

## FA 48X: Special Topics: Of Love, Desire and Cinema

Boğaziçi University

Spring 2015, Department of Western Languages and Literatures

“All Love is based on a certain relationship between two unconscious knowledges,” claims Lacan on his *Seminar XX*. Rather than certain knowledge of certain realities, it is the unconscious as knowledge, knowledge as a comprehensive being that is the context of love, unchained by our desire and acts. This course will take on a grisly exploration of the bounds of love, desire and knowledge as they are visually and discursively expressed in world cinemas.

Attendance and Participation: 40%

Final Project (A take-home essay): 60%

**Bibliography: A selection of the following articles will be the core reading list. Further readings on films will be sent to the students weekly.**

Borch-Jacobsen, Mikkel. “On Love” in *The Freudian Subject* (London: The Mcmillan Press, 1989), pp. 94-113.

Freud, Sigmund. “Being in Love and Hypnosis” in *Group Psychology and the Analysis of the Ego* (London: The Hogarth Press, 1949), pp. 71-80.

Lacan, Jacques. “Desire, Life and Death” in *The Seminar. Book II. The Ego in Freud’s Theory and in the Technique of Psychoanalysis, 1954–55*, trans. Sylvana Tomaselli (New York: Norton; Cambridge: Cambridge University Press, 1988), pp. 221-234.

Lacan, J. *On Feminine Sexuality, the Limits of Love and Knowledge: The Seminar of Jacques Lacan, Book XX, Encore* (New York & London: W. W. Norton & Company, 1999)

Miller, Jacques-Alain & Waar, Hanna. *We Love the One Who Responds to Our Question: “Who Am I?”* (Interview on Lacan.com) [http://lacan.com/symptom/?page\\_id=263](http://lacan.com/symptom/?page_id=263) (5 Jan. 2014).

Levinas, Emmanuel. “The Face” in *Ethics and Infinity* (Pittsburgh: Duquesne University Press, 1982), pp. 83-92.

Levinas, Emmanuel. “The Same and the Other” *Totality and Infinity: An Essay on Exteriority*, (London: Martinus Nijhoff, 1979), pp. 33-52.

Nancy, Jean-Luc. “Shattered Love” in *Inoperative Community* (Minneapolis and Oxford: University of Minnesota Press, 1991), pp. 82-109.

Ovid. “The Story of Pygmalion and the Statue” in *Metamorphoses*. (The Internet Classics Archive) <http://classics.mit.edu/Ovid/metam.10.tenth.html> (8 Dec. 2014)

Saikaku, Ihara. *Five Women who Loved Love* (Tokyo, Rutland, Vt. : C.E. Tuttle Co., 1956)

Salecl, Renata. “I can’t Love You Unless I give You Up” in ed. Salecl, R. and Žižek, S. *Gaze and Voice as Love Objects* (Durham and London: Duke University Press: 1996), pp. 179-207.

Žižek, Slavoj. "There is no Sexual Relationship" in ed. Salecl, R. and Žižek, S. *Gaze and Voice as Love Objects* (Durham and London: Duke University Press: 1996), pp. 208-250.

**The in-class case studies will be selected from the list of films below based on the research interests of the students enrolled in the class:**

**Week 1: The Impossible**

*Sevmek Zamanı / Time to Love* (Turkey – Metin Erksan, 1969, 89 min.)

*Vesikalı Yârim / My Prostitute Love* (Turkey - Ömer Lütfi Akad, 1968, 90 min.)

*Selvi Boylum Al Yazmalım / The Girl with the Red Scarf* (Turkey - Atif Yılmaz, 1978, 90 min.)

*Gegen die Wand / Head-On* (Germany|Turkey – Fatih Akın, 2004, 121 min.)

**Week 2: Entanglement**

*Only Lovers Left Alive* (UK|Germany|Greece - Jim Jarmusch, 2013, 123 min.)

**Week 3: Mother as the First Love Object**

*Mat i Syn / Mother and Son* (Russia – Aleksandr Sokurov, 1997, 73 min.)

**Week 4: Only in Fantasy**

*2046* (Hong Kong|China - Wong Kar Wai, 2004, 129 min.)

*Fa yeung nin wa / In the Mood for Love* (Hong Kong|France - Wong Kar Wai, 2000, 98 min.)

**Week 5: Erasure in Space and Time**

*Eternal Sunshine of the Spotless Mind* (USA - Michel Gondry, 2004, 108 min.)

**Week 6: Resnais and Temporal Memory**

*Hiroshima Mon Amour* (France|Japan - Alain Resnais, 1959, 90 min.)

*L'année Dernière à Marienbad / Last Year at Marienbad* (France – Alain Resnais, 1961, 94 min.)

**Week 7: Ethics of Coupledness**

*La Fille sur le Pont / Girl on the Bridge* (France - Patrice Leconte, 2004, 90 min.)

*Confidences trop Intimates / Intimate Strangers* (France – Patrice Leconte, 2004, 104 min.)

**Week 8: Love in the Hungarian Days of Unrest**

*Szerelmem / Love* (Hungary - Károly Makk, 1971, 88 min.)

*Sezerelmesfilm / Lovefilm* (Hungary - István Szabó, 1970, 123 min.)

**Week 9: There is No Sexual Relationship**

*Krótki Film o Miłości / A Short Film about Love* (Poland - Krzysztof Kieslowski, 1988, 86 min.)

### **Week 10: Refugees in Love, Persian Cinematic Poetics and Rumi**

*Baran* (Iran - Majid Majidi, 2001, 94 min.)

### **Week 11: Queer, Gender and Journey**

*Orlando* (UK - Sally Potter, 1992, 94 min.)

*La Vie d'Adèle / Blue is the Warmest Color* (France|Belgium|Spain - Abdellatif Kechiche, 2013, 179 min.)

### **Week 12: Layers of Deception**

*Closer* (UK|USA - Mike Nichols, 2004, 104 min.)

### **Week 13: Desire and Death**

*Eyes Wide Shut* (UK|USA – Stanley Kubrick, 1999, 159 min.)

*Ai no Korida / In the Realm of the Senses* (China|France - Nagisa Ôshima, 1976, 109 min.)

### **Further Discussion and Screening:**

*Before Sunrise* (USA|Austria|Switzerland - Richard Linklater, 105 min.)

*The Great Gatsby* (USA – Baz Luhrmann, 2013, 143 min.)

*Los Amantes del Círculo Polar / The Lovers of Arctic Circle* (Spain - Julio Medem, 1998, 112 min.)

*Saikaku Ichidai Onna / Life of Oharu* (Japan – Kenji Mizoguchi, 1952, 148 min.)

*Sekai no Chûshin de, ai o Sakebu / Crying Out Love in the Center of the World* (Japan - Isao Yukisada, 2004, 138 min.)