



FR EN CH 450

Ginsburg — Th 2:00–5:00

In the 19th century, the novel was the main form of popular culture; it was the equivalent of movies and TV in the 20th century. It was also the site where writers engaged, through their characters, with the socio-economic changes and diverse ideological positions that characterized the century. It is, therefore, arguably, the most representative genre of the century and the one that offers us the best chance of understanding it. In this course we will read works by the five most important French novelists of the century: Stendhal, Balzac, Flaubert, Hugo, and Zola. We will be interested in several things: Historically, in the development from Romanticism to Realism and then to Naturalism; socially, in the different ways authors understood the new post-revolutionary world—the rise of the middle class and capitalist economy; and formally, in the different kinds of plots, different understanding of description and detail, and different kinds of “characters” these novels display.

STUDIES IN THE
19TH CENTURY NOVEL

Northwestern | Department of
French and Italian

FR EN CH 493

Durham — T 5:00–8:00

This introductory course on problems in contemporary critical theory will begin by focusing on critique of ideology in the Marxist tradition (with particular attention to Sartre and Jameson's synthesis of the Sartrean, Althusserian and Frankfurt School traditions), along with some of their major predecessors, allies and adversaries, including such thinkers as Eisenstein, Barthes, Bataille and Derrida). We will then discuss how the relationships between discursive, institutional and aesthetic practices and their pragmatic effects are rethought in the writings of such theorists as Foucault, Rancière and Deleuze. While the primary focus of the course will be on theoretical texts, these texts will also be considered in dialogue with literary and cinematic works.

TOPICS IN FRENCH
LITERARY THEORY

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