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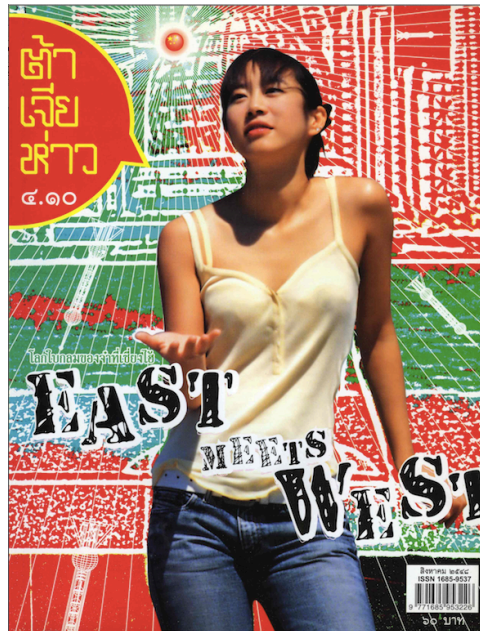
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Office hours: TBA

MW 2:55–4:10

Uris Hall 382

ASIAN 4425/6625 FGSS 4415/6625 LGBT 4425/6625

Sexuality, Power, Belief: Thailand in Contrast



Dajiahao, August 2005 Issue

This course takes as its main cases narrative and visual representations of sexuality and desire in Thailand—as well as in the global imaginary of the country—and investigates these in regional and transnational comparison. Beginning with seminal historical cases, it moves to a focus on key questions regarding sexuality, embodiment, and desire and how these are linked to new modes of governance as well as to forms of belief in the contemporary public sphere. It brings Thai visual and print media materials into conversation with contemporary writing from feminist and queer theory, critical race studies, critiques of liberalism, Buddhist studies, visual studies, affect theory, and new materialism. The course provides a rigorous introduction to critical approaches in gender and sexuality studies. Students have the opportunity to develop their own research projects that may focus also on different geographic regions.

Course schedule (subject to change)

Week 1 Jan 21 Introduction

Week 2 Jan 26 Premodern Eros

Anatole Peltier, *Paṭhamamūlamūlī: The Origin of the World in the Lan Na Tradition*

Jan 28 Michael Peletz, “Gender Pluralism and Transgender Practices in Early Modern Times,” *Gender Pluralism*.

Rosalind Morris, “Three Sexes and Four Sexualities: Redressing the Discourses in Gender and Sexuality in Contemporary Thailand.”

Week 3 Early Modern Eros

Feb 2 Khun Chang Khun Phaen (selection)

Feb 4 Tamara Loos, “Sex in the Inner City: The Fidelity between Sex and Politics in Siam.”

Michel Foucault, *History of Sexuality I* (selection)

Week 4 Semi-Coloniality

Feb 9 Film: Walter Lang, *The King and I* (USA, 1956)

Readings: Lauren Berlant, “Poor Eliza”

Feb 11 Danielle Glassmeyer, “‘A Beautiful Idea’: *The King and I* and the Maternal Promise of Sentimental Orientalism”

Ann Stoler, *Race and the Education of Desire* (selection)

Optional reading: Tani Barlow, “Femininity.”

Week 5 Enduring Buddhist Genders / Sexualities?

Feb 16 **February Break – No Class**

Feb 18 Thomas Kirsch, “Buddhist Sex Roles/Culture of Gender Revisited”

Charles Keyes, “Mother or Mistress but Never a Monk: Buddhist Notions of Female Gender in Rural Thailand”

Optional reading: Liz Wilson, *Charming Cadavers* (selection)

Steven Collins, *Nirvana* (selection)

Week 6 Gender in Southeast Asian Islam

Feb 23 Film: Panu Aree, Kaweenipon Ketprasit, Kong Rithee, **Baby Arabia** (2007)

Kong Rithee, “Fighting Hate Step by Step is All We Can Do.”

<http://www.bangkokpost.com/opinion/opinion/457330/fighting-hate-step-by-step-is-all-we-can-do>

Rajeswary Ampalavanar Brown, *Islam in Modern Thailand: Faith, Philanthropy, and Politics* (selection)

Feb 25 Aihwa Ong, “Sisterly Solidarity: Feminist Virtue under ‘Moderate Islam.’”

Week 7 Sexuality and Affect: Lesbian Horror

Mar 2 Film: Oxide Pang, *Ab-normal Beauty* (Thailand/Hong Kong, 2004)

Optional viewing for speakers of Thai: Montri Kong-Im, *The Commitment* (2003)

Reading: Patricia White, “Female Spectator, Lesbian Specter.”

March 4 Eugenia Brinkema, *The Form of the Affects* (selection)

Week 8 The Time of Sexuality / Desire

Mar 9 Film: Apichatpong Weerasethakul, *Uncle Boonmee Who Can Recall His Past Lives* (2010)

Readings: Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (selection)

March 11 Short film: Apichatpong Weerasethakul, *Morakot* (*Emerald*, Thailand/Japan, 2007)

Reading: Valery Rohy, “Ahistorical”

Bliss Lim, “Queer Aswang Transmedia: Folklore as Camp”

Midterm paper —Due March 16

Week 9 The Time of Sexuality / Desire (continued)

Mar 16 Morris, Rosalind C. “Educating Desire: Thailand, Transnationalism, and Transgression. A Ban on Gay Teachers: Education and Prohibition in the ‘Land of the Free.’”

Peter Jackson, “Male Homosexuality and Transgenderism in the Thai Buddhist Tradition.”

Mar 18 **Library session (to be confirmed)**

Week 10 Ethnicity/Race and Visual Representations of Femininity

Mar 23 Viewing: Selection of images

Reading: Tani Barlow, “Debates Over Colonial Modernity in East Asia and Another Alternative.”

Tani Barlow, “Advertising Ephemera and the Angel of History.”

Mar 25 Reading: Ayu Saraswati, *Seeing Beauty, Sensing Race in Transnational Indonesia* (selection)

Week 11 Spring Break Mar 30 / Apr 1

Week 12 Bodies / Mass Publics / The Digital

Apr 6 Slides: The Public Life of the Breast (Songkran 2011, Kham Paka’s contribution to “Thailand’s Fearlessness: Free Akong,” “Tak” Bongkoj)

Readings: John Borneman and Stefan Senders, “Politics without a Head: Is the ‘Love Parade’ a New Form of Political Identification?”

Luis-Manuel Garcia, “Liquidarity: Vague Belonging on the Dancefloor,” *LMGM Blog*, Aug. 6, 2011, available from <http://lmgmblog.wordpress.com/2011/08/06/liquidarity/#more-440>.

Apr 8 Wendy Chun, *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (selection)

Judith Butler, “Bodies in Alliance and the Politics of the Street”

Optional reading: Michael Warner, “Publics and Counterpublics”

April 9, Extra credit event! Christine Balance (University of California, Irvine), Southeast Asia Brownbag Lecture, 12:15–1:30, Kahin Center

Final paper proposal — Due April 13

Week 13 Diaspora / Race

Apr 13 Jin Haritaworn, *The Biopolitics of Mixing: Thai Multiracialities and Haunted Ascendancies* (selection)

April 15 Ben Tran, “The Ethics of Narrating and Translating the Other”

Viewing: *Iron Pussy* series, *Mail Order Brides*, *Jai Arun Ravine*

Reading (fiction): *Sightseeing*

Optional reading: Megan Sinnott, “Korean-Pop, Tom Gay Kings, Les Queens and the Capitalist Transformation of Sex/Gender Categories in Thailand”

Week 14 Post/Liberalism

Apr 20 Film: Thunska Pansitthivorakul, *Supernatural* (2013)
Apr 22 Readings: Elizabeth Povinelli, *The Empire of Love* (selection)
Lauren Berlant and Lee Edelman, *Sex, or the Unbearable* (selection)

Week 15 Final paper prep

Apr 27 Film: *Bangkok Love Story* (2007)
Apr 29 Thematic wrap-up

Week 16 Writing workshop (May 4 & 6)

Course Requirements

Class Participation

Students are required to attend all class sessions and participate fully in class discussions. You must be prepared to discuss each reading assignment on the day indicated. All readings will be available on Blackboard. Recommended readings are optional.

Short Response Papers (total of 10)

The class will be divided into two groups and members of each group will write short critical response papers **once per week**. You will begin writing responses in Week 3. **Your response papers are due on Blackboard by 8 p.m. on the evening before class.** If your last name begins with A–M, you will write a response before our Monday class (you will post it by 8 p.m. on Sunday); if your last name begins with N–Z you will post your response before our Wednesday class (i.e., you will post your response by 8 p.m. on Tuesday). In weeks with only one class, this schedule may vary.

The response papers should include two short paragraphs at a minimum and should not exceed one page. They should include a short critical analysis of a passage or an issue in one of the assigned texts as well as two or three additional questions that you would like to pose to the readings/topic of the session.

Midterm paper (5 pages, double-spaced)

This paper can be a film analysis, a review of a screening, or a small curatorial project.

Final paper (conference paper length, 10 pages, double-spaced)

Use some of the concepts discussed in class to analyze a text, film, or case **not** covered on the syllabus. You must refer to at least three outside sources and three class readings in your final paper. You will be evaluated on the quality of your research, ability to analyze texts, and skill in crafting a coherent and compelling argument. Outstanding papers demonstrate depth of understanding, original thought, and a fresh perspective on the topic.

Grading

Response papers—20%

Presentation—10%

General class participation—15%

Midterm paper—15%

Final paper proposal 5%

Final paper—35%

Due March 16

Due April 13

Due May [university-set deadline]