Stockholm University

OPTIONAL LITERATURE MODULES (PERIOD A-B)

Narratives & Desire

Teachers: Joakim Wrethed and Marina Ludwigs

Module description

Desire is a fundamental principle of human life. It spans over basic desires as hunger, thirst, need for sleep, safety, love and sex. In addition, it encompasses curiosity generally and science specifically through the desire to know and to know more and more. Inevitably, desire figures in literature and the arts, as the very basis of narration, alongside such basic literary concepts as plot and suspense, which indicate our need for closure. On top of that, we require notions of desire to even be able to understand the motivations behind the actions of characters in narratives and to be able to root for or against them. Finally, in a more subtle way, desire factors into the interaction between different levels of narrative perspectives in the form of readers responding to narrators and their agendas. Since the phenomenon of desire is such a fundamental part of humanity and human life, the narratives we create often thematize and problematize the workings of desire. Is a world without desire even imaginable? According to Slavoj Žižek, film is the ultimate art of desire, since it displays desire at the same time as it teaches us how to desire. The whole advertising world of consumerism is all about how to manipulate our desires. Not even our religious and spiritual spheres are free from desire. If anything, all religions have some aspect of finding ways of harnessing and regulating desire. In this module, you will have the chance to examine the concept of desire and many of its different forms as it appears in literary works and films.

Required reading

Barbaras, Renaud (2006). *Desire and Distance: Introduction to a Phenomenology of Perception*. Stanford, Calif.: Stanford University Press. [Chapter 5, 20 pages]

Bishop, Bernardine. 'Stool' in Beard, Alan, et al. (2020) *The New Abject: Tales of Modern Unease*. United Kingdom, Comma Press, 1–8. [8 pages]

Bosch, Magdalena (2020). *Desire and Human Flourishing*. Springer Nature Switzerland AG. "Desire in Freud". [4 pages]

Brooks, Peter (1992). *Reading for the Plot: Design and Intention in Narrative*. Cambridge, Mass.: Harvard Univ. Press. Chapter 2. [Excerpt, 13 pages]Conan Doyle, Sir Arthur. (1892). "The Adventure of the Speckled Band". [14 pages]

Deleuze, Gilles & Holland, Eugene W. (2001[1999]). *Deleuze and Guattari's Anti-Oedipus [Ebook] introduction to schizoanalysis*. London: Routledge. [Excerpt, 16 pages]

Fitzgerald, F. Scott (2000). *The Great Gatsby*. London: Penguin Classics. [240 pages]

Freud, Sigmund & Riviere, Joan (1989). *The Ego and the Id*. Standard ed. New York: W.W. Norton. [Excerpt 16 pages]
Freud, Sigmund (2003). *Beyond the Pleasure Principle*. Penguin Books Ltd. [Excerpt 16 pages]
Gans, Eric. 'A Brief Introduction to Generative Anthropology'. Available at: A Brief Introduction to Generative Anthropology — Anthropoetics (ucla.edu) [1 page]
Gao, Jihai (2013) "Deleuze's Conception of Desire", *Deleuze Studies*, 7(3), pp. 406–420. doi:10.2307/45331557. [14 pages]
Girard, René (1976[1965]). *Deceit, Desire, and the Novel: Self and Other in Literary Structure*. Baltimore: Johns Hopkins University Press. [Excerpt, 23 pages]
Kristeva, Julia. (2018) "Approaching Abjection." *Powers of Horror: An Essay on Abjection*. Amsterdam: Amsterdam University Press. doi:10.1515/9781942401209-010. [7 pages]
Lawrence, D.H. "The Rocking-Horse Winner". Available at: The Rocking-Horse Winner—D. H. Lawrence (1885-1930) (classicshorts.com). [12 pages]
Miller, Henry (2015 [1934]) *The Tropic of Cancer*. London: Penguin Classics. [272 pages]
Mulvey, Laura (1991). "Visual Pleasure and Narrative Cinema." *Feminisms: An Anthology*. Ithaca, NY: Rutgers University Press, pp. 432-442. https://doi.org/10.36019/9780813568409-034 [11 pages]
Nietzsche, Friedrich (1968). *The Will to Power*. Vintage books ed. New York: Vintage. [Excerpt, 12 pages]
O'Neill, Joseph (2018) "The Poltroon Husband". [10 pages]
Plath, Sylvia (2019). *The Bell Jar*. London: Faber and Faber. [240 pages]
Poe, Edgar Allan (1843). "The Tell-Tale Heart". Available at: The Tell-Tale Heart (poemuseum.org). [2 pages]
Schopenhauer, A. (2023) *The World As Will and Idea*. Taylor and Francis. Available at: https://research.ebsco.com/linkprocessor/plink?id=9e406deb-1316-333b-abf4-20e64dd795e7 (Accessed: 26 March 2024). [Excerpt, 10 pages]

Films and Clips

Psycho, Alfred Hitchcock, 1960.
American Psycho, Mary Harron, 2000.
Crash, David Cronenberg, 1996.
Club Zero, Jessica Hausner, 2023.
You Tube Clip: "Julia Kristeva's 'Powers of Horror: An Essay on Abjection'". Available at: Julia Kristeva's 'Powers of Horror: An Essay on Abjection'" - YouTube
You Tube Clip: "Slavoj Zizek on Norman Bates House". Available at: Slavoj Zizek on Norman Bates House - YouTube
You Tube Clip: "Zizek on desire and film". Available at: The Pervert's Guide To Cinema | How to know your desire | Slavoj Zizek (youtube.com)

OPTIONAL LITERATURE MODULES (PERIOD C-D)

Ursula K. Le Guin and Philip K. Dick: Masters of the New Wave

Teacher: Bo G. Ekelund

Module description

Science fiction was largely seen as a popular genre fit only for cheap magazines and paperbacks in the 1940s and 1950s. However, the genre would be transformed in the two following decades by a host of innovative writers, who were less interested in rockets and laser guns than in culture, politics, and religion. The "new wave" of science fiction rolled across the world, but it played an especially important role in the US in the period of the counter-culture and the Vietnam War. This course will explore the work of two of the most important writers of speculative fiction in the US from the late fifties to the 1980s: Ursula K. Le Guin and Philip K. Dick. No history of science fiction would be complete without these two writers, and they represent a fascinating case of parallel careers with a distinctive West Coast perspective on the world, drawing on Eastern religions and philosophies as much as postmodern American society.

In this course unit we read some 2 000 pages of short stories, novels, and criticism. Students will learn to analyze works of speculative fiction understood as challenges to commonly held world-views and the building of alternative worlds, against the background of the upheavals of US culture in the 1960s and 1970s.

The module comprises eight two-hour seminars, all of which involve active participation from the students. The students will read primary texts and, in some instances, secondary material before each seminar. All students will prepare brief oral presentations. The final examination will be comprised of written assignment(s).

Required reading

(I have added publishing information for the novels as a recommendation, but if you have another edition, that is acceptable)

Dick, Philip K. "Man, Android and Machine." *The Shifting Realities of Philip K. Dick*. Ed. Lawrence Sutin. New York: Pantheon, 1995. 211-232. [Hand-out]

Dick, Philip. "Beyond Lies the Wub." (1952). *Selected Stories of Philip K. Dick*. Boston: Houghton, 2013. (hand-out)

Dick, Philip. "Roog." (1953) *Selected Stories of Philip K. Dick*. Boston: Houghton, 2013. (hand-out)

Dick, Philip. *Do Androids Dream of Electric Sheep?* (1968) S.F. Masterworks, 2010. ISBN: 9780575094185.

Dick, Philip. *The Man in the High Castle*. (1962) Penguin Modern Classics, 2001. ISBN: 9780141186672

Dick, Philip. *The Transmigration of Timothy Archer*. (1982) Orion, 2011.

Harris-Fain, Darren. "Dangerous Visions: New Wave and Post-New Wave Science Fiction." *The Cambridge Companion to American Science Fiction*. Cambridge: CUP, 2015. 31 – 43. DOI: https://doi.org/10.1017/CCO9781107280601

Hayles, N. Katherine. "Metaphysics and Metafiction in *The Man in the High Castle*." *Philip K. Dick.* Ed. Joseph D. Olander and Martin Harry Greenberg. New York: Taplinger, 1983. 53-71. (hand-out)

Jameson, Fredric. “Philip K. Dick, In Memoriam.” *Archaeologies of the Future*. London: Verso, 2005. 345-348. (hand-out)
Jameson, Fredric. “World Reduction in Le Guin: The Emergence of Utopian Narrative.” *Science Fiction Studies* 2.3 (1975) : 221–230
Le Guin, Ursula K. *Always Coming Home*. (1985). S.F. Masterworks, 2016.
Le Guin, Ursula K. *The Left Hand of Darkness*. (1969). Orion, 2018.
Le Guin, Ursula K. *The Word for World Is Forest*. (1972) TOR, 2010.
Le Guin, Ursula. “April in Paris.” (1962). *The Wind's Twelve Quarters*. New York: Harper, 1975. (hand-out)
Le Guin, Ursula. “The Masters.” (1963). *The Wind's Twelve Quarters*. New York: Harper, 1975. (hand-out)
Le Guin, Ursula. “The Modest One.” (1976). In *The Language of the Night: Essays on Writing, Science Fiction, and Fantasy*. New York: Putnam’s, 1979.
Suvin, Darko. “Estrangement and Cognition.” *Metamorphoses of Science Fiction*. Edited by Gerry Canavan. Berlin: Peter Lang, 2016. 17-27
Westfahl, Gary. ”The Mightiest Machine: The Development of American Science Fiction from the 1920s to the 1960s.” *The Cambridge Companion to American Science Fiction*. Cambridge: CUP, 2015. 17 – 30. DOI: https://doi.org/10.1017/CCO9781107280601

In addition, students will choose at least one academic, peer-reviewed article for their course essay.

Writing Women in Early Modern England

Teacher: Anna Swärdh

Module description

In early modern England, a number of women were active writers, and women were also represented in the literature of the period. Taking as its starting point this dual perspective on writing women, the module examines a rich selection of textual material from a number of genres, some of which were considered more fitting for female writers at the time. The module encourages students to analyse texts by early modern female writers, as well as examines the representation of women in early modern texts by male as well as female authors. Different ways of critically and theoretically approaching the period and its literature are addressed, as well as the social, technological and institutional conditions underwriting early modern texts. By examining how the texts studied on the module were influenced by not only gender, but also by, for instance, manuscript and print cultures, education, class, patronage, and theatrical practices, the module functions as an introduction to the literary culture of the period.

The module comprises eight two-hour seminars, all of which involve active participation from the students. The students will read primary texts and secondary material before each seminar. They will discuss the material in groups, in and outside of class, using these meetings as occasions to reflect upon and voice their ideas about the reading of primary texts and understanding of the secondary material. The final examination will be comprised of one written and one oral assignment.

Required reading

Primary Texts

Poetry:

Philip Sidney: from *Astrophil and Stella* (c. 1582): Sonnets 1, 20, 34, 45, 47, 69, 71, 81, 91

Mary Wroth: from *Pamphilia to Amphilantus* (1621): Sonnets 1, 16, 26, 28 (song), 39, 68, 77, 103; (Folger MS version): Song, Sonnets 30, 33 (in Bell)

John Donne: "A Valediction Forbidding Mourning" and "The Good-Morrow" from *Songs and Sonnets* (1632)

Katherine Philips: "Friendship's Mystery, To My Dearest *Lucasia*" (1655, 1667), "To Mrs. M. A. at Parting" (1664)

PDFs will be provided for all poetry.

Letters:

Princess Elizabeth to her brother King Edward VI, September 20, 1547

Anne Cooke Bacon, Letter to mother defending learning Italian against her will (c 1551)

Elizabeth Bourne and John Conway: formal letter: no. 20 (to Caesar), 67–69; familiar letter no. 14 (to her mother), 56–57; love letters between Bourne and Conway (no. 39–42, 148–156)

Letters by Elizabeth I and Anne Cooke Bacon will be provided as PDFs

Letters to and from Elizabeth Bourne are found in: Alfar, Christina Léon and Emily Sherwood. *Reading Mistress Elizabeth Bourne: Marriage, Separation, and Legal Controversies*. Routledge, 2001. E-book Stockholm University Library.

Drama:

Jane Lumley: *Iphigeneia at Aulis* (1555)

Elizabeth Cary: *The Tragedy of Mariam* (1613)

William Shakespeare: *Romeo and Juliet* (1597)

William Shakespeare: *Titus Andronicus* (1594)

Plays by Jane Lumley and Elizabeth Cary are available in: Purkiss, Diane. *Three Tragedies by Renaissance Women*. London: Penguin, 1998. Internet Archive: borrow with free account.

Elizabeth Cary's *The Tragdy of Mariam* is also available in scholarly editions, such as the Arden edited by Ramona Wray.

Plays by Shakespeare: buy or borrow. Recommended scholarly editions are: Arden, Oxford, New Cambridge.

Secondary Reading

The following articles and chapters are all available as e-texts via Stockholm University Library.

Bell, Ilona. "'Joy's Sports': The Unexpurgated Text of Mary Wroth's *Pamphilia to Amphilanthus*." *Modern Philology*, 111.2 (2013): 231–52.

Detmer-Goebel, Emily. "The Need for Lavinia's Voice: *Titus Andronicus* and the Telling of Rape." *Shakespeare Studies*, 29 (2001): 75–92.

Hall, Meghan E. Cu. 25: "Race and Geographies of Escape in Elizabeth Cary's *The Tragedy of Mariam.*" *The Oxford Handbook of Early Modern Women's Writing in English, 1540–1700*. Ed. Danielle Clarke et al. 365–76.

Lees-Jeffries, Hester. “Body Language: Making Love in Lyric in Romeo and Juliet.” *The Review of English Studies*, 74.314 (2023): 237–53.

Scott-Baumann, Elizabeth. Ch. 4: “Katherine Philips and Lucy Hutchinson Reading John Donne.” *Forms of Engagement: Women, Poetry and Culture 1640–1680*. Oxford, 2013. 113–43 (focus on 113–125).

Smith, Daniel Starza and Leah Veronese. Ch. 36: Desire, Dreams, Disguise: The Letters of Elizabeth Bourne. *The Oxford Handbook of Early Modern Women's Writing in English, 1540–1700*. Ed. Danielle Clarke. Oxford, 2022. 531–46.

Uman, Deborah. “‘Wonderfully astonied at the stoutenes of her minde’: Translating Rhetoric and Education in Jane Lumley’s *The Tragedie of Iphigeneia*”, Ch. 4 in *Performing Pedagogy in Early Modern England: Gender, Instruction, Performance*. Ed. Kathryn R. McPherson and Kathryn M. Moncrief. 53–64.