**Cult 502**

**Epistemological Foundations of Cultural Analysis**

**Fall 2020**

**Instructor**:Hülya Adak (hadak@sabanciuniv.edu)

**Class time**:Thursdays 16.40-19.30 (online)

**Office hours**:By appointment

**Course Description:**

With its focus on the epistemological foundations of cultural analysis, this course analyzes the construction of knowledge, on the one hand, by reviewing key landmarks in the history of methodology in the social sciences/humanities, and on the other hand, by introducing recent critical approaches to and methodologies of cultural analysis. The second section of the course focuses on themes that represent cutting-edge scholarship in cultural and literary theory, and may change each year the course is offered. The course will also prepare the participants for the applied course in methodology, CULT 503 (Cultural Analysis Workshop), the sequel (to be taught in Spring 2020) to this course.

**Course Requirements:**

This is an interactive course, and students are expected to come to class having done the readings. Attendance is required and participation in class discussions will play a major role in grading and in the success of the course. A total of 3 one-page response papers reacting to that day’s readings are to be brought to class as hard copy during the semester. Students will be asked to contribute to class discussions based on their response papers. A total of two take-home essays will address issues connecting specific readings for the course. Late essays will not be accepted. All readings will be uploaded to SU course.

**Evaluation:**

Attendance, participation, response papers. 30%

Two take-home essays (10-12 pp) 70% (35% each)

**Course Schedule**

**October 8 Introduction**

**October 15 & 22 Textuality, Representation, Interpretation**

Toni Morrison. *Beloved*. Vintage, 2004 (1987).

W. J. T. Mitchell, “Representation,” in *Critical Terms for Literary Study*. Frank Lentricchia & Thomas McLaughlin, eds., Chicago & London: University of Chicago Press, 1995, pp. 11-22.

From Jonathan Culler, *Literary Theory: A Very Short Introduction*. New York: Oxford University Press, 1997: “What is Literature and Does it Matter?” pp. 18-42 & “Literature and Cultural Studies” pp. 43-54.

Mikhail Bakhtin, “Heteroglossia in the Novel,” in *The Dialogic Imagination*, ed. M. Holquist, trans. C. Emerson and M. Holquist, Austin: University of Texas Press, 1981, pp. 301-331.

***October 29 no class***

**November 5 Semiotics/Structuralism**

Film: *Killing Us Softly 3* (Dir. **Sut Jhally)**, 2000, 34 min.

Jonathan Culler, “Semiotics: The Saussurian Legacy,” in *Ferdinand de Saussure,* Cornell University Press, Ithaca, 1986, pp. 105-150.

Roland Barthes, “Myth Today” in *Mythologies. T*rans. Annette Lavers,New York: The Noonday Press, 1972, pp. 109-159.

Roland Barthes, “Wine and Milk” in *Mythologies,* Trans. Annette Lavers,The Noonday Press, New York, 1972, pp. 58-62.

**November 12 Thematic Focus: Gendering Life Narratives**

Sidonie Smith & Julia Watson. “Introduction: Situating Subjectivity in Women’s Autobiographical Practices.” In *Women, Autobiography, Theory: A Reader.* The University of Wisconsin Press, 1998. Pp. 3-55.

Leigh Gilmore. “Autobiographics/Self-Representation: Instabilities in Gender, Genre and Identity.” In *Autobiographics: A Feminist Theory of Women’s Self-Representation*. Ithaca & London: Cornell University Press, 1994, pp.16-64.

Judith Halberstam. “Queer Temporality and Postmodern Geographies.” In *Queer Time and Place: Transgender Bodies, Subcultural Lives.* New York and London: New York University Press, 2005. Pp. 1-21.

**November 19 Performativity and Gender**

Louis Althusser. Excerpt from “Ideology and Ideological State Apparatuses: Notes towards an Investigation,” in *Lenin and Philosophy, and Other Essays*. New York, NY: Monthly Review Press, 1971. pp. 170-186.

Judith Butler. “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory,” *Theatre Journal* 40(4) (1988): 519-531.

J.L. Austin. Lectures 1-5 in *How to Do Things with Words*. London: Oxford University Press, 1962. pp. 1-66.

**November 26 Thematic Focus: Exile/Diaspora/Migration**

Edward Said. “Reflections on Exile.” In *Reflections on Exile and Other Essays.* Cambridge, Massachusetts: Harvard University Press, 2000. Pp. 173-186.

Marianne Hirsch & Leo Spitzer. “What’s wrong with this picture?: Archival photographs in contemporary narratives,” *Journal of Modern Jewish Studies*,Volume 5 (2006), Issue 2, pp. 229-252.

Carlos Rojas. “Language, Ethnicity, and the Politics of Literary Taxonomy: Ng Kim Chew and Mahua Literature,” *PMLA*, Vol. 131, No. 5, October 2016, pp. 1316-1327.

**December 3 Life Narratives/Trauma Studies/Human Rights**

***\*Take-home essay I questions will be distributed***

Miklos Nyiszli. *Auschwitz: A Doctor’s Eyewitness Account*. Trans. Tibere Kremer & Richard Seaver. London: Penguin Books, 2012.

Dominick LaCapra. “Writing History, Writing Trauma.” In *Writing History, Writing Trauma*. Baltimore & London: The Johns Hopkins University Press, 2001. Pp. 1-42.

Kay Schaffer & Sidonie Smith. “Conjunctions: Life Narratives in the Field of Human Rights.” In *Human Rights & Narrated Lives: The Ethics of Recognition*. Palgrave Macmillan, pp. 13-33.

**December 10 Genre: Structure and Politics**

Art Spiegelmann. *Maus: A Survivor’s Tale I & II*. New York: Pantheon, 1973.

Marianne Hirsch. “The Generation of Postmemory.” In *Poetics Today*. 29: 1, Duke University Press, Spring 2008.

Christopher Ortiz. “The Politics of Genre in Carmen Martin Gaitez’ *Back Room,”* In Autobiography & Postmodernism*,* Kathleen Ashley, Leigh Gilmore, Gerald Peters (eds.) Amherst: The University of Massacusetts Press, 1994.

***December 16******Wednesday: Take-home essay I due (10-12 pp)***

**December 17 Archives and Repertoires**

Diana Taylor. “Acts of Transfer,” in *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003. pp. 1-52.

K.J. Rawson. “Archive,” *Transgender Studies Quarterly* 1 (1&2) (2014): 24-26.

Andre Lepecki. “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” *Dance Research Journal* 42(2) (2010): 28-48.

Martin F. Manalansan IV, “The ‘Stuff’ of Archives: Mess, Migration, and Queer Lives,” *Radical History Review* 120 (2014): 94-107.

**December 24 Testimony/Historiography/Genocide**

***\*Take home essay II questions will be distributed***

Karnig Panian. *Goodbye, Antoura: A Memoir of the Armenian Genocide*.California: Stanford University Press, 2015. Pp. 1-97.

Marc Nichanian. “Zabel Esayan: The End of Testimony and the Catastrophic Turnabout,” In Writers of Disaster: Armenian Literature in the Twentieth Century. Princeton and London: Gomidas Institute, 2002. Pp. 188-242.

Giorgio Agamben. “The Witness” & “The Muselmann.” In *Remnants of Auschwitz: The Witness and the Archive*. New York: Zone Books, 1999, pp. 15-40 & pp. 41-86.

***December 31 No class***

**January 7**

*Film*: “Patience: After Sebald.” Grant Gee, 2012.

W.G. Sebald. *The Emigrants.* New Directions, 1992, pp. 1-63.

Philip Schlesinger, “W.G. Sebald and the Condition of Exile.” *Theory, Culture & Society* 21(2): 43-67, 2004.

**\*Deadline: January 15, 2021!!! Take-home essay II due (10-12 pp)**