

Human Rights in World Literature

RU 271, Fall Semester, 2000
Lovejoy 448; M-W-F 9:00-9:50

Julie de Sherbinin
x3664
jwdesher

The notion of "human rights" arose in the twentieth century in response to violations of horrific proportions all over the globe. Writers have frequently taken up their pens to preserve a record of human cruelty and endurance. In this course we will study works of literature from (or about) some dozen countries that range chronologically from the first half of the twentieth century to the present time. The first four units are organized geographically by continent and consider themes common to the grouping. The final two units bridge geographical regions. Most of the issues under discussion (colonialism, racism, genocide, regimes of terror, environmentalism, native rights) require some knowledge of historical and political context: a weekly lecture or film will provide such a background for the reading.

We will approach the texts, however, with the tools of literary analysis. In a broader sense, this means an exploration of how memoirs, poetry, short stories, plays, and novels written by victims of- and witnesses to-some of the twentieth century's most repressive political systems facilitate survival, disseminate information, and insist upon remembrance. In terms of reading, this means that we will pay attention to a writer's narrative strategies, to the texture of language, and to the use of imagery and symbolism. In other words, how does each writer use language, and why? One goal of the course is to improve each individual's skills as a reader, thinker, and writer about literature.

Please purchase the following books at the Colby Bookstore. In addition, you will be asked to purchase a course packet (between \$10 and \$15).

- o Reinaldo Arenas, *The Assault* (Penguin, 1995). \$12.95
- o Ariel Dorfman, *Death and the Maiden* (Penguin, 1994). \$8.95
- o Slavenka Drakulic, *S.: A Novel about the Balkans* (Viking, 1999). \$22.95
- o Eugenia Ginzburg, *Journey into the Whirlwind* (Harcourt, Brace, Jovanovich, 1967). \$14.00
- o Spalding Gray, *Swimming to Cambodia* (1985). \$10.95
- o Alex La Guma, *In the Fog of the Season's End* (Heinemann/African Writers, 1992). \$13.95
- o Vladimir Nabokov, *Invitation to a Beheading* (Vintage, 1989). \$12.00
- o Jacobo Timerman, *Prisoner without a Name, Cell without a Number* (Vintage, 1988). \$11.00
- o Pramodya Ananta Toer, *This Earth of Mankind* (Penguin, 1996). \$13.95

Optional purchase:

- o Marjorie Agosin, ed. *A Map of Hope: Women's Writing on Human Rights-An International Anthology* (Rutgers University Press, 1998). \$19.00

COURSE OVERVIEW:

Sept. 6-8:	<u>Course Introduction</u>	The Universal Declaration of Human Rights. Reading strategies: selected poems and prose.
Sept. 11-15	<u>USSR/Stalinism</u>	Eugenia Ginzburg, <i>Journey Into the Whirlwind</i> ; Varlam Shalamov, "Lend-Lease"; Anna Akhmatova, <i>Requiem</i>
Sept. 18-22	<u>The Balkans/Women and War</u>	Slavenka Drakulic, <i>S. A Novel About the Balkans</i> ; Ferida Durakovic, "A War Letter"
Sept. 25-29	<u>Indonesia/Colonialism</u>	Pramoedya Ananta Toer, <i>This Earth of Mankind</i>
Oct. 2-6	<u>Cambodia/Genocide</u>	Spalding Gray, <i>Swimming to Cambodia</i> ; Film: <i>The Killing Fields</i>
Oct. 9-13	<u>South Africa/Apartheid</u>	Alex La Guma, <i>In the Fog of Season's End</i> ; Film- <i>A World Apart</i> ; Joyce Sikakane, "A Window on Soweto"
FALL BREAK		
Oct. 18-20	<u>Rwanda/Genocide</u>	Philip Gourevitch, <i>We Wish to Inform You That Tomorrow We Will be Killed with our Families</i> (excerpted stories)
Oct. 23-27	<u>USA/Death Penalty</u>	Vladimir Nabokov, <i>Invitation to a Beheading</i>
October 30	Death Penalty Campus-wide Presentation	
Nov. 1-3	<u>Argentina/"Dirty War"</u>	Jacobo Timerman, <i>Prisoner Without a Name, Cell Without a Number</i>
Nov. 6-10	<u>Chile/Pinochet</u>	Ariel Dorfman, <i>Death and the Maiden</i> (play & film)
Nov. 13-20	<u>Colombia etc./Environmentalism & Native Rights</u>	Henrik Ibsen, "Enemy of the People" (excerpts); Jose Eustasia Rivera, <i>The Vortex</i> and poetry.

Nov. 27-Dec. 1	<u>China/Political Repression</u>	Stories/poems/memoirs, <i>Seeds of Fire</i>
Dec. 4- 8	<u>Cuba/The Writer and the State</u>	Reinaldo Arenas, excerpts from <i>Before Night Falls</i> and the novel <i>The Assault</i>

Grading

- o Paper #1: Akhmatova or Ginzburg; 1-2 pp.; 5%
- o Paper #2: Ginzburg or Drakulic; 2-4 pp.; 10%
- o Paper #3: Toer or La Guma; 4-6 pp.; 15%
- o Paper #4: Dorfman; 1-2 pp.; 5%
- o Paper #5: Nabokov, China, Arenas; 4-6 pp.; 15%
- o Journal: Cambodia, Rwanda, Argentina, Colombia; 1 p. min.; 10% (2.5 % each)
- o Oral Presentation: By Assignment/Pairs; Outline; 10%
- o Campus Presentation: Death Penalty; Group; 5%
- o "Pro-active" Project: Dorm Talk, Petition Table, Info. Blitz; 5%
- o Class Participation: Attendance*, Informal Writing, Discussion, Involvement; 10%
- o Final Test: 10%

**More than two unexcused absences will bring down your final grade. Please let the instructor know ahead of time if you will be missing class because of sports, health, or personal reasons.*

General Directions for Specific Assignments

Journal

You will submit four "journal" entries in the course of the semester charting your reaction to readings on Cambodia, Rwanda, Argentina and Colombia. The journal offers an opportunity to explore your own position (possibly as an American, possibly as a person of color or a white person; possibly as a member of the middle class, or working class, or owning class; possibly as someone with a Muslim, or Protestant, or Jewish, or Native American, or Catholic, background; etc.) to a given reading assignment. While part of each journal submission may be a free-form emotional reaction, even that should be grounded in the text (i.e., "when Spalding Gray writes X, I respond with Y.") You may (but needn't necessarily) consider some of these questions: Does the knowledge you have gained bring with it any responsibilities? Why or why not? What kind of action might be effective in response to this knowledge? If you are in a "dominant culture" position relative to those who have suffered (or are suffering) from human rights abuses, what feelings come up as you read about them?

The journal assignments, which will be given on the syllabus, may be submitted in legible hand-writing or typed on the computer; they should be kept together and submitted together each time (i.e., when you write on Rwanda, submit it together with what you wrote on Cambodia)-you may staple them together or keep a separate booklet for the purpose. The minimum for each submission is one page, but you may write as much as you like. Each assignment counts for 2.5% of your grade for a total of 10%. A grade will be assigned for the whole journal at the end of the semester.

Oral Presentations

This is a paired assignment. Two students will research together the history of one major human rights conflict that we will not be covering in class. You are to prepare a twenty-minute oral presentation (each student speaks for ten minutes) and submit a joint outline (3-5 pp.) that will be copied and distributed to all class members as a study tool for the final test. The outline could contain quotes, or a page excerpt from an appropriate reading (be sure to identify author and source). On a separate page at the end of the outline, submit a full joint bibliography of sources consulted (use consistent formatting). Keep a log of the hours you (as an individual) put in on the presentation and submit it separately. Here are some sources to guide your research:

- o *Library catalogue: books.*
- o *Net: Colby Home Page, Libraries, Research, Indexes, Lexis-Nexis, Reference, Country Profiles*
- o *Net: Colby Home Page, Libraries, Research, Indexes, Expanded Academic Index*
- o *Net: Do a regular search for your country and explore appropriate categories (i.e., "Human Rights in Myanmar" comes up in a "Myanmar" search).*
- o *Net: Search "PEN" ;"Human Rights Watch" and/or "Amnesty International"*

You may divide the research tasks and presentation as you see fit, but be sure to include a full history of the conflict, a description of the current status of the conflict, a reflection on the U.S. role in the conflict, coverage of the human rights situation (possibly with a brief highlight of a particular case), and information on the status of writers/literature in the country. You could choose to show appropriate (brief) video clips and/or to include other media in your presentation. You could also bring in visual materials to pass around. These presentations will be spaced throughout the semester in relationship to the geographical areas or topics we are covering. PLAN AHEAD! If the presentation coincides with a busy week, start it well ahead of time so that you'll have everything done on time. The presentation counts as 10% of your final grade.

Here are the topics and dates for the oral presentations. Some of the dates may be adjusted in the course of the semester.

- o September 22: The Kosovo Genocide
- o September 29: East Timor
- o October 6: Burma/Myanmar
- o October 18: Congo (history of genocide; current " Congos"-Rep. and Dem.Rep.)
- o October 23: Sierra Leone
- o November 13: Nigeria-Ogoniland.
- o November 17: Guatemala, El Salvador
- o December 1: Tibet

Campus-wide Presentation: Death Penalty

During the week of 23-27 October, alongside a reading of Vladimir Nabokov's novel *Invitation to a Beheading*, we will study the use of the death penalty in the United States. On Monday evening, October 30, our class will make a presentation to the college on the death penalty in the Pugh Center (7-8:30 p.m.). [Consider this an obligation that comes first and work other commitments around it!] Each student will present a 2-3 minute piece of the argument against the use of the death penalty. If your convictions still lie elsewhere after our discussions, you may either choose to present a pro-DP argument, or to present a part of the anti-DP argument that you find convincing. Your part (group preparation, oral delivery, outline of delivery) counts for 5% of the final grade.

"Pro-active" Individual Project

The individual project is meant to encourage each member of the class to take some role in "doing something about" one of the human rights issues that we encounter in class. The project counts for

5% of your grade and will be assessed on the basis of your two-paragraph self-evaluation of the project (What did you do? How was it effective?). It can take several forms.

- *Petition Table*: Organize an Amnesty International petition table. If you don't know about AI's work, read up on it at amnestyusa.org. Locate a topic by consulting the instructor; sign up for a date; write up a petition and xerox 7-8 copies; "man" the table (or sign up friends for some of the time); send the petitions off (with AI paying postage).
- *Dorm Talk*: Share your knowledge with others. Take any topic from class and prepare a 20-30 minute presentation. Call a dorm meeting through your HR and talk to the group about what you have learned.
- *School Talk*: Same as "dorm talk" above, at a local high school. Talk to instructor about arranging this. (Hint: Teachers at local schools will very much welcome your expertise!)
- *Info. Blitz*: Publicize one human rights issue on campus (for example, female sex slaves or asylum seekers in the U.S.) through any means possible-"info. bites" hung around campus, posters, *Echo* article, radio appearance, or other means.

Unit 1: Course Introduction and Slavdom: Terror, War and Gender

The USSR & Stalinism and The Balkans & Ethnic War

Wednesday, Sept. 6

In class: "The Universal Declaration of Human Rights": Read and discuss.

Friday, Sept. 8:

In class: Strategies for reading literature. Poems and prose (Shalamov, "Lend-Lease")

Assignment

1. Mary Robinson, "The Universal Declaration of Human Rights: The International Keystone of Human Dignity" (Course Packet)
2. Read through these two (short) websites: An Introduction to the Human Rights Movement <http://www.hrweb.org/intro.html>; A Short History of the Human Rights Movement <http://www.hrweb.org/history.html>
3. Read the following poems (Course Packet), keeping in mind assignment #4. For discussion, identify one poem that -- while the ideas may be worthwhile -- is poorly written as a piece of literature, and identify one poem that serves as an example of excellent writing. Be prepared to explain your thoughts.
 - Jimmy Carter (USA), "Hollow Eyes, Bellies, Hearts"
 - Nevzat Celik (Turkey), "Sleep and Torture"
 - Afshin Ellian (Iran), "The Autumn Melodies"
 - Basil Fernando (Sri Lanka), "Fiftieth Year Get-Together"
 - Seamus Heaney (Ireland), "From the Republic of Conscience"
 - Judith Herzberg (Netherlands), "Welcome in Free World"
 - Adrienne Rich (USA), "North American Time"
4. Choose one poem and write a one or two paragraph analysis (ungraded) of the meaning of the poem, as you understand it, with reference to the structure, language, or images of the poem. Following is a sample response to give you an idea of the assignment (please don't use this poem for your analysis):

The title of Basil Fernando's poem *Fiftieth Year Get-Together* refers to the fiftieth anniversary of the Universal Declaration of Human Rights, celebrated in 1998. His title is ironic, for the poem describes not so much a "get-together" as the "apartness" of worlds that should be one. The first sundered world is the author's beloved Sri Lanka, a "Paradise isle" that "flows with honey," which has been tainted by European colonization, then decimated by "Disappearances, bombs/Bullets, child prostitutes and soldiers." Fernando implicates the reader—who may be ignorant of Sri Lankan

history--in the failed "get-together" by comparing it with the bloodbaths of Stalin, Hitler, and Pol Pot.

A breach in the Christian world, however, lies at the heart of the poem's tragedy. A religious ideology that promises unity turns out to be heartlessly racist. The poem's dark-skinned narrator pleads "to the whole white heaven" to "hear our people's cry." Playing on the European stereotype of primitive Pacific islanders as child-like, Fernando suggests that "Maybe we can play games when we meet/ Put on masks: we become white/ You brown." He invites white people to "get to know" the crucifixion of dark people. But his bitter despair becomes apparent when his daughter innocently asks; "can't we abolish hell?" This may be a "funny" thing to say for the adult world ("funny, no?") -- but Fernando's syntax suggests that it is not funny at all for those unacknowledged by a racist world.

Monday, Sept. 11

In class: Lecture on Soviet History & Stalinism; Ginzburg

Assignment

1. Eugenia Ginzburg, *Journey into the Whirlwind*, Part One, pp. 3-59 (Ch. 1-12). We will talk in class about the ways that Ginzburg gives a literary shape to her narrative. *Note:* From here on we are reading selected chapters of Ginzburg (see assignment for Wednesday). If you have the time, the whole work makes compelling reading; you are encouraged to read as much as you can.

Wednesday, Sept. 13

In class: Ginzburg

Assignment

1. In Alexander Solzhenitsyn's famous novella about life in the Soviet labor camps-*One Day In the Life of Ivan Denisovich*-he describes a "dog-eat dog" world in which survival is predicated on quick wits, smart barter, and looking out for oneself. Read the following sections of *Journey into the Whirlwind* and think about how these women survive, what is important to them. Mark passages that chart their survival strategies.
 - o Part I/Ch. 21 (114-119): Krasin Prison
 - o Part I/Ch. 23 (128-132): Departure for Moscow.
 - o Part I/Ch. 28-29 (162-174): Butyrki prison in Moscow & Lefortovo "trial."
 - o Part I/Ch. 33--pp. 197-199: Solitary confinement in Yaroslavl Women's Prison.
 - o Part I/Ch. 39 (226-230): Yaroslavl Prison with companion in cell.
 - o Part I/Ch. 43 (243-247): Yaroslavl Prison, punishment cell.
 - o Part I/Ch. 48 (267-270): Departure for Siberia.
 - o Part II/Ch. 1,2 (273-331): In transit to hard labor in Siberia.
 - o Part II/Ch. 7-9 (395-416): Arrival at Elgen, the women's labor camp.
 - o Epilogue (417-418): Ginzburg's afterword in the 1960s.

Friday, Sept. 15

In class: Ginzburg; Anna Akhmatova, *Requiem*

Assignment

1. Anna Akhmatova's poem *Requiem* (Course Packet). Each student will be responsible for presenting a few comments on one section of the poem. Say *anything* you can about it: What is being recounted? How is this

section structured-can you hazard a guess as to why? Are any words repeated? What significance do similes or metaphors, images, colors, words convey?

2. *Paper #1*: Write a 1-2 page paper in which you either, a) put into writing the comments you will present orally for assignment #1; or, b) analyze a passage OR image OR structural device used by Ginzburg in *Journey Into the Whirlwind*.

Monday, Sept. 18

In class: Professor Raffael Scheck, Department of History "A Nutshell History of the Balkan Conflicts"

Assignment

1. Slavenka Drakulic, *S. A Novel About the Balkans*, pp. 1-82.

For discussion (today or Wednesday):

- o How would you describe the genre of this novel? Why has Drakulic chosen to structure it in this manner?
- o Think about why Drakulic assigns the characters letters for names. Any thoughts on why the heroine is called "S."?
- o Mark any references to mirrors and think about the meaning.

Wednesday, Sept. 20

In class: Drakulic

Assignment

1. Read Slavenka Drakulic, *S. A Novel About the Balkans*, pp. 83-146. For discussion:
 - o Note one or two passages in which Drakulic paints a psychological portrait of S. through her thoughts (and sometimes actions). What are the moral and philosophical issues that S. ruminates on, and how does her position differ from the attitudes of those around her?

Friday, Sept. 22

In class: Drakulic

Oral Presentation: The Kosovo Genocide

Assignment

1. Read Slavenka Drakulic, *S. A Novel About the Balkans*, pp. 147-201.

For discussion:

- o Be prepared to assess the final chapter of the novel. What are the final points about S. and her trauma that the author makes at the close of the novel? Pinpoint one or two techniques she uses to convey these ideas.
2. Read Ferida Durakovic's poem, "A War Letter" (Packet)
 3. *Paper #2*: Due Wednesday, September 27; 2-4 pages.

Chose a topic related to either the Ginzburg or Drakulic works (you may write on Akhmatova by agreement with the instructor). This can be an expansion of Paper #1 -- but don't just "tack on" 2-4 pages; revise the whole paper. You are encouraged to explore a particular image or idea-for instance, the image of the bird or mirror in Ginzburg, or Drakulic's references to animals, or the mirror; or the function of the voice in either work. Please come in and brainstorm with me beforehand, or e-mail your idea for feedback. Remember to open your paper with a topic for exploration rather than hemming yourself in with a conclusion from the beginning. Example:

In her novel *S. A Novel About the Balkans*, Slavenka Drakulic describes the harrowing sexual abuse experienced by Croatian Muslim women at the hands of the Serbs in 1992. At a number of junctures, the author refers to mirrors -- that centuries-old tool of female vanity in which women can check their looks to affirm their desirability. In the world of Drakulic's novel, however, attractive looks represent a devastating disadvantage, for they lead to rape and often death. Her mirrors, then, must serve other purposes.

Recommended Feature Films:

- o *Burnt By the Sun* (1994) A drama about the Stalinist era. Check library or rent at Video Tyme.
- o *East/West* (1999) A drama about a Russian/French family who return to the Soviet Union after World War II. Currently showing at cinemas.

Unit 2: Southeast Asia: Ethnic "Othering"

Indonesia & Colonialism and Cambodia, Pol Pot, & The U.S.

Monday, Sept. 25

In class/Lecture: Prof. Mary Beth Mills, Department of Anthropology: "Indonesia: From Colonization to the Suharto Regime"

Assignment

1. Pramoedya Ananta Toer, "The First Release" and "Epilogue" from *The Mute's Soliloquy* (Course Packet).
2. As you read through Toer's novel *This Earth of Mankind*, you may wish to follow one of these themes: 1) How the world of nature is used by the author to reflect on the human condition; 2) How the author depicts each character's identity as a confluence of different factors-including social, cultural, political, economic, ethnic, sexual, and personal forces.
3. Pramoedya Ananta Toer, *This Earth of Mankind*, Chaps. 1-3 (pp. 15-63). *Optional:* Chap. 4 and Chap. 5 to p. 79. If you do not read the optional sections, be sure to read the paraphrase of pp. 64 - 79 on the Toer handout.

Wednesday, Sept. 27

In class: Toer, *This Earth of Mankind*

Pramoedya Ananta Toer: Brief biography; notes on "The Dead & the Missing"

Assignment

1. Paper #2 due.

2. 2) Pramoedya Ananta Toer, *This Earth of Mankind*, 1) story of Nyai Ontosoroh (Mama), Chap. 5, pp. 79-103; 2) Chaps. 6-7 (pp. 104-146).
3. *Optional*: Chaps. 8-12. If you do not read chapters 8-12, be sure to read the paraphrase of pp. 147-207 on the Toer handout.

Friday, Sept. 29

In class: Toer, *This Earth of Mankind*

Oral Presentation: East Timor

Assignment

1. Pramoedya Ananta Toer, *This Earth of Mankind*, Chaps. 13-14 (pp. 208-245) and Chaps. 18-19 (pp. 299-359).
2. *Optional*: Chaps. 15-17. If you do not read these optional chapters, be sure to read the paraphrase of pp. 246-298 on the Toer handout.

Monday, Oct. 2

In class/Lecture: "The Cambodian Genocide"

The genre of Spalding Gray's *Swimming to Cambodia*; stylistic analysis, pp. 50-52.

Film: *The Killing Fields* (introductory clip)

Assignment

1. Write a paragraph in which you explore a possible topic for a 4-6 pp. paper on Toer, *This Earth of Mankind* [you will write on either Toer or La Guma, due 10/18].
2. 2) Spalding Gray, *Swimming to Cambodia*, Part I, pp. 3-59. Think about the exchange between the author and Roland Joffe on p. 52, where Joffe says, "My God, Spalding, morality is not a moveable feast," and Gray answers, "But I keep seeing it moving, all the time."
3. 3) Journal Assignment #1: Your first journal entry is due this Friday, October 6. Spalding Gray's performance art piece pushes us to examine our own reactions- intellectual, emotional, and otherwise-to the Cambodian genocide specifically, and more generally to human rights abuses that are distant from our own lives. Meditate in writing on your reaction to *The Killing Fields*, and on your reaction to Spalding Gray's representation of the American in relationship to the film and its making.

Wednesday, Oct. 4

In class: Spalding Gray, Film: *The Killing Fields* (excerpt).

Assignment

1. Read Spalding Gray, *Swimming to Cambodia*, Part II, pp. 63-127.

In postmodern critical theory, there is no "reality" but only "realities" constructed by the individual as the subject of her/his gender, ethnicity, race, sexuality, geographical location, religion, etc. Find two places in the text where Spalding exposes in one way or another the constructed nature of reality-either his own or that being represented by others.

Friday, Oct. 6

In class: Final discussion, *The Killing Fields* & Spalding Gray

Oral Presentation: Burma/Myanmar

Assignment

1. View the remainder of *The Killing Fields* (sign-up for video screening).
2. Finish journal entry.

Unit 3: Africa: Race and Ethnicity

South Africa & Apartheid and Rwanda & Genocide

Monday, Oct. 9

In class: Viewing of second half of the film *A World Apart*

Assignment

1. Joyce Sikakane, "A Window on Soweto" (Course Packet).
2. Alex La Guma, *In the Fog of Season's End*, Poem, Prologue, and Chaps. 1-4 (pp. 1-60). We will focus on how La Guma uses language: What is his favorite figure of speech? Find two examples (for Wed.).
3. Choose one theme to follow through the novel-mark each instance as you read along: i) The human body; ii) Animals; iii) Colors; iv) Light and Darkness; v) Water; vi) Pictures/portraits/books (references to texts of any kind); vii) Images of concealment and falsity (masks, theater, dolls, etc.)
4. *Optional:* View first half of *A World Apart* (on Reserve).

Wednesday, Oct. 11

In class: La Guma

Assignment

1. Alex La Guma, *In the Fog of Season's End*, Chaps. 5-11 (pp. 61-120).
2. Write an introductory paragraph for a paper on La Guma's novel-preferably, but not necessarily, based on the theme you are following.

Friday, Oct. 13

In class: La Guma

Assignment

1. Alex La Guma, *In the Fog of Season's End*, Chaps. 12-18 (pp. 121-181).
2. Your paper on either Toer or La Guma (4-6 pp.) should be well under way. It is due on Wednesday, October 18.

FALL BREAK

Wednesday, Oct. 18

In class: Oral Presentation: The Congo

Viewing of the newsreel *The Triumph of Evil*.

Assignment

1. Paper #3 due.

Friday, Oct. 20

In class: Discussion of the Gourevitch narratives.

Assignment

1. Read Philip Gourevitch, excerpted stories from *We Wish to Inform You That Tomorrow We Will be Killed with our Families* (Chapters 2 & 3; Chapter 9). (On Reserve at Miller Library.)
2. Journal Assignment #2: Your second journal entry can be handed in on Fri. 20 Oct. or Mon. 23 October. Respond to the lecture/film/reading on Rwanda.

Unit 4: The Death Penalty in the U.S.A.

Monday, Oct. 23

In class: Oral Presentation: Sierra Leone

Assignments for Death Penalty Presentation.

Initial discussion of Nabokov.

Assignment

1. Vladimir Nabokov, *Invitation to a Beheading*, Chaps. 1-8 (pp. 11-97).

Nabokov is the most literary-and the most famous-of the authors we will be reading in the course of the semester. Because we are working on DP presentations as we read the novel, there will be no focussed reading or writing assignments. Read attentively and bring questions and comments to class.

2. Start thinking about your Death Penalty presentation.

Wednesday, Oct. 25

In class: Nabokov.

Assignment

1. Vladimir Nabokov, *Invitation to a Beheading*, Chaps. 9-14 (pp. 98-156).
2. Start reading for your Death Penalty presentation.

Friday, Oct. 27

In class: Nabokov

Assignment

1. Vladimir Nabokov, *Invitation to a Beheading*, Chaps.15-20 (pp. 157-223).
2. Start formulating your Death Penalty presentation.

Monday, Oct. 30

[NO MORNING CLASS]

7:00 p.m.: Campus-wide Class Presentation on the Death Penalty

1. Prepare your part of the presentation on the Death Penalty and rehearse it with the group.
2. Recommended over the weekend: View the film *Dead Man Walking* (with Sean Penn), a version of Sister Prejean's book of the same name (check video stores; on order for library).

Death Penalty: Topics for Concise 2-3 Minute Presentations:

DP in USA: Facts and Figures	UDHR: Cruel and degrading Punishment
DP and Revenge Motive	Appeals System and DP in USA
DP and Forgiveness (Victim Families)	Class and the DP
History of DP in USA	Racism and the DP
Means of Execution: USA	Mumia Abu-Jamal Case
The Deterrence Argument	Economics of the DP: USA
Whoops! We got the wrong man!	The Catholic Church and the DP
DNA and the DP	Bad Company to Keep: Legal Representation and DP in USA
USA/Iran/China/Saudia Arabia	

Unit 5: Latin America: Political Repression

Argentina and Anti-Semitism and Chile and Terror

Wednesday, Nov. 1

In class: Professor Ariel Armony, Dept. of Government

"Argentina's 'Dirty War'"

Assignment

1. Jacobo Timerman, *Prisoner Without a Name, Cell Without a Number*
Read the "Forward" (2 pp.) and Chaps. 1-6 (pp. 3-80).

Friday, Nov. 3

In class: Timerman

Assignment

1. Jacobo Timerman, *Prisoner Without a Name, Cell Without a Number*, Chaps. 7-Epilogue (pp. 81-164).
2. Journal Assignment #3: Your third journal entry is due by Monday, November 5. Although you may respond to any aspect of the lecture and reading on Argentina, you are encouraged to think about anti-Semitism. Timerman writes about the Right: "Its natural enemy is the Left, but its target of hatred is the Jew" (p. 64). Where in America do we see blatant anti-Semitism, and where do we see the "unconscious" anti-Semitism of a dominant culture keyed to Christian values? Meditate, if you wish, on your own place in this "system." As a Jew, what do you want non-Jews to know about Jewish culture and your identity? As a non-Jew, how can you see to it that anti-Semitism is stopped?

Monday, Nov. 6

In class: Professor Ariel Armony, Dept. of Government: "The Pinochet Dictatorship in Chile"

Initial discussion: *Death and the Maiden*

Assignment

1. Ariel Dorfman, *Death and the Maiden*, Acts I and II (pp. 3-49).

Wednesday, Nov. 8

In class: Dorfman, *Death and the Maiden*

Assignment

1. *Death and the Maiden*, Act III (pp. 53-68) and "Afterword" (pp. 71-75).

Friday, Nov. 10

NO CLASS.

Assignment

1. View Roman Polanski's film of *Death and the Maiden* (on Reserve at Miller Library, Video 3010 (under GO335)).
2. *Paper # 4:* Due Monday, November 13; 1-2 pages. Describe a staging of Dorfman's play that would bring out its most important symbolic images. Discuss stage design, lighting, props, and/or instructions to actors. You may comment on the film if it is relevant to your conception. Remember this is an *academic* paper and should be written accordingly (i.e., no "I would..." phrases).

Unit 6: Human Rights, the Environment, and Native Rights

Colombia

Monday, Nov. 13

In class: Oral Presentation: Guatemala

Oral Presentation: El Salvador

Chekhov and Ibsen: A century of environmental concern (reading of excerpts in class).

Assignment

1. Fourth paper due.

Wednesday, Nov. 15

In class: Oak Fellow Hector Mondragon Baez: "The Environment and Native Rights in Colombia"

Assignment

1. Read the paraphrase of Part I of Jose Eustasio Rivera's novel of 1928, *The Vortex* (in xerox copy). This picaresque-or adventure-novel moves from the plains of Colombia into the jungle. We will read Parts II and III, where the author writes more explicitly about environmentalism and native rights.
2. Read the excerpts from *The Vortex* prepared by the lecturer (in xerox).
3. Read the poems by Rivera (in xerox) from *Promised Land*
4. While you are not expected to have completed the reading assignment in the novel until Monday, November 20, please start the reading assignment-which consists of almost 200 pages of reading. See November 20 assignment.

Friday, Nov. 17

In class: Oral Presentation: Nigeria-Ogoniland Amnesty International/Sierra Club Campaign

Assignment

1. Please attend the panel discussion on Wednesday, 15 November, in Olin 1, 7:30-9:00, on Native Rights in Colombia. The president of the Indian Native Organization of Colombia (ONIC), Armando Valbuena, will be speaking, as well as an expert on indigenous rights in Colombia, and possibly a representative of the Uwa people. *Please inform instructor if you have a schedule conflict for this evening event and you will be asked to do an alternative assignment.*

Monday, Nov. 20

In class: Rivera, *The Vortex*-Class discussion led by Hector Mondragon.

Assignment

1. Read Rivera, *The Vortex*, Parts II and III (pp. 127-320). You are encouraged to jot down phrases or passages that interest you or about which you have questions.
*Two copies are on Reserve in Miller Library.
*One copy is located on the table outside Julie's office, Lovejoy 448, and can be signed out for two-hour stretches.
2. Journal Assignment #4: Due Monday, 17 November or (at latest) on Monday 27 November. Think about what you have learned about native rights in Colombia not as a problem specific to that country, but as a paradigm for the struggles of native populations all over the world. What has your contact been with Native

American cultures? How do you feel about the history of European-Americans in relationship to Native cultures? What would it mean to be an "ally" to Native Americans?

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There is no specific assignment over Thanksgiving break, but you are encouraged to read ahead on the China and Cuba units, and, perhaps, to begin thinking about your final paper.

UNIT 7

China: The Writer and the State
Cuba: The (Homoerotic) Writer and the State

Monday, Nov. 27

In class: Professor Hong Zhang, Department of East Asian Studies: "Human Rights in China"

Assignment

1. Harry Wu, "China's Gulag: The Laogai" (Course Packet).
2. Bao Ruowant and Rudolph Chelminski, "Three Scenes from a Labor Camp" (Course Packet)

Wednesday, Nov. 29

In class: China: Prose and Poetry

Assignment

1. Bei Dao, "13 Happiness Street" (story) (Course Packet)
2. Shu Ting, "The Wall" (poem) (Course Packet)
3. Liu Xinwu, "Black Walls" (story) (Course Packet)

Friday, Dec. 1

In class: Oral Presentation: Tibet

Eli Carmichael: Comments on Slavery in Nepal

China: Drama

Assignment

1. Tao Jun, "The Detour" (Course Packet)
2. Wang Peigong, "Urbling Winter" (Course Packet)
3. Write an initial paragraph to explore ideas for your final paper.

Monday, Dec. 4

In class: Arenas, *The Assault*.

Assignment

1. Reinaldo Arenas, excerpts from *Before Night Falls*
2. Reinaldo Arenas, *The Assault*, Chapters 1-27, pp. 1-73.

Wednesday, Dec. 6

In class: Final Test

Assignment

1. Study for test.

Friday, Dec. 8

In class: Professor Jorge Olivares, Department of Spanish: "Reinaldo Arenas, Cuba and *The Assault*"

Assignment

1. Reinaldo Arenas, *The Assault*, Chapters 28-52, pp. 74-145.