North, as well as how North Americans have "looked South." Major points of contact will explore border issues during the Twentieth Century, Beat Poetry, Diego Rivera's murals in the United States, as well as recent Latino literature written in English.

Texts: Some of the texts include: Rubén Darío: *Songs of Life and Hope*, Pedro Pietri. *Puerto Rican Obituary*, Junot Díaz. *The Brief, Wondrous Life of Oscar Wao*, Cristina García. *Dreaming in Cuban*, Edwidge Danticat. *Brother, I'm Dying*, and Joan Didion, *Miami*. The course will be conducted in English, though Spanish and Spanglish are also broadly accepted and encouraged.

New Media Vision and Theory

Johnston

Content: New Media Studies takes as its object the media made possible and supported by digital computers and global, computer-mediated networks. This course will focus on some of the key figures, central concepts and important arguments that have shaped and defined this huge and booming new academic field. Readings selected from both early visionaries and contemporary theorists will bring into play a range of perspectives --technological, esthetic, social, economic and political. In addition to the readings, we will consider archival and contemporary material on the Internet pertinent to the relationship between media technology and media aesthetics. I have listed topics and authors below, but the exact selection will reflect student interests.

Topics and themes: The computer as simulation machine and meta-medium, remediation, interactivity, interface, database versus narrative, hacker culture and cyber-feminism, collective intelligence, the open source and free software movements, hypertext fiction and poetry, net art, the Internet and the law, real time and virtual space, disembodiment.

Visionaries and theorists: Vannevar Bush, Alan Kay, J. C. Licklider, Ted Nelson, Donna Haraway, Robert Stallman, Linus Torvalds, Tim Berners-Lee, Brenda Laurel, Lev Manovich, Jean Baudrillard, Friedrich Kittler, Sadie Plant,

Pierre Levy, Paul Virilio, J. David Bolter and Richard Grusin, Lawrence Lessig, and Ellen Ullman.

In addition, the exploration of cultural and critical perspectives on software theory, Web sites, blogging and social network sites, gaming, virtual cinema and other digital practices will be encouraged.

Texts: Wardrip-Fruin and Montfort (editors), *The New Media Reader*; and Lev Manovich, *The Language of New Media*.

The Origins of Subjectivity

Judovitz

Content: Reflecting on the burden of the Cartesian legacy to modernity, Maurice Merleau-Ponty noted that "there are some ideas that make it impossible to return to a time prior to their existence, even and especially if we moved beyond them, and subjectivity is one of them." This course will examine the elaboration of rational consciousness in Descartes as a foundational moment in the development of modern metaphysics. At issue will be the radical shift from notions of self (notably as elaborated in Montaigne) to subject, that will inaugurate not just a new understanding of truth but a new way of being in the world. The relation of subjectivity to representation, the mind-body dualism, the analogy of the body to a machine, and the question of technology will be at issue along with attendant philosophical/theoretical and literary critiques by Martin Heidegger, Maurice Merleau-Ponty, Georges Canguilhem, Emile Benveniste, Michel Foucault, Jacques Derrida, etc.

Texts: Montaigne, "Of Experience," and "On Some Verses of Virgil" from the *Essays*; Descartes, *The Discourse on the Method* and *Meditations on First Philosophy*; Heidegger, "What is a Thing/" (selections); "The Age of the World Picture;" "The Question of Technology;" Merleau-Ponty, "The Cogito," and "The Body as Expression and Speech" from *The Phenomenology of Perception*; Benveniste, "Of Subjectivity in Language;" Georges Canguilhem, "Machine and Organism;" Foucault, *The Order of Things* (selections); Derrida, "Cogito

and the History of Madness;" Foucault, "Technologies of the Self."

Levinas

Content: This course centers on a reading of Levinas's 1961 *Totality and Infinity*. Our reading will be cross-referenced with Levinas's writings from the late forties (*Time and the Other, Existents and Existence*), and the key philosophical essays, "Philosophy and The Idea of Infinity" (1957), "God and Philosophy" (1975), and "Useless Suffering" (1982). We will attend closely to interpretations of Levinas by Derrida, Blanchot and Lyotard.

Texts: Levinas, *Totality and Infinity* and *Existents and Existence, Time and the Other*, and *Collected Philosophical Papers*; Derrida, "Violence and Metaphysics"; and Blanchot, *The Infinite Conversation*.

The Work of Memory

Content: This course will review some of the key texts in the emerging field of memory studies, with a particular emphasis on the links—and separations—between history (what happened) and memory (what we remember and/or forget). In this context, we will explore some of the terms in which memory is talked about, including the distinctions and connections, between public, collective, or cultural memory, on the one hand, and private, personal, or individual memory, on the other. We will consider the ethical, political, social, aesthetic, and psychological dimensions of remembering and its counterpart, forgetting, and examine some of the ways in which these acts of remembering and forgetting are given expression in ritual and material form.

Texts: Course readings will be selected from among the following: Paul Connerton, *How Societies Remember*; Maurice Halbwachs, *On Collective Memory*; Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*; Daniel Schacter, *Searching for Memory: The Brain, the Mind, and the Past*; Richard Terdiman. *Present Past: Modernity and the*

Robbins

Memory Crisis; Frances A. Yates, *The Art of Memory*. Svetlana Boym, *The Future of Nostalgia*; James Young, *The Texture of Memory: Holocaust Memorials and Meaning*; Marita Sturken, *Tangled Memories: The Vietnam War, the AIDs Epidemic, and the Politics of Remembering*; François Davoine and Jean-Max Gaudilli P re, *History Beyond Trauma: Whereof one cannot speak, thereof one cannot stay silent*; Avishai Margalit, *The Ethics of Memory*; Avery Gordon, *Ghostly Matters: Haunting and the Sociological Imagination*; selected essays by Sigmund Freud, Walter Benjamin, Marianne Hirsch, Roland Barthes, and Jacques Derrida.

Romanticism and the Invention of History White

Content: This course explores how certain notions of historicism and historicity are set to work by British, French, and German romanticisms. Writing about the historicism of the British romantic period as it prefigures contemporary "new historicism," James Chandler has described it as "the age of the spirit of the age," noting the pervasive historical consciousness to which Shelley's and Hazlitt's phrase, "the spirit of the age," testifies—noting, that is, the romantic era's sense of its own contemporaneity in contradistinction to earlier eras. We will explore that sense of contemporaneity in its relation to the experience and discourse of revolution—that is, to romanticism's attempts to rewrite and, at times, to cast off at least one version of history, the "ancien regime." We will consider, too, its relation to romanticism's seemingly very different attempts to narrativize and re-create the past as an apparent shelter against the shock of revolution and impending futurity (or against "contemporaneity" itself).

Texts: Readings to be drawn from a variety of genres and authors, the latter including Burke, Wordsworth, Coleridge, Hölderlin, Novalis, Hazlitt, Scott, Shelley, Hugo, Michelet, and Carlyle. Additional critical and theoretical readings may be drawn from Arendt, Chandler, Derrida, De Man, Hartman, Koselleck, Lukács, McGann, Marx, Szondi, and H. White.

Walter Benjamin's French Corpus: Baudelaire, Proust & the Surrealists Marder

Content: Before his untimely suicide in 1940, Walter Benjamin spent much of the last decade of his life in Paris working on his great unfinished book on the Paris Arcades known now as the *Passagen-Werk*. In this course we shall read Benjamin's "French" writings as a way of approaching his conceptions of materialist historiography, translation, experience, the body, and allegory in his late works. Throughout the course, we shall pay special attention to the ways in which French writers (Proust, Valéry, Aragon, etc), French artists & architecture, the French language, French philosophy and history inflect his later texts culminating in his final, unwritten book on Baudelaire. By reading Benjamin through Baudelaire and Baudelaire through Benjamin, we will attempt to enrich our understanding of the specificity and importance of both figures.

Texts: Benjamin: *The Arcades Project*, Charles Baudelaire and selected essays on Proust, surrealism, translation, etc. Baudelaire, *Les Fleurs du mal*, Proust, *Le Temps retrouvé*.

Poetics and Cognitive Science Johnston

Content: Until fairly recently, the humanities have mostly ignored developments in contemporary cognitive science. Increasingly, however, researchers on both sides of the assumed cultural divide have found work on the other side to be of great relevance. Literary scholars, for example, have discovered the usefulness of cognitive theories of metaphor like Lakoff and Johnson's, and that neuroscience has much to contribute to trauma theory. Among other examples, linguist and cognitive psychologist Steven Pinker has explained why irregular verbs are statistically preponderant in poetry, and evolutionary psychologists John Tooby and Leda Cosmides have argued compellingly from an evolutionary perspective for the functional value of the esthetic response to art and literature. But beyond these scattered examples stands a larger question: How could contemporary theories of mind not be of

interest to literary scholars, given that cognitive science is beginning to yield new understandings of consciousness, human memory, emotion, creativity, language and metaphor, and the self? From the other side, perhaps the distinguished Berkeley neuroscientist Walter J. Freeman put it best when he argued that the humanities constitute the richest database available of the full complexity of human thought, behavior and feeling, and that it therefore cannot be ignored by any science interested in explaining these things. In a recent lecture, after reminding the audience that Plato and Aristotle were the first cognitive theorists, he noted that it was clear from *The Prelude* and *Ulysses* that Wordsworth and Joyce knew more about how the human mind works than many of his colleagues.

This course will take up a series of topics in cognitive science as both challenge and theoretical resource for literary study, beginning with "Literary Criticism: A Cognitive Approach," an essay by the founder of cognitive science, Herbert Simon. Among the topics to be considered are: the nature of mind/brain, consciousness, memory, metaphor, and evolutionary psychology. Discussion will be based on a selection of short and non-technical readings from books and essays by (in addition to those already mentioned) Antonio R. Damasio, Daniel Dennett, David Chalmers, Terrence W. Deacon, Christof Koch and others. Interspersed among these selections we will also read several contemporary novels -- Rebecca Goldstein's *The Mind-Body Problem*, Richard Powers' *Galatea 2.2*, and Dan Lloyd's *Radiant Cool*-- visibly influenced by cognitive science.

From Romanticism to Realism Reed/Epstein/Aue

Content: This course is a study of Romanticism and its transformation to Realism in a comparatist perspective. Faculty from three departments will present major genres, authors and texts from German, Russian, English, American and French literatures from the later 18th to the mid 19th centuries. Genres will include the lyric, literary criticism, the long poem, poetic drama, the essay and the tale or novella; authors will include Schlegel, Novalis, Goethe, Eichendorff, Kleist; Chateaubriand, de Stael, Hugo, Balzac, Baudelaire; Coleridge, Wordsworth, Byron, P. Shelley; Emerson, Thoreau, Poe, Hawthorne; Pushkin, Lermontov and Gogol.

Settling Accounts: Guilt and Narrative Lang

Content: What is guilt? how is it intimately associated with the impulse to narrate? Are autobiographical narratives somehow inevitably “confessions” of guilt, and how is guilt symbolized in them? These are questions to be explored in this course, through the study of theoretical writings on the origins of the concept and experience of guilt as well as the autobiographies of three twentieth-century authors: Gide, Sartre, and Robbe-Grillet.

Texts: Readings from Ricoeur, *The Symbolism of Evil*; Freud, *Totem and Taboo*; Reik, *Myth and Guilt*; Nietzsche, *The Genealogy of Morals*; Foucault, *Technologies of the Self*; Gide, *Si le grain ne meurt*; Sartre, *Carnets de la drôle de guerre*, *L'Être et le néant*, *Les mots*; Robbe-Grillet, *Romanesques*.

Global Culture and Future of the Humanities Epstein

Content: Is poststructuralism still the dominant trend in the Western humanities or are there new visions and methodologies coming to succeed it in the 21st century? Can we develop new creative strategies for humanistic research? What would be the role of techno-humanities and intellectual technologies in the 21st century? This course will focus on the changing paradigms of the humanities, especially in literary

and cultural theory and philosophy. **Embeds** will be placed on the issues of intellectual creativity and the development of new ideas in humanistic research. We will explore the new emerging territory of posthuman, or transhuman studies, the concept of "the death of the human" and visions of the "posthuman" age governed by thinking machines and artificial intelligence. Our goal is to understand how new informational technologies radically change, both in a defiant and enhancing manner, the profession of the humanist, the traditional concepts of text and knowledge, the methods of scholarship, and the ethos of the intellectual community. Finally, we shall outline the prospects for the new intellectual technologies necessary for the survival and enhancement of humanistic professions in the 21st century.

Literature and Justice: Writers on Trial Felman

Content: History has put on trial a series of outstanding thinkers. At the dawn of philosophy, Socrates drinks the cup of poison to which he is condemned by the Athenians for his influential teaching, charged with atheism, and corruption of the youth. Centuries later, in modernity, similarly influential Oscar Wilde is condemned by the English for his homosexuality, as well as for his provocative artistic style. In France, Emile Zola is condemned for defending a Jew against the state, which has convicted him. E. M. Forster writes about a rape trial / race trial of an Indian by the colonizing British Empire. Different forms of trial are instigated by religious institutions, as well as by psychoanalytic ones. Jacques Lacan, the French psychoanalyst, compares his banning by, and expulsion from, the International Psychoanalytic Association, with a religious “excommunication” for charges of nonorthodoxy and heresy (Luther, Spinoza). However different, all these accused have come to stand for something greater than themselves: something that was symbolized -- and challenged -- by their trials. Through the examination of a series of historical and literary trials, this course will ask: Why are literary writers, philosophers and creative thinkers,

repetitively put on trial, and how in turn do they put culture and society on trial? What is the role of literature as a political actor in the struggles over ethics, and the struggles over meaning? Why does justice matter, philosophically, artistically and humanly, and how does it move us, make us think, and pervade the emotion and the drama of our lives?

Texts: Authors include Plato; Oscar Wilde; David Hare; Moises Kaufman; E. M. Forster; Emile Zola; Hannah Arendt; Baruch de Spinoza; Jacques Lacan; Nella Larsen; Virginia Woolf.

Politics in Deconstruction

Bennington

Content: Taking its lead from some of Derrida's late work, this course will follow the threads of *sovereignty* and *democracy* through some of the great texts of political philosophy in the Western tradition. We shall attempt to understand why both of these concepts, albeit in rather different ways, pose such problems for that tradition, and give rise to all manner of complications and paradoxes, which are however (or so I shall argue) definitive of the conceptual space of the political as such. We shall wonder why all political philosophies are enamored of sovereignty, while almost none has anything good to say about democracy. We shall also compare our deconstructive approach to these political questions with some other contemporary accounts, and consider the possibility of a non-trivial affinity between the political and the literary in their constant tendency to exceed philosophy's grasp. Texts: Classic authors to be discussed will probably include Plato, Aristotle, Bodin, Hobbes, Spinoza, Rousseau, Kant, Hegel, Marx, Tocqueville and Schmitt; contemporary theorists to be considered may include Agamben, Badiou, Mouffe and Rancière.

The Romantic Fragment

White

Content: The course explores the romantic interest in the incomplete, the ruined, and the fragmentary -- with attention given both to deliberate experimentation with 'the fragment' as a genre and the proliferation of seemingly failed or unfinished poetic projects in which the question of any intended genre appears to be suspended. How does the romantic experience of the fragment produces new theorizations of literature and literary history: Does the fragment constitute a new genre or does it bring the very concept of genre to a crisis? What is its relation to romantic theories of irony and wit? Special attention to the philosophical and historiographical speculations of the early German romantics, as well as the proliferation of British poetic productions published as (or as if) incomplete.

Texts: Authors to include Friedrich Schlegel, Novalis, Coleridge, Shelley, Keats as well as De Man, Derrida, Hartman, Lacoue-Labarthe, Nancy, Schulte-Sasse. Although reading knowledge of German is encouraged, all readings will be available in English.

Barthes

Lang

Content: Though generally classified as a literary critic, Barthes is best defined as a "thinker": theorist, aesthetician, intellectual, historian, writer. Seductive and persuasive but never dogmatic, his writings were both reflections of the philosophical and literary movements of his times and distinctive, innovative appropriations of them that in turn played a significant role in their evolution. Critics from a multiplicity of camps - Marxist, structuralist, deconstructionist, feminist, queer, etc.- have acknowledged a debt to this "penseur glissant," as Robbe-Grillet liked to call him. In this course we read texts from the various periods of Barthes's work with an eye to what made it so representative of the ideological trends of his times, and yet so uniquely "Barthesian."

Memorial Cultures

Bammer

Content: This course is designed both as a companion piece to my seminar on "The Work of Memory" and as an inquiry in its own right. Whereas "The Work of Memory" examines memory from a more theoretical and structural perspective, using memorial examples as illustration, this course proceeds in an inverse manner to explore the forms and functions of *remembering practices*. We will adopt a case study approach, working out from particular memorial instances to the issues (philosophical, historical, aesthetic, ethical and social) that a particular event and its remembrance raises. Issues to be explored will include: the relationship between personal and public remembering practices; their tensions between different perspectives on the memory of a particular event; gender and class as particular shaping factors; displacement and trauma; subalternity and history; the role of narrative, place, the senses (sight, sound, taste, smell, touch), "work" and "ghostly matters" in acts of personal and public remembering. Roughly two-thirds of the course will be based on materials selected by the instructor; the final third will be devoted to work that seminar participants prepare.

Texts: I. Memorials and memorial practices to be examined will be selected from among the following: photographs (from private albums to museum displays); cook books and community gardens as forms of remembrance for displaced persons (immigrants, refugees, exiles); commemorative rituals; "placed" memorials such as the Bavarian Quarter in Berlin, the District Six Museum in Capetown, photographs and sculptures by William Christenberry, and Walter Benjamin's *Arcades Project*; sound memorials such as the Chilean "1197," John Adams "The Transmigration of Souls," or John Cage on silence; the Vietnam Veterans Memorial and the Vietnam Veterans Memorial Collection; Art Spiegelman's 9/11 memorial text, *In the Shadow of No Towers*, Toni Morrison's *Beloved* on the memory of those who disappear from the historical record, and W.G. Sebald's *Austerlitz* on the effort to salvage memory from the clutches of forgetting. II. Readings

might include selections from Paul Connerton, Annette Kuhn, Jacques Derrida, Carolyn Steedman, the Signs special issue on "Gender and Cultural Memory," Roland Barthes, John Berger, Czeslaw Milosz, Keith Basso, Avery Gordon, Nicole Loraux, Aldo Rossi, Walter Benjamin.

Trauma, Time and History

Caruth

Content: This course will examine notions of time and history as they emerge over the course of Freud's work and in later psychoanalytically informed theory. Freud's texts, beginning with the very early writings, will be placed in conversation with psychoanalytic and (literary) theoretical readings of Freud in order to consider problems of repetition, erasure, witness and event. In the latter part of the course we will pay particular attention to traumatic temporality as it informs the conceptualization of war and of political history in the twentieth and twenty-first centuries.

Texts: Authors include Sigmund Freud, Jean Laplanche, Jacques Derrida, Harold Bloom, Robert Lifton, Davoine and Gaudillière, Shoshana Felman, among others.

Bakhtin and his Circles: Dialogues Across the Disciplines

W. Reed and M. Epstein

Content: This seminar will study the major writings of the 20th c. Russian thinker Mikhail Bakhtin, placing them in dialogue with writings of others--those on whom he drew most deeply and those on whom he has been most influential. In some cases, as with his close associates in the 1920s, Voloshinov and Medvedev, or with the Russian Formalists, these "circles" are historically immediate. In other cases, as with Bakhtin's studies of Dostoevsky and Rabelais, or his influence on Western cultural studies and Russian postmodernism, they are culturally mediated. The course will focus on the most innovative and cross-disciplinary aspects of Bakhtin's work, including his theories of dialogue, authorship, metalinguistics, and philosophical anthropology, as well as on his own dialogical engagements with Marxism and

Existentialism. In addition to the two instructors, who will lead the weekly discussions together, several other faculty from Emory and beyond will join the seminar at various points in the semester.

Texts: Bakhtin: *Problems in Dostoevsky's Poetics*, trans. Emerson; *The Dialogic Imagination*, trans. Holquist and Emerson; *Rabelais and His World*, trans. Iswolsky; *Speech Genres and Other Late Essays*, trans. McGee. *The Bakhtin Reader*, ed. Morris. Bakhtin/Voloshinov, *Marxism and the Philosophy of Language*, trans. Matejka and Titunik; Bakhtin/Medvedev, *The Formal Method in Literary Scholarship*, trans. Wehrle. Dostoevsky, *Notes from Underground*; Lukacs, *Theory of the Novel*; Kaufmann, ed. *Existentialism*; Felch and Contino, eds. *Bakhtin and Religion*; Morson and Emerson, *Mikhail Bakhtin: Creation of a Prosaics*; assorted essays by others.

Literature & Psychoanalysis: Texts, Methods, Ethics of Interpretation **Felman**

Content: How has psychoanalysis revolutionized our conception of knowledge and of man? What are the psychoanalytic concepts that inform modern culture? How does psychoanalysis give us tools for understanding and interpreting literary works? The course will explore these questions through selected readings in psychoanalytic writings. Emphasis on Freud's and Lacan's understanding of the self as well as of society and culture, through an illumination of the relation of desire to repression, of life to death, of fiction to reality, of religion to disillusion. Among the notions discussed are theories of sexuality, narcissism, identification, dreams, repetition, death drive, mourning, trauma, memory and history.

Texts: Authors closely studied include Freud, Lacan, Winnicott, Malanie Klein, and others.

Shakespeare: Scenes of Instruction and Seduction **Rambuss**

This seminar will examine a number of works by Shakespeare—both poems and plays—in which pedagogy plays a pivotal role. It will be particularly concerned with scenes of instruction and discipline that double as scenes of courtship or seduction. We will look to contextualize these works in terms of an array classical and early modern writings about pedagogy, including texts by Plato, Ovid, Montaigne, and Mulcaster. We will conclude with Freud and some queer theory (Sedgwick and Goldberg).

Precision & Soul: Reading Robert Musil **Aue**

Content: Although Robert Musil had the option of becoming an engineer and a psychologist, he chose the life of a writer because he believed that fiction, and in particular the form of the novel, allowed him to make the most significant contributions to coming to terms with a world that, at the beginning of the twentieth century, was undergoing radical change. In this course we will examine how he did this by a careful reading of his work focusing on his multifaceted, experimental novel, *The Man Without Qualities*.

Texts: Robert Musil: *The Man Without Qualities* (2 vols); *The Confusions of Young Torless*; *Posthumous Papers of a Living Author*; *Precision and Soul: Essays and Addresses*; *Five Women*; and *Musil Diaries*.

French Hegel **Bennington**

This course will aim to identify and analyze the formation of a 'French Hegel' in the work of some major twentieth-century French thinkers. We shall begin from Hegel's *Phenomenology of Spirit* as influentially if questionably read by Alexandre Kojève in the lectures that are published as *Introduction à la lecture de Hegel*, and follow the traces and effects of this reading in Georges Bataille, Jacques Lacan and Maurice Blanchot. In the second part of the course we shall consider the more general re-readings of Hegel proposed by Jacques

Derrida, Jean-François Lyotard and Jean-Luc Nancy. No prior knowledge of Hegel's (or indeed any other) philosophy is presupposed by the course, and all primary texts will be available in English as well as French.

Literature and Psychoanalysis: Primal Scenes Marder

Content: How can literary and psychoanalytic models of interpretation be read with, through and against each other? In this course we will examine both how some key psychoanalytic concepts are based on literary and rhetorical structures as well as how literary texts articulate and challenge the psychoanalytic notions of truth and knowledge. We will focus on the Freudian conception of the 'primal scene' as a way of examining how psychoanalytic theory challenges traditional conceptions of narrative production. Questions raised throughout the course will relate to problems of temporality, repetition, sexuality and desire, psychoanalytic articulations of sexual difference, fetishism, the status of the historical event, language and intersubjectivity, and writing and mourning. Texts: *The Interpretation of Dreams* (Freud); Freud's case histories (including 'Dora', 'The Wolf-Man', 'The Rat-Man,' 'Little Hans', and 'Schreber') *Oedipus Rex* (Sophocles); *Phèdre* (Racine), *Madame Bovary* (Flaubert), *Le Ravissement de Lol V. Stein* (Duras); *Moderato cantabile* (Duras).

Melodrama

Content: From the ridiculous to the sublime, melodrama has had a long and interesting history in Hispanic cultures—one could argue that melodrama is the bind that has glued the difficult process of Latin American identity, culture, and nation formation since the Nineteenth Century. Although this course is not considered an overview of the rich varieties of Hispanic melodrama available, we will study the word and its implications, as well as some recent versions in literature, cinema, and popular culture. From the syrupy and romantic musical genre of the boleros, to the present-day telenovelas,

Quiroga

and on to the films of Almodóvar, we will try to figure out what is it that has fascinated mass audiences, and whether there is any possibility of understanding melodrama as something other than a campy gesture.

Texts: Sample texts include Manuel Puig, Corín Tellado, Pedro Lemebel, Carlos Monsiváis, Gertrudis Gómez de Avellaneda, and others.

Blanchot

Content: This course studies key texts by Maurice Blanchot, whose works interrogate the very conditions of literature and literary criticism. Many of Blanchot's critical essays take their starting point in a pragmatic question specific to the interpretation of a particular writer and open up to problems that concern ontology, ethics, and the whole of existence as such. Blanchot thematizes the relationship to alterity in terms of writing, the neutral, death, and the disaster. Moreover, he gains access to these alterities within an experience he calls "literature," providing along the way a distinctive "phenomenology" of reading. Focus will be on Blanchot's critical essays, with some attention to the narrative prose.

Robbins

Bakhtin on Philosophy, Literature and Criticism Branham

Content: We will begin with the early, polemical works (written in collaboration with the Bakhtin circle) and their critiques of Marx, Freud, Saussure, and the Russian Formalists (i.e., *Marxism and the Philosophy of Language*, *The Formal Method in Literary Scholarship*, and *Freud: A Marxist Critique*). I would like to spend most of the semester working through Bakhtin's major studies of Dostoevsky (i.e., *Problems in Dostoevsky's Poetics*) and Rabelais (i.e. *Rabelais and His World*). Bakhtin reflected extensively on his own methods and those of the human sciences in general (as contrasted with the natural sciences). Does his work provide a useful model for a philosophical approach to literary and cultural criticism? No previous knowledge of Bakhtin is assumed.

Making Love: Seventeenth-Century Amorous Poetry Rambuss

This seminar is about the poetry of courtship, seduction, sex, and love. Donne's verse will provide something of a frame around our way into these topics. We'll begin with the anti-Petrarchanism, anti-dualism of his "Songs and Sonnets," and then turn later in the semester to his "Holy Sonnets" and the question of sacred eroticism. (What does it mean to try to make love to God?). Along the way, the seminar will treat—anthology-like—an assortment of other seventeenth-century English poets (Jonson, Herrick, Suckling, Carew, Herbert, Crashaw, Milton, Philips, Behn) on an array of amorously inflected topics, such as: love and friendship; early modern varieties of same-sex eroticism; misogyny and misanthropy; lyric poetry and fetishism; literary pornography; libertinism; ecstasy; and hagiography and martyrology. The course will also undertake a fairly close reading of the first volume of Foucault's *The History of Sexuality* (with some consideration of Volumes 2 and 3).

Aesthetic Theory and Postcolonial Literature: From Plato to Postcolonialism Bahri

Content: This course will focus on theory that places art in a dialectical relation with historical conditions, allowing us to pose the following questions: How do aesthetic considerations contest and moderate the social function of literature? How do we identify the "truth-content" of what novelist Julian Barnes describes as the "beautiful, exact, and well-constructed lies" of art? Finally, how do we learn to see the aesthetic as political and moral without surrendering literature to a transparent and reductive purpose? In an age that treasures scientific reason and demonstrable proofs, teachers of literature increasingly face the challenge of demonstrating to students that literature may be "false," but it is not therefore trivial. Given the growing anxiety over its relevance, uncertainty about its value, and suspicions of the death of literature as a significant social form, this course intends to reactivate the question of literature's

multiple ends through examination of a carefully developed set of theoretical readings on aesthetics in philosophy and critical theory from Plato to Postcolonialism.

Texts: Plato, Aristotle, Kant, Lukacs, Adorno, Marcuse, Benjamin, Horkheimer, Bhabha, Said, Spivak, and selected postcolonial novelists

Duchampian Strategies & Postmodern Aesthetics Judovitz

Content: Postmodern aesthetics has been associated with such key issues as the end of art, anti-aesthetics and anti-visual critiques, as well as interrogations of authorship and artistic production. These seminal issues have also been central to Marcel Duchamp's radical, indeed revolutionary break with conventional art and aesthetics. This course will focus on the theoretical underpinnings at stake in Duchamp's practice (as reflected in his works and writings), in order to examine the implications of his strategic play with art in bringing about the endgame of modernity. Theoretical readings will include essays by Lyotard, Benjamin, Baudrillard, Krauss, Macherey, De Duve, Damisch, Bourdieu, Bürger, Jay, Eliot, Barthes and Foucault, etc. in order to elaborate the logic of the readymade as visual simulacrum, the play between the object as commodity and/or as art, the shift from the visual to the optical, the analysis of puns as verbal and visual machines (transformers), endgames in art and chess, and appropriation as a strategy for redefining authorship and artistic creativity.

Texts: CLASS READER; Cabanne, *Interviews with Marcel Duchamp*; *The Writings of Marcel Duchamp*, eds Sanouillet and Peterson.

Semiotics and Poetics

Epstein

Content: This course is an introduction to the general science of signs which revolutionized many scholarly disciplines of the twentieth century, not only poetics and literary theory, but also philosophy, history, cultural studies, and theories of mythology and ideology. The categories of semiotic analysis, such as "sign," "the signifier," "the signified," "structure" and "function," are indispensable for any contemporary research in the humanities. The course will explore major problems of semiotics and the broad interdisciplinary range of its applications from the foundational conceptions of Charles Peirce and F. de Saussure to the provocative structuralist and poststructuralist writings by Roland Barthes and Jacques Derrida. Special attention will be given to semiotic methods emerging from different cultural traditions, including Russian contributions by Mikhail Bakhtin, Roman Jakobson, and Yury Lotman. Students are encouraged to apply semiotic methods to their respective fields of concentration.

SPEAKERS INVITED BY THE GRADUATE STUDENT SPEAKERS COMMITTEE IN RECENT YEARS

Gregory Lambert, Dean's Professor of the Humanities at Syracuse University. Lecture, "On "Globalatinization": Derrida's Word for "The Return of Religion" Nov. 6, 2008. Seminar on the concept of the "the touch" in Derrida, Nov. 7, 2008.

Shireen Patell, Clinical Assistant Professor and Associate Director, Trauma and Violence Transdisciplinary Studies, New York University. Lecture, "Violence and Metaphor" Nov. 29, 2007. Seminar, Toni Morrison's "Recitatif" Nov. 30, 2007.

Thomas Pepper, Associate Professor in the Cultural Studies and Comparative Literature Department at the University of Minnesota in Minneapolis. Lecture, "Maelstrom – in the sky – ‘ : War and Nihilism in 3-D” Feb. 28, 2008. Seminar on, Marguerite Duras's *La Maladie de la Mort* Feb. 29, 2008.

Patricia Dailey, Assistant Professor of English and Comparative Literature at Columbia University. Lecture, "Questions of Dwelling in Anglo-Saxon Poetry" Nov. 16, 2006. Seminar, "Unlived Experience: Lyotard, Agamben, and Medieval Mysticism" Nov. 17, 2006.

Rei Terada, Professor & Chair of Comparative Literature at the University of California, Irvine. Lecture, "Looking Away: The Aesthetics of Mental Reservation" April 13, 2007. Seminar, On Nietzsche's *The Will to Power*, April 13, 2007.

Karen S. Jacobs, Associate Professor of English and the Associate Chair for Undergraduate Studies in the Department of Comparative Literature and Humanities at the University of Colorado, Boulder. Lecture, "Sites of Memory" Detail and Totality in Nabokov's *Invitation of a Beheading* Nov. 17, 2005. Seminar, "Photo/Fictions: Michael North meets Theresa Hak Kyung Cha" November 18, 2005.

Andres Huyssen, Villard Professor of German and Comparative Literature and Chair of the Department of Germanic Languages at Columbia University. Lecture, "Modernist Miniatures: Literary Snapshots of Urban Space" March 2, 2006. Seminar, "Present Past: Urban Palimpsests and the Politics of Memory" March 3, 2006.

Mark C. Taylor, Professor of Religion at Williams College. Lecture, "Theorizing Religion" March 24, 2005. Seminar, "Cashiering God" March 25, 2005.

Susan Buck-Morss, Professor, Department of Government, Director, Visual Studies Concentration, Adjunct Professor, History of Art, Cornell University. Lecture, "New Approaches to Aesthetics and Visual Culture." Nov. 21, 2003.

Sam Weber, Avalon Professor of the Humanities, Northwestern University. Lecture, "Targeting Opportunity: Violence and Representation" April 8, 2004. Seminar, "Laying out the Net: Benjamin's 'Capitalism as Religion' and 'Two Poems of Hölderlin'" April 9, 2004.

Eduardo Cadava, Associate Professor of English, Princeton University. Lecture, "Mourning America" (a reading of Ralph Waldo Emerson's "Fate") Oct. 22, 2001. Lecture, "Music on Bones" (on the work of the Italian artist Salvatore Puglia) Oct. 23, 2001. Seminar on Ralph Waldo Emerson's "Fate" and Jean-Luc Nancy "The Muses." Oct. 18, 2001.

**LECTURES / SEMINARS GIVEN AT EMORY BY
VISITING SCHOLARS**

Tim Morton, Professor of English at the University of California Davis. Lecture, "The Ecological Thought" Oct. 2, 2008.

Peggy Kamuf, Professor and Chair of the Department of French and Italian at University of Southern California. Lecture, "Bowling to the Necessity in Your Idiom" Nov. 20, 2008. Seminar, "Cixous and the Work of Countersignature" Nov. 21, 2008.

David Eng, Associate Professor of English at Rutgers University. Lecture, "The Art of Waiting: Queer Diasporas and *The Book of Salt*" Nov. 29, 2006.

Katherine Hayles, Professor of English and Design/Media Arts at University of California at Los Angeles. Lecture "Narrating Bits" Oct. 20, 2005.

Winfried Menninghaus, Professor at the Institut für Allgemeine und Vergleichende Literaturwissenschaft (General and Comparative Literature), Freie Universität Berlin. Lecture, "Hölderlin's Sapphic Mode: Revising the Myth of the Male Pindaric Seer" March 7, 2006. Seminar, "'From 'Kitsch' to Cognition: The Role of Bad Taste in Walter Benjamin's Historiography" March 3, 2006.

Gregg Lambert, Associate Professor of English, Syracuse University. Offered a two week seminar entitled *Political Pragmatics: Deleuze-Guattari and the Politics of Expression* Tuesday (Oct. 21st, 28th) and Thursday (Oct. 23rd, 30th). Lecture, "On the Conspiracy

of the Earth Political Geology and the Question of Empire", Oct. 1, 2004.

David Rose, a writer and investigative journalist. He is author of *Guantanamo: The War on Human Rights* (The New Press, 2004) from which he gave a lecture, Nov. 22, 2004.

Françoise Davoine and Jean-Max Gaudillière, members of the International Symposium for Psychotherapy of Schizophrenia and professors at the École des Hautes Études en Sciences Sociales in Paris Lecture, "Peace psychoanalysis, War Psychoanalysis" Feb. 23, 2005. Two seminars: "Madness-Trauma: Same Struggle" and (Freud, Moses and Monotheism, 1939, SE., p. 85) Feb. 26, 2005.

Joan Copjec, Professor of English, Comparative Literature, and Media Study. She is also the Director of the Center for the Study of Psychoanalysis and Culture at the University of Buffalo. Lecture, "Shame and the Modesty System: The Case of Kiarostami" April 4, 2005. Seminar, "May 68: Shame, Anxiety, and Politics of Revolt" April 4, 2005.

Shosh Shlamn: "Last Journey Into Silence." A film by the Israeli filmmaker, Shosh Shlamn about Holocaust survivors who were diagnosed as psychotic and incarcerated in Israeli mental hospitals. The film follows three survivor-mothers and daughters.

Kevin Hart: Professor, Department of English and Comparative Literature, Monash University, Melbourne, Australia. Lecture, "Poetry is a Stairway to God'." Charles Wright and the Question of Transcendence Feb. 12, 2002.

Marc Redfield: Professor and Chair of English at Claremont University. Lecture, “The Politics of Aesthetics and the Function of Criticism.” Feb. 18, 2002.

Ross Chambers: University of Michigan, Lecture, “Orphaned Memories, Foster-Writing, Phantom Pain: Concerning the *Fragments* Affair”, October 27, 2000.

Andrzej Warminski: Yale University. Lecture, “Worked OR; Aesthetic Ideology/Material Inscription.” Seminar on Hegel April 2000.

John Felstiner: Yale University, Lecture “‘Still Songs to Sing’: Paul Celan and the Music of the Holocaust.” Fall 1999.

Samuel R. Delany: University of Massachusetts, Lecture, “Problems of Gay Identity”, Spring 1998.

Charles Shepherson: Visiting Professor, ILA, Emory University, Lecture, “The Atrocity of Desire: of Love and Beauty in Lacan’s *Antigone*.” 1998.

Geoffrey Hartman: Yale University, Lecture, “Aestheticide: or, has Literary Study Grown Old?” Seminar, On Blanchot’s *Writing of the Disaster*. 1998.

CONFERENCES ORGANIZED BY STUDENTS IN THE PROGRAM

Beckett Symposium: “Samuel Beckett between Languages and Genres: Translation, Bilingualism, Transposition.” The event featured five speakers (Jean-Michel Rabaté, Professor of English and Comparative Literature at Princeton University; Branka Arsic, Professor of English at SUNY Albany; Walter Asmus, a premier German theatre director, who worked closely with Beckett; Ann Banfield, Professor of English and French at the University of California – Berkeley; and Corinne Scheiner, Professor of Comparative Literature at Colorado College, Sept. 30, 2006.

The Event of War: organized by the graduate students of Comparative Literature and the Department of Spanish and Portuguese. Keynote speaker: Robert Jay Lifton M. D., author of the *Superpower Syndrome*, Fall 2004

Mirroring Evil: A Symposium – Responding to the exhibition “Mirroring Evil: Nazi Imagery/Recent Art.” The keynote speaker was James E. Young, Professor of English and Chair of the Department of Near Eastern Studies at the University of Massachusetts at Amherst. Participants also included an artist from the original exhibit, Alan Schechner, Lisa Saltzman, Associate Professor of History of Art at Bryn Mawr and Deborah Lipstadt, Dorot Professor of Modern Jewish History and Holocaust Studies at Emory. Spring 2003

Encountering Infancy organized by the graduate students of Comparative Literature and French. Keynote speakers: Christopher Fynsk (SUNY-Binghamton). Spring 2003

Literature and Democracy organized by the graduate students of Comparative Literature and French. Keynote speakers: Peggy Kamuf (University of Southern California), Thomas Keenan (Bard College). Spring 2002

Literature on Trial organized by the graduate students of Comparative Literature and French. Keynote speaker: Barbara Johnson (Harvard University Frederic Wertham Professor of Law and Psychiatry in Society). Fall 2001

Colloquium Jean-François Lyotard Speakers: Jacques Derrida; Rodolphe Gasché, SUNY-Buffalo; Dorota Glowacka, University of King's College; Gérald Sfez, Collège International de Philosophie; Christopher Fynsk, SUNY-Binghamton; Philippe Bonnefis, Emory University; Geoffrey Bennington, University of Sussex. Fall 1999

Addressing Levinas organized by the Department of Philosophy with the Program in Comparative Literature as co-sponsor, Fall 1999.

Violence and Representation organized by the graduate students of Comparative Literature and French. Keynote speaker: Kevin Newmark (Boston College), Spring 1998.

Memory Overwhelmed: Interdisciplinary Approaches to Trauma. Organized by Comparative Literature, Fall 1997

COMPARATIVE LITERATURE STUDENT COMMITTEES

The program has three student-run committees, a graduate student colloquium and an on-line journal, *Reading On*:

- the **Comparative Literature Speakers Committee** invites lecturers;
- the **Conference Committee** has in past years organized high visibility national conferences of such intellectual quality that they have been attended by an equal number of faculty and graduate students;
- in the Fall and/or Spring of each year, a **Graduate Student Colloquium** is organized where students who wish to do so can present their work in front of their fellow students. The event is designed to give them the opportunity to benefit from the remarks and questions
- The students in Comparative Literature are engaged in the production of an online journal, "**Reading On**," which seeks to open a cross-disciplinary space in which to address the ongoing centrality of "reading" for Comparative Literature and for the various disciplines it engages. The first issue engages the concept of trauma and the relation between trauma and experience. The issue is envisioned as a space for an intellectual dialogue across the natural sciences, social sciences and the humanities concerning interdisciplinary trauma research. Central to this dialogue is the inextricable relation between trauma and the testimony it both inhibits and demands. Top trauma scholars and theoreticians across the disciplines participate in this collection, which is introduced by Cathy Caruth and includes contributions by Eduardo Cadava, Shoshana Felman, Robyn Fivush, Geoffrey Hartman, Dori Laub, Elissa Marder, Claire Nouvet, and James E. Young, among others.

DISSERTATION TITLES FROM THE LAST DECADE

2008

John Caliguri: Language and Being in Heidegger and Hölderlin

Brooke Campbell: “Woman” For Sale: Feminism, Queer Theory, and the Question of Sex Work

Svetlana Corwin: Extimate Existence: The Uncanny Poetics of Rainer Maria Rilke and Boris Pasternak

Leah Wolfson: A Path through the Abyss: Re-Inventing Testimony Through Post-Holocaust Survivor Poetry, Memoir, and Video Oral Histories

2007

David Kelman: Counterfeit Politics: The Conspiracy Narrative in Twentieth Century U.S. and Argentine Literature

Brian McGrath: Future Reading: Romanticism, Aesthetics, Politics

Kathryn Wichelns: “Une Autre Oreille”: Staging Difference in Henry James and Marguerite Duras

2006

Raina Kostova: Poetic Text and Socio-political Reality in the Work of Wallace Stevens and Osip Mandelstam

Martyn Smith: How to Build Places with Words: The Narrative Construction of Sacred Abydos, Delos, and Mecca

Lili Zhang: The Cultivation of the Self

2005

Nicholas Ealy: Speculations of Desire Narcissism and Love Imagery in the Literature and Iconography of Medieval France and Iberia

2004

Christian Holland: Time for Paul: Lyotard, Agamben, Badiou

Angela Hunter: Subjects of Love and the Vicissitudes of Reading: Rousseau, Stendhal, Baudelaire, Derrida, Barthes

Derrilyn Morrison: Shifting Poetics: Creolization, Migration, Relation

Apostolos Vasilakis: Mnemotechnologies: Memory, and Experience in Late 20th Century Philosophy and Literature

2003

Ian Campbell: The Raveling of the Labyrinth: Urban Space and Hybrid Subjectivity in 20th Century Maghrebian Autobiographical Narratives

Robert Hughes: Writing Out of Death: Literature, Ethics, and the Beyond of Language

Maya Maxym: Modes of Accompaniment: Paul Celan's Language of Loss

Petra Schweitzer: Art under Duress: Verbal and Visual Representation of the Holocaust

2002

Jennifer Ballengee: The Art of Pain: Torture and the Literary

Holly Martin: Betwixt and Between: Multiple Perspectives in Ethnic Literature of the United States

Serigne Ndiaye: The Ambiguity of the Sign: Modes of Imaging Africa in Francophone African and Caribbean Literatures

David Pehlke: The Failures of Romanticism

Cay Rabinowitz: Photomontage from Weimar to Reich: Hannah Höch and Heinrich Hoffmann [M.A Thesis]

Esperanza Sands: The Impact of Violence on Language, and Language's Resistance in the Novel Lumpŕica

2001

Costantino Costantini: L'attesa E Il Nulla Poesia Comico E Sublime Nel Novecento Italiano.

Nader Uthman: Sharq al-Mutawassit: Munif, *East of the Mediterranean* and the Felicity of Malice. [M.A Thesis]

2000

Stefanie Harris: Technologies of Representation: Literature and Media 1895-1930

Paul Miller: Where was Aufklarung? The Enlightenment in the Modern Caribbean Historical Imagination

Albena Lutzkanova Vassileva: Reference, Trauma, and History: The Testimonies of Western (American, British) and East European (Russian, Bulgarian) Postmodernisms

Benjamin M. O. Odhoji: "Restorying" the Margins: Patterns of Self-Representation in Contemporary Black South African and African American Autobiographies

1999

Olga Bardina: Postmodernism in American and Russian Poetry: Theoretical Background and Experiments [M.A Thesis]

1998

Sunita Dhurandar: Ghosts in the Mirror: Identity and History in Anzaldúa's *Borderlands/La Frontera*, Dangarembga's *Nervous Conditions*, and Danticat's *Breath, Eyes, Memory* [M.A Thesis]

Philip Gochenour: Fixing a Shadow: Doppelgangers, Photography, and the Disciplined Subject, 1775-1926

Patrick Wheeler: Culture at Work: Representations of the Economic in Medieval French Literature.

1997

Qian Ma: Ideality and Reality: Feminist Utopias and the Patriarchal World in Eighteenth-Century Chinese and English Fiction

Luis Miguel Isava: Worlds out of Words: Wittgenstein, Kraus and Valery. Towards a Paradigm for Poetic (Rhyme &) Reason

In Progress:

Christine Kalleeny: Figuring the Iconoclast: the Eros of Abu Nuwas's Wine

Maria-Alejandra Kepler: Aftermaths of Confession: Tragedy from the Greeks to Hardy and Conrad

Dan Leshem: The Language of Suffering: Writing and Reading the Holocaust

Mirja Lobnik: Beyond the Visual: An Oral Aesthetic of Memory

Ruxandra Mandoiu: Family and Nation in the Writings of Roth, Grass, Kundera, and Bachmann

Kris Mayhofer: Gypsies, Tramps, and Thieves: Strangers in Post-Revolutionary French and American Novels

Ben Miller: Testimedial: Expressionist Testimony and the Play of Media

Jennifer Orth: Manes Sperber and Ignazio Silone: Stalinism, Fascism, and the Rupture of Literature

Christina Parker: Artificial Generation: The Hybridization of Female and Form in Gautier, Villiers, Wilde, Hitchcock

Ariel Ross: The Death and Afterlife of Epic Poetry: Baudelaire, Tsvetaeva, Mandelstam, Cixous

Andy Ryder: Georges Bataille and a Materialist Ethics of Experience

Jessica Sellountos: Revolutionary Claims: Transatlantic Agency in the Fictions of Godwin, Brown, Irving and Cooper

Melissa Sexton: Playing, Beyond the Fields of Trauma: An Interdisciplinary and Multi-Media Approach to Reading Thanatos and Eros in Psychoanalysis, Literature, Science and Technology

Eszter Timar: Queering the Claim: Friendship and Gay Rights

Seth Wood: Archive Trouble in Antebellum American Literature

RECENT GRADUATE STUDENT PAPERS AND PUBLICATIONS

Naomi Beeman

“Rumors of Secrecy in Franz Kafka’s ‘The Trial’” Psychoanalytic Studies Program, Brown-bag series, Emory University, Nov. 2007.

“Writing with One’s Foot: In Memory of Robert Walser”; University of Colorado, Boulder; Feb. 24, 2007.

Patrick Blanchfield

“Restless Legs: The Status of the Freudian Symptom in a Chemical Age” American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“Posthumanity and Battle Star Galactica,” co-written with Asher Haig, MLA Book Review, forthcoming

Scott Branson

Arendt and the Public Realm, Moderated Panel, Hannah Arendt Circle, Emory University, March 29, 2008.

“Hannah Arendt’s Textual Event: In-between Reading and Writing,” Hannah Arendt Circle, Indiana University Southeast, March 18, 2007.

“The Case of Portnoy: How to Utter Silence,” Literature and Culture Since 1900, University of Louisville, February 23, 2007.

Colleen Dunne

"Against Origins: Constructions of Divinity in Jean-Luc Godard's 'Je vous salue, Marie'" "Comparative Literature and World Literature: Textual, Visual, Aural Connections and Interfaces." SCLA Conference Auburn University, October 2008.

"Memory as Medium: Chris Marker's Redefinition of Documentary in 'Sans Soleil'" "Cinematic Markers of Subjectivity." American Comparative Literature Association (ACLA) Annual Convention, Harvard, March 2009

Asher Haig

“Circuits of Power: Foucault’s Matrix of Sexuality”, American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“Fucking with Objects: “Derrida”, “Foucault” and the Madness of Puppetry” The Department of Comparative Literature Graduate Student Colloquium, Feb. 9, 2008.

“From the Other Side, I Look Toward Myself (We See Each Other), co-written with Brian Dooly, Published under “Asher and Brian” Tiresias, April 1, 2008
<http://www.lsa.umich.edu/rll/tiresias/Tiresias/issue%202%20articles/06%20Asher%20%20From%20the%20Other%20Side.pdf>

“Margrit Shildrick and Roxanne Mykitiuk, eds. Ethics of the Body: Postconventional Challenges Review)” Peer Review Journal Article, MLN, Dec. 2007 Vol. 122, No. 5, pg. 1222.

“Investigating Battlestar Galactica: Flesh, Spirit, and Steel”, Book Chapter, Published by IB Tauris Books, will be edited by Roz Kaveney and Jennifer Stoy, forthcoming

Benjamin Hilb

“The Question of (Care of) The Self”, American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

Jacob Hovind

“The Life of Character and the Life Span of the Novel”, Northeast Modern Language Association (NEMLA), Buffalo, NY, April 12, 2008

Maria Kepler

“‘The Girls of Simple Faith,’ Tragedy’s Exemplary Sufferers: Nietzsche’s Ariadne and Hardy’s Tess,” “Hardy at Yale,” Yale University, New Haven, CT June 2007.

“Reading, Loving, and Hating: Nietzsche’s View of Socrates,” Georgia Philological Association, Brewton-Parker, Mt. Vernon, GA, March 2007.

“Conrad, Nietzsche, and the Birth of a New Tragedy,” “Conrad’s Polish/Ukrainian Footprints,” Marie-Curie University Conrad Project; Lublin, Poland, June 2006.

Maya Kesrouany

The Strange Intimacy of Form: Blanchot, Valéry and Shklovsky, The Limits of Intelligibility, Johns Hopkins University, Baltimore, March 9-10, 2007.

“I” do not Experience: Emerson and the Essay, Trans, Pan, Inter: Cultures in Contact Conference, The American Comparative Literature (ACLA), Association Puebla, Mexico, April 19-23, 2007.

Mirja Lobnik

“Echoes of the Past: Nomad Memory in Michael Ondaatje’s *The English Patient*,” South Atlantic Review, forthcoming

“The Sensuous and the Silent in Arundhati Roy’s *The God of Small Things*” Comparative Literature and World Literature: Textual, Visual, Aural Interconnections and Interfaces, Southern Comparative Literature Association (SCLA) Conference, Auburn Alabama October 2 to October 4, 2008

Armando Mastrogiovanni

“The Dark Background of Difference: Hannah Arendt and the Politics of Being Human” American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“Departures that Remain: Political Violence and the Witness from Within” Seminar Leader with Jennifer Orth, American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“The Dark Background of Difference: Hannah Arendt and the Politics of Being Human” The Department of Comparative Literature Graduate Student Colloquium, Feb. 9, 2008.

Kris Mayrhofer

“Frontier Nation: Race and Citizenship in Brockden Brown’s Edgar Huntly” Northeast Modern Language Association, Baltimore, Maryland, March 1-4, 2007.

“Belle of the Ball, Man of the Hour: The Transgender Adventures of Belle Edmondson” Graduate Student Colloquium, Emory University, Atlanta, November 2006.

Ronald Mendoza-de Jesús

1968-2008: An Event, ILA and the Women Studies department at Emory University "The Colloquium, the *'Form of Democracy,'* the Event: a Reading of Derrida's 'The Ends of Man'" Atlanta, November 1, 2008.

Ben Miller

“Mechanical Therapy, circa 1945.” “Sifting Through Lies: Toward an Aesthetic Impunity, the 20th Annual Stony Brook Manhattan Graduate Conference. February 16, 2008.

“Soldier’s Story Archive.” Purple Blurb Digital Literature Lecture Series. MIT. March 10, 2008.

“Mechanical Therapy, circa 1945.” “Writing War: Literary Explorations of Conflict.” McGill University. March 28, 2008.

“Soldier’s Story Archive.” “(Dis)Junctions: Where the streets are renamed, 15th annual Humanities Conference.” UC Riverside. April 11, 2008.

“Irresistible Dictations: A Conversation with Eduardo Cadava.” with David Kelman. *Reading On*. Atlanta: Emory University. 2006. (17).

“The Art of Survival: A Conversation with Dori Laub.” with Petra Schweitzer. *Reading On*. Atlanta: Emory University. 2006. (14).

Jennifer Orth

“A Question of Survival: From the Traumatic to the Political? Manes Sperber, Ignazio Silone, and Their Literary Break with Communism” Seminar, “Departures that Remain: Political Violence and the Witness from Within.” (seminar leader) American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“The Principle of Natalivity and the Status of the Survivor in Hannah Arendt” Panel “Representing Disaster: The Holocaust in Literature, Memoir, Poetry, and Film” South Atlantic Modern Language Association (SAMLA) Conference, Atlanta, GA, November 9, 2007.

“Myths at Odds: The Communists, De Gaulle, and Literature Caught in Between,” on panel “Reading ‘Résistance’: Philosophy, Poetry, and the Narrative of Vichy,” Emory University, March 31, 2007.

Christina Parker

“Aesthetic Subjectivity and the World of (Wo)manufacture: Théophile Gautier as Modernity’s Pygmalion” Panel, “Portraiture in Art and Literature” American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“Reproducing Feminine Photo-Bodies in Villiers’s *L’Eve future*” University of Stonybrook, Women’s Studies Conference, New York, NY – April 5, 2008.

“Feminine Supplements: Resurrected Relics and Anxiety-Inducing Images in Théophile Gautier’s ‘La Morte amoureuse.’” Psychoanalytic Studies Program, Brown-bag series, Emory University, Oct. 2007.

Matthew Roberts

“Creating Space to Listen” Panel, “Psychoanalysis and Irigarayan Space” Modern Language Association (MLA) Convention, Chicago, Dec. 30, 2007.

“Difference and Transference” American Comparative Literature Association (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“Extimacy and Exiles: Trajectories of the Uncanny in the Work of Martin Heidegger.” CUNY, The 3rd Annual Comparative Literature Graduate Conference, 2006. Nov. 3 – 4, 2006.

Ariel Ross

“ ‘I will move Hell’: Virgil’s Repetition Compulsion” Seminar, “The Royal Road: Arrivals and Departures with Freud” (co-seminar leader) American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“In the Land of Dead Genres; The Novel as Epic Hero in Bakhtin’s ‘Epic and Novel’” “Literary Odysseys” conference, University of Colorado, Boulder, Feb. 23-24, 2007.

Andy Ryder

“Literature and Death: Alexandre Kojève and Maurice Blanchot” American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“Literature and Death: Alexandre Kojève and Maurice Blanchot” Department of Comparative Literature, Graduate Colloquium, Emory University, Feb. 9, 2008.

“Sartre’s Theater of Resistance” Rethinking Resistance, Emory University. April 30-31,

Jessica Sellountos

“Revolutionary Uncertainties: Transatlantic Subjectivity in Charles Brockden Brown’s Edgar Huntly,” The Charles Brockden Brown Society Sixth Biennial Conference: “Empire, Revolution, and New Identities: Geoculture and Geopolitics in Brown and his Contemporaries.” Dresden, Germany. October 2008.

“William Godwin’s Political Protest: Caleb Williams and the Emergence of a Post-Feudal Subject,” Literature and Contract in the Eighteenth Century, 39th Annual NeMLAConference. Buffalo, New York. April 2008.

Melissa Sexton

“Consciousness, *Evolved*” Seminar, “The Royal Road: Arrivals and Departures with Freud” (seminar leader) American Comparative Literature (ACLA) Annual Convention, Long Beach, CA, April 24-27, 2008.

“The Body of Reading: An Interactive Model of the Percy-Peircean Semiotic Self” Panel, Walker Percy, South Atlantic Modern Language Association Conference (SAMLA), Georgia State University, Atlanta GA, Fall 2007.

Amberg, Rob. "I-26, Corridor of Change." *Southern Spaces*. June 5, 2007.

<http://www.southernspaces.org/contents/2007/amberg/2a.htm>

Brian Smith

“The Post-Human Ear: An Essay on the Culture of Prosthetic Sound” American Comparative Literature Annual (ACLA) Convention, Long Beach, CA, April 24-27, 2008.

Book Review- Deleuze and Music. *Symploke* Vol. 13 Nos. 1-2. 2006.

Book Review- Sync or Swarm: Improvising Music in a Complex Age. *Symploke* (forthcoming).

“The Opera of Simulacra: Musical Form, Digital, Media, and Image/Sound/Text Dynamics in the Postmodern World” Music and Postmodern Cultural Theory – University of Melbourne, Australia, December 5-6, 2006.

“Deus Ex Electro, Deus Ex Digito: On the Question of an Ultra-Baroque Future from Borges to Bill Gates” American Comparative Literature Association (ACLA) Annual Meeting, Puebla, Mexico, April 19-22, 2007.

“9/11 and the Art of Conspiracy” American Comparative Literature Association (ACLA) Annual Meeting, Harvard University, Cambridge, MA, March 26-29, 2009.

John Steen

“Hedgelogic: Dali and Derrida” Logics of the Living, Cornell University, Oct. 17, 2007.

“Modernist Landscape with Love and Death.” Association of Literary Scholars and Critics Annual Meeting. San Francisco. October 15, 2006.

“Because it a witness: Gertrude Stein in *The Differend*.” South Atlantic Modern Language Association (SAML) Annual Conference. Charlotte. November 12, 2006.

“What to say/ when you see me:’ Or, On Lyric Poetry and Anxiety.” Psychoanalytic Studies Program Brownbag Series. Emory University. February 8, 2007.

Abstract submitted for: ‘Memories / From ruin’: Lyric, History and Violence in Yeats’s *The Tower*. South Atlantic Modern Language Association (SAML). Georgia State University, Atlanta GA, November 2007.

Sarah Stein

“Desire as the Vanishing Point: A reading of Zola’s *L’Oeuvre*” American Comparative Literature Annual (ACLA) Convention, Long Beach, CA, April 24-27, 2008.

“Desire as the Vanishing Point: A reading of Zola’s *L’Oeuvre*” Department of Comparative Literature, Graduate student Colloquium, Feb. 9, 2008.

Eszter Timar

“Coming Out by Staying In: The Function of the Closet and Democratic Citizenship.” 6th Annual European Gender Research Conference, Women’s Studies Centre, University of Lodz, Lodz, Poland. September 1, 2006.

Seth Wood

“Freud’s “Project” and the Breakthrough of Melancholia” Seminar, “The Royal Road: Arrivals and Departures with Freud” American Comparative Literature Annual (ACLA) Convention, Long Beach, CA, April 24-27, 2008.

Eugene (Brent) Young

“Deserts of Indifference as Markers of Difference: Nomadism and “Immobile Mobility” in Deleuze and Blanchot” American Comparative Literature Annual (ACLA) Convention, Long Beach, CA, April 24-27, 2008.

“The Determination of Sense via Deleuze and Blanchot: Paradoxes of the Habitual, the Immemorial, and the Eternal Return, Deleuze Studies,” Edinburgh University Press, forthcoming.