

**20698. Style and Meaning in Henry James' *The Golden Bowl*** **MALINOWSKA, Agnes** 10:30-11:50a F 305 xFNDL 20698  
T/R Undergrad course

*The Golden Bowl* (1904) is widely considered Henry James' last great novel and the culmination of his so-called "major phase." It may also be the James novel in which the least happens dramatically: The Novel's action is relentlessly interior, taking place largely in the consciousness of his protagonists. At the same time, James' difficult prose style and the endless ambiguities of his narration keep readers on the surface of language. We are constantly engaged in the task of deciphering James' sentences, in order to make meaning of the novel's actions, as well as the beliefs or attitudes of his central characters about those actions.

In this course, we do a close reading of *The Golden Bowl*, paying special attention to the relationship of Jamesian style to the meaning conveyed by the novel. Our focus, in particular, will be on the picture of self-consciousness and sociality that we get in attending to the way that James presents his interpretively and morally ambiguous story. What depiction of thinking, self-knowledge and self-deception, or the process of making meaning about one's world, emerges in a careful analysis of James' style? What picture of sociality – of intimacy, trust and betrayal, communication and silence, material and psychic dependence – to James' narrative and prose styles suggest? Finally, what relevance does the novel's central symbol, the golden bowl and its nearly imperceptible flaw, have for evaluating these questions and the novel's meanings, more generally.

**20699. Novels of Individualism: The *Bildungsroman* in English** **SUGG, Philip** 1:30-2:50p F 305 xENGL 20699  
T/R Undergrad course.

Whether or not there is such things as a Bildungsroman in English literature has long been subject to debate. This course will investigate that question from both literary-formal and philosophical angles. What were the origins of the genre and why does it seem to migrate from its original home? What social and aesthetic problems or problem structures does it bring into view? An investigation of the Bildungsroman's legacy in English will take us deep into the twentieth century and necessitate a broader look at the particular forms of individualism available in Anglo-American life. Primary texts will include novels by Thomas Carlyle, James Joyce, Saul Bellow and Don DeLillo, with numerous secondary readings including Friedrich Nietzsche, Max Weber, Charles Taylro and Franco Moretti.

**30101. Temporal Forms of Thought** **KIMHI, Irad** 1:30-4:20p F 505 xPHIL 23414 & 33414  
T

According to one prevalent philosophical conception, thoughts and/or propositions are to be understood as able to represent time without themselves possessing a temporal character. We shall consider some challenges to this prevalent concept and explore a competing conception, according to which thoughts and/or propositions are to be understood as possessing an intrinsically temporal form. It will emerge as one important consequence of this competing conception that the philosophical study of temporality coincides with the study of the predicative form of thought or propositionhood.

**30102. The Being of Human Beings: Heidegger's *Letter on Humanism*** **KIMHI, Irad & LEAR, Jonathan** 1:30-4:20p F 505 xPHIL 23415 & 33415  
M

We shall read "Letter on Humanism" and discuss Heidegger's understanding of philosophy as originary ethics (i.e., ethics of being) in which the traditional division between practical and theoretical philosophy is canceled. We shall also focus on Heidegger's discussion of language and the being of human beings in this essay.

**30923. Origin Stories: Religions and Science *Narrate the World*** **DASTON, Lorraine & DONIGER, Wendy** 1;30-4:20p S 200 xHREL 46410  
R

What is the origin of the universe? The human race? The baby in the womb? In many epochs and cultures, these questions have generated answers that scholars nowadays classify as "mythology" or "religion" or "natural philosophy" or "science," although these domains were in fact often tightly intertwined. This course takes a cross-historical, cross-cultural perspective on the persistence of origins stories from the standpoint of both the history of religion and the history of science. Emphasis will lie on primary text readings and comparative analysis.



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norms? If innovation predominates in literary and artistic production, then what is the critic to base her judgment on? In this class, seminar we will examine this question (and its various solutions) as it unfolds from Kant (*Critique of the Power of Judgment*) to Cavell, with such intermediate stations along the way as Friedrich Schlegel, Nietzsche, and Heidegger. The seminar will also consider para dogmatic examples of criticism (e.g., Auerbach, Frye, Barthes), while examining the very idea of a classic.

**49800. Reading Course: Non-Social Thought**

**ARR**

**ARR**

Open only to non-Social Thought Graduate Students: enter section from faculty list on web.

**49900. Reading Course: Social Thought**

**ARR**

**ARR**

Open only to Social Thought students: enter section from faculty list on web.

**54603. The Concept of Revelation between  
Philosophy and theology (II)**

**MARION, Jean-Luc**

3-5:50p  
TU

S 106 xDVPR 55401

This course continues the development of a new analytical and phenomenological approach to the relationship between revelation and reason (*revelation et ratio*), between theology and philosophy, as they are constructed in Enlightenment and post-Enlightenment thought, and in close relationship to their patristic precursors. Specific themes to be engaged include: revelation as paradox; the different forms of knowledge implied in *ratio* (with discussion of Scheleiermacher, Hegel, Spinoza, Kant and Fichte); and the role of the Trinity between revelation and reason (with particular attention to Basil and Augustine, as well as Hegel, Schelling and von Balthasar).

**59900. Dissertation Research**

**Staff**

**ARR**

**ARR**

Admission to Candidacy or Consent of Instructor.  
Enter section from faculty list on web.

**Other Courses being taught:**

ARTH 17228 – **The Theory and Practice of Beauty and Ugliness** by **Andrei Pop** 3-4:20pm, TR Undergrad course

This course addresses the irreducible duality in aesthetics – the fact that, whether they are based on pleasure and pain, interest and boredom, universality and particularity, they cannot help positing a positive pole (the beautiful) and a negative one (the ugly) – by taking up the duality of art theory and art objects. The writings of philosophers, poets, critics, and historians will be measured up against the art of their times, but also that of other periods and cultures. Concepts like the sublime and disgust, revulsion and humor, grace and abjectness are examined both for their historical role and for their real use in describing acts of seeing. The structure of the course will reflect this double focus, with alternating classroom and museum sessions.