

English 546
Winter 2005
Professor Carolyn Allen
Office: A408 Padelford
Office Hours: Tuesday 3:45-5 and by appointment
Email: callen@u.washington.edu

Narratives of Affect/Affective Narratives: Emotion in Modern and Contemporary Literature and Culture

After years of scholarship in twentieth-century studies featuring "waning of affect" (in Jameson's famous phrase about postmodernism), study of emotion, affect, and "feelings" in modern and contemporary literary and cultural texts is again a topic of theoretical and critical attention, with a growing number of conferences, fellowships, books, and journal articles devoted to it. This course will read theories of emotion from a variety of disciplines, and think about their inter-articulation with the shaping of story in texts from Mrs. Dalloway to Love. We'll think especially about literary fiction and narrative shape, the production of readerly affect, and the novel as a site for theorizing emotion

Syllabus

(Books are available at the University Book Store. Please note that Nightwood is optional, not required. There is also a packet of course readings at the Ave Copy Center, 4141 University Way)

** below signals a session for team-teaching by seminar members in the first hour. See instructions following syllabus.)

Jan 4: INTRODUCTIONS (If you decide not to take the class, please let me know by the end of the day today.)

(Before class on Thursday, get the course packet and EMAIL me (callen@u) three rank-ordered choices for the day on which you'd like to team-teach. If I don't hear from you, I'll just assign you to a day.)

Jan 6: INTERDISCIPLINARY THINKING ON EMOTION I:

Arlie Hochschild, "Feeling Rules," The Managed Heart (Berkeley: Univ. of California Press, 1983) 56-75; Theodore Kemper, "A Structural Approach to Social Movement Emotions," Passionate Politics, ed. Jeff Godwin, James Jasper, and Francesca Polietta (Chicago: Univ. of Chicago Press, 2001) 58-73; Robert Solomon, "Emotions, Thoughts, and Feelings," Thinking about Feeling ed. Robert Solomon (New York: Oxford Univ. Press, 2004) 76-88.

Jan. 11: INTERDISCIPLINARY THINKING ON EMOTION II:

Jesse Prinz, "Feeling Without Thinking," Gut Reactions (New York: Oxford Univ. Press, 2004) 21-51; Catherine Lutz, "Emotion, Thought and Estrangement: Western Discourses on Feeling," Unnatural Emotions (Chicago: Univ. of Chicago Press, 1988) 53-80; Martha Nussbaum, from "Emotions and Human Societies," Upheavals of Thought, Cambridge: Cambridge Univ. Press, 2001) 151-173; Amelie Rorty, "Enough Already with 'Theories of Emotion'," Thinking About Feeling ed. Robert Solomon (New York: Oxford University Press, 2004) 269-278.

Jan. 13: AFFECT:

** Brian Massumi, "The Autonomy of Affect," Parables of the Virtual (Durham, Duke University

Press, 2002) 23-45; Eve Sedgwick and Adam Frank, "Shame in the Cybernetic Fold: Reading Silvan Tomkins," Touching Feeling (Durham: Duke Univ. Press, 2003) 94-121; Silvan Tomkins, from "Shame-Humiliation and Contempt-Disgust" Shame and Its Sisters: A Silvan Tomkins Reader, ed. Eve Sedgwick and Adam Frank (Durham, Duke Univ. Press, 133-139.

Jan. 18: DISCOURSES OF MELANCHOLY:

Sigmund Freud, "Mourning and Melancholia: (1917), SE 14: 239-58; Judith Butler, "Psychic Inceptions: Melancholy, Ambivalence, Rage" The Psychic Life of Power (Stanford: Stanford Univ. Press, 1997) 167-198.

Jan. 20:

**David Eng and Shinhee Han, "A Dialogue on Racial Melancholia," Loss: The Politics of Mourning ed. David Eng and David Kazanjian (Berkeley: Univ. of California Press, 2003) 343-71; Anne Cheng, "The Melancholy of Race" The Melancholy of Race (New York: Oxford Univ. Press, 2000). :

Jan. 25: FICTION AND EMOTION I:

F. Scott Fitzgerald, The Great Gatsby

Jan. 27:

** Gatsby (cont); Greg Forter, "Against Melancholia: The Great Gatsby, and the Politics of Unfinished Grief" differences 14:3 (2003) 134-170; available on-line through Project Muse <http://muse.jhu.edu>; Frances Kerr, "Feeling 'Half-Feminine': Modernism and the Politics of Emotion in The Great Gatsby" American Literature (1996) 405-31; available on-line through JSTOR <http://jstor.org>. Both Project Muse and JSTOR are easily accessed through the UW Libraries site.

Feb. 1: LITERARY/CULTURAL STUDIES AND THE EMOTIONS :

**Lauren Berlant, "Poor Eliza," No More Separate Spheres! ed Cathy Davidson and Jessamyn Hatcher (Durham: Duke Univ. Press, 2002) 291-323; Rita Felski, "Nothing to Declare: Identity, Shame and the Lower Middle Class," PMLA 115: 1 (2000) 33-45.

Feb. 3:

**Jeffrey Santa Ana, "Affect-Identity: The Emotions of Assimilation, Multiraciality, and Asian American Subjectivity," Asian North American Identities Beyond the Hyphen ed. Eleanor Ty and Donald Goelinicht (Bloomington: Indiana Univ. Press, 2004) 15-42; Ann Cvetkovich, "The Everyday Life of Queer Trauma," An Archive of Feelings (Durham: Duke University Press, 2004) 15-48.

Feb. 8: FICTION AND EMOTION II:

Virginia Woolf, Mrs. Dalloway

Feb. 10 Mrs. Dalloway (cont)

Feb. 15: IDENTIFICATION AND THE READER/VIEWER:

**Keith Oatley and Mitra Gholamain, "Emotions and Identification," Emotions and the Arts, ed. Mette Hjort and Sue Laver (New York: Oxford Univ. Press, 1997) 263-281; Murray Smith, "Engaging Characters," Engaging Characters (Oxford: Clarendon Press, 1995) 73-109; Noel Carroll, "Simulation, Emotions and Morality," Emotion in Postmodernism ed. Gerhard Hoffman and Alfred Hornung (Heidelberg: Universitätsverlag C. Winter, 1997) 387-95.

Feb. 17: ON CRYING:

**Jerome Neu, "'A Tear Is an Intellectual Thing'," A Tear Is an Intellectual Thing (New York: Oxford Univ. Press, 2000) 14-40; Robyn Warhol, from "Introduction: Effeminacy, Feelings, and Forms," and "The Cry: Effeminate Sentimentalism," Having a Good Cry (Columbus: Ohio State Univ. Press, 2003) 11-57; Tom Lutz, "Men's Tears and the Roles of Melodrama," Boys Don't Cry? Ed. M. Shamir and J. Travis (New York: Columbia Univ. Press, 2002) 185-204.

Feb. 22: FICTION AND EMOTION III:

Monique Truong, The Book of Salt

Feb. 24: The Book of Salt (cont.)

March 1: ON NOSTALGIA:

**Fred Davis, "The Nostalgia Experience," and "Nostalgia and Identity," Yearning for Yesterday (New York: The Free Press, 1979) 1-50; Svetlana Boym, "From Cured Soldiers to Incurable Romantics: Nostalgia and Progress," "Restorative Nostalgia," "Reflective Nostalgia," "On Diasporic Intimacy," The Future of Nostalgia (New York: Basic Books, 2001) 1-18, 41-48, 49-55, 251-258.

March 3: READING AND EMOTION

Noel Carroll, "Art, Narrative and Emotion," Emotions and the Arts ed. Mette Hjort and Sue Laver (New York: Oxford Univ. Press, 1997) 190-111; Evelyne Keitel, "Emotions in Reading Postmodernism," Emotion in Postmodernism ed. Gerhard Hoffman and Alfred Hornung (Heidelberg: Universitätsverlag C. Winter, 1997) 347-61.

March 8: FICTION AND EMOTION IV:

Toni Morrison, Love

March 10: Love (cont.)

March 14: Seminar papers due in my mailroom box (*not by email*) at 5pm. Please email me when you have turned it in and always keep a copy of your paper. I will accept papers through 5pm on March 16 without penalty, but I may not be able to comment on papers arriving late.

Oral and Written Requirements (in addition to careful, complete reading and active, lively participation in discussion)

1. Team-teaching hour. For the first 45 minutes of eight sessions (marked on the syllabus**), two seminar members will team-teach the essays assigned for the day. You may teach in whatever way, or combination of ways, you wish, as long as you cover the assigned material, integrate it into the discussions, issues, debates and arguments of the seminar as a whole, and give both team members equal roles in the teaching. The only

thing you cannot do is read to us. If you wish to present a mini-lecture, speak from notes. If you wish to divide the seminar into smaller discussion groups for part of your time, you may, as long as team members lead those smaller groups in discussion. If you wish to bring to the seminar additional context based on research you've done beyond the assigned essays, great. We will consider you experts on the assigned articles, so be prepared to answer any questions about the readings that may come up in class. At the conclusion of your session, we should be clear about the essays' arguments and about how those arguments enter the ongoing conversations we're having about emotions and affect. **THE SESSION PREVIOUS TO YOURS, BRING FOR EACH OF US A TYPED "GUIDE TO THE READING."** IN IT, INDICATE WHAT WE MIGHT THINK ABOUT AS WE READ, WHAT LINES OF ARGUMENT YOU WISH TO PURSUE IN YOUR TEACHING SESSIONS, WHAT KINDS OF QUESTIONS WE SHOULD PREPARE TO DISCUSS (OR HEAR YOU DISCUSS), AND HOW THEY FOLLOW FROM/RELATE TO PREVIOUS DISCUSSIONS AND READINGS. *The only exception to this requirement applies to the team teaching on Jan.13: AFFECT. There's not enough time to prepare the "guide," so we'll just go with what you present on that day.*

2. Seminar paper. Since emotions have histories, and since various nations, classes, ethnicities, cultures, genders, and sexualities produce different affective narratives, you will be free to select a specific emotion/affect/mood/site//verbal text(s) on which to write your seminar paper, and to situate this writing in a modern/contemporary historical moment and particular culture of your choice. You must, however, draw substantially on the essays we will read in the seminar for part of your context, and supplement them with additional, relevant sources. Your paper should be publication length (18-25 typed pages not including notes), follow MLA style (including parenthetical citations in the text, informational notes where necessary, and a "list of works cited") and be targeted to a particular scholarly journal or other publication. **(Designate your targeted publication in the upper right-hand corner of your first page.)** The Suzzalo-Allen periodical section has many journals you can read through to choose the one that might have the most appropriate audience for your essay. Seminar papers are due Monday March 14 in my mailroom box (*not by email*). I will accept them up through Weds., March 16 without penalty, but I may not be able to comment on those coming in past March 14.