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504 TRANSLATION
Instructor: Simon Wickhamsmith
TH 4:30 – 7:10 PM
AB-4190
Conducted in English

This seminar/workshop will look into the practice and theory of translation from a multitude of interdisciplinary vantage points: as ethnography, as linguistics, as the negotiation of identity, as creative writing, and of course, to borrow from Merriam-Webster, as “a rendering from one language into another”. The primary focus of the course will be on a practical exploration of this last definition by means of the previous (and other) definitions and, by engaging with languages both familiar and unfamiliar, we will re/write, draft and edit and refine, and consider philosophical and practical aspects of meaning, representation, faithfulness, and cultural difference. Moreover, while proficiency in more than one language might on occasions seem to be helpful, it is certainly not (as Ezra Pound would have agreed) a requirement for this course.

509 TOPICS IN FRENCH LITERATURE FOR TEACHERS OF FRENCH
FRENCH AMERICAN RELATIONSHIP: Je t'aime moi non plus
Instructor: Anne-Catherine Aubert
Online Course/Remote Instruction
Conducted in French

France and the United States of America, two contemporary democracies, have long shared common ideals and have always been fascinated with one another. This has produced a unique inter-cultural relationship characterized by strong commitments but also, as we know, deep misunderstandings. In this course we will explore some of the burning debates at the core of the democratic experience of these two countries. Texts on tolerance, freedom, democracy and justice by authors as famous as Voltaire and Tocqueville, as well as cutting edge scholars like Raynaud and Lacorne will serve as the basis of our discussions. Authentic materials --among them, movies (Malle, Leconte, Allen), literary excerpts (Chateaubriant, Verne), a novel (Beigbeder), comics (Morris, Hergé), photography (Avedon), artworks (Bourgeois, Calder), music (Halliday!), etc -- will also help shed light on the French’s “American way,” and the American’s “French exception.” Sessions will also include Internet research and

regular pedagogical hands-on activities that will lead to the design of a full-fledged module to be used in K-12 classes.

616 STUDIES IN MEDIEVAL FRENCH LITERATURE: *Genèse et généalogie des genres narratifs*

Professor: Ana Pairet Vinas

F 1:10 – 4:10 PM

AB 4190

Comment les pratiques de l'oral et de l'écrit conditionnent-elles la production poétique? Qu'est-ce qu'un conte, un *roman*, un *essample* ou un récit allégorique au Moyen Âge? Pourquoi et par quels biais les genres littéraires prémodernes ont-ils été reconstruits et instrumentalisés?

Nous examinerons l'évolution des genres narratifs et lyrico-narratifs du XIIe au XIVE siècle, en soulignant le caractère dynamique des conventions formelles et de la topique romanesque. Du point de vue théorique nous aborderons des questions liées à la spécificité du texte médiéval dans sa transmission manuscrite et imprimée, à la problématique des genres et à la notion d'intertextualité. Conçu comme une introduction à la littérature en langue d'oïl, le séminaire n'exige pas de la part des inscrits une connaissance préalable de l'ancien et moyen français. Tous les textes étudiés seront disponibles dans une édition bilingue ou en traduction.

Required texts:

Chrétien de Troyes, *Le Chevalier de la Charrette*, trad. Charles Méla, LGF, coll. Lettres Gothiques, 1992. ISBN 2-253054011

Les Lais de Marie de France, éd. Karl Warnke, trad. Laurence Harf-Lancner. Paris: Le Livre de Poche, coll. Lettres Gothiques, 1990. ISBN 2-253-05271-X

La Châtelaine de Vergy, éd. Jean Dufournet et Liliane Dulac, Gallimard, Folio, 1994. ISBN 2-070-38832-8

Roman de la Rose, éd. Armand Strubel. Paris: Le Livre de Poche, coll. Lettres Gothiques, 1992. ISBN 2-253-06079-8.

Christine de Pizan, *Le livre de la cité des dames*, trad. Thérèse Moreau et Eric Hicks. Paris: Stock, 1986. ISBN 2-234-01989-3 ou *The book of the City of Ladies*, trans. Rosalind Brown Grant, Penguin Classics, 2000

Ouvrages recommandés:

Thomasset, Claude et Karin Ueltschi, *Pour lire l'ancien français*. Paris: Armand Colin, coll. 128, 2004. ISBN 2-09-190539-9

Zink, Michel, *Introduction à la littérature française du Moyen Âge*. Paris: Le Livre de Poche, coll. Lettres Gothiques, 1993. ISBN 2-253-06422-X

683 LITERARY LACAN AND WHY IT MATTERS: *An Introduction to Freudian and Lacanian concepts in Cultural and Literary Theory*

Professor: Jerry Aline Flieger

T 4:30-7:10 PM

AB 4190

After a review of some of the major tendencies in critical theory, for students who have not taken an introductory theory course, we will move to examine one of the tendencies that has the most vigor and pertinence today, in part because of its essential foundational role in gender studies, queer theory, postcolonial theory, and cultural studies. Few theorists have had as great an impact on cultural and literary studies as has Jacques Lacan, who famously stated that “the unconscious is structured like a language”, and used language and literature as templates for his theory of the psyche and of intersubjective interaction. However, his work is notoriously difficult, so in this course, we will focus on a few fundamental canonic texts that are often cited in literary studies, in order to consider why his theoretical and cultural influence has been so great on the field. We will read a selection from *Ecrits*, including the essay on “the Mirror Stage”; some sections of Seminar one and two on Freud, describing the Imaginary and the Symbolic; and several oft-referenced essays on language, literature, and the creative process.

The main reason that Lacan is important for literary studies, of course, is the primacy accorded to language and linguistics in his theory, as well as his use of actual literary texts as a model for the psyche and intersubjective interaction. For instance, in what is often considered his basic manifesto, “The Function and Field of Language in Psychoanalysis” Lacan uses language itself as a model for the unconscious and subject-formation.

In another essential text, “The Instance of the Letter in the Unconscious” (*Ecrits* I), Lacan uses a poem by Victor Hugo as a guide to understanding language itself, as well as unconscious processes, as a function of literary trope (metaphor and metonymy). Similarly, in the celebrated “The Seminar on the Purloined Letter” (*Ecrits* I), Lacan actually uses a literary model (Poe’s story) as the emblem of desiring intersubjective interaction.

Inspired by Lacan’s model, Slavoj Žižek uses film (especially Hitchcock) in this essential introduction to Lacan, *Looking Awry*, to illustrate the notions of the Imaginary, Symbolic, and Real, and the notion of Lacanian anamorphosis.

This course will focus on these sources, and other selections from Bruce Fink’s translation of *Ecrits*, as templates for understanding Lacan’s role in literary and cultural studies. Individual lectures will distill more complicated issues important for literary studies, such as the celebrated four discourses (master, university, hysteric, analyst) in Seminar 16; the concept of the Schéma L and its elaboration in seminars 1 through 4; the notions of the Freudian “chose” and “field” in the Ethics of Psychoanalysis, Seminar 7; and provide an introduction to what Lacan considers the “Four Fundamental Concepts of Psychoanalysis” in Seminar 11. The main work of the course will be reading and exegesis, rather than writing, as the goal is to give students a toehold in this important body of theory. Several short ‘position papers’ will address key terms and concepts as they might apply to the students’ own work.

Required texts (any edition) :

Lacan: A Beginner’s Guide, Lionel Bailly

Ecrits, A Selection, Bruce Fink

Anthony Wilden: *The Language of the Self*

Slavoj Žižek: *Looking Awry*

Other texts will be provided online or in Sakai resources.