Department of Comparative Literature

Chair

• Françoise Meltzer, Comparative Literature

Professors

• Arnold Davidson, Philosophy
• Frederick de Armas, Romance Languages & Literatures
• Loren A. Kruger, English Language & Literature
• Françoise Meltzer, Comparative Literature
• Thomas Pavel, Romance Languages & Literatures
• Haun Saussy, Comparative Literature
• Michael Sells, Divinity School
• Joshua Scodel, English Language & Literature

Associate Professors

• Sascha Ebeling, South Asian Languages & Civilizations
• Boris Maslov, Comparative Literature
• Lawrence Rothfield, English Language & Literature
• David Wray, Classics

Assistant Professors

• Leah Feldman, Comparative Literature
• Olga Solovieva, Comparative Literature

Emeritus Faculty

• David Bevington, English Language & Literature
• Walter R. Johnson, Classics
• Michael Murrin, English Language & Literature
• Kenneth J. Northcott, Germanic Studies
• Frantisek Svejkovsky, Slavic Languages & Literatures
• Robert von Hallberg, Comparative Literature
• Edward Wasiolek, Slavic Languages & Literatures
The Department of Comparative Literature is organized to facilitate the study of literature unrestricted by national boundaries and the conventional demarcations of subject matter. The department makes every effort to arrange a course of studies fitted to the individual student’s background and interest. Students may choose from courses offered by the department, as well as those offered by relevant departments in the Division of the Humanities and in some cases those offered by other divisions. Students are expected to read relevant texts in the original languages. The time period leading to the master’s degree may be used to explore areas of interest by the student, as well as to strengthen areas of established interest and competence. Students pursue the Ph.D. in one of two tracks of learning and training:

1. National literatures
2. Literature and other disciplines

Track 1 is a program of studies of one national literature (the major) in its historical entirety and of a second national literature (the minor) in a specified area. Track 2 will consist of the study of a literature or some part of that literature and its relationship to another discipline such as sociology, psychoanalysis, philosophy, or religion. It is assumed that whichever option the student chooses, an international perspective on the relevant problem will be sought and maintained. Students will be provided with individual counseling to help them formulate programs of study that will answer to their needs and interests. There are no formal boundaries to the extent and nature of these interests, although the department will require that programs be coherently conceived and responsibly carried out.

The Degree of Master of Arts

The objective of the program is the Ph.D. degree. Doctoral students in the program are eligible for the M.A. degree after completing the following requirements: For students entering the program in the fall 2003 and after, a program of eight graduate level courses (one full academic year), all of which must be taken for a letter grade; the required two quarter sequence; and demonstrated competence (high proficiency in a graduate literature course or high pass in a University examination) in two foreign languages, one of which must be either French or German. The remaining six quarter courses are normally divided among two literatures, although a student may, with department permission, place greater emphasis on one literature or on some special interest. Satisfactory completion of the MA requirements will be based on a student’s grade record and performance in the required two quarter sequence.

The Degree of Doctor of Philosophy

Programs leading to the doctor’s degree in the department will be organized for students possessing the M.A. who have shown unusual competence and who wish to prepare themselves for teaching and scholarly investigation in comparative literature. Students are required to take six graduate level courses in their second year of Ph.D. study and two in
their third year. Students are also required to write a minimum of two substantial papers the second year, and one the third year. Copies of these papers must be submitted to the graduate chair.

In the two years of post-M.A. courses, students may take no more than one of the required courses per year for a Pass/Fail grade (i.e., one of the six required graduate level courses for the first year of post-M.A. doctoral level study, and one of the two required graduate level courses in the second year of doctoral level study).

Before the student is recommended for admission to candidacy for the doctor’s degree he or she must pass satisfactorily an oral examination after completion of eight Ph.D. level courses. This examination will be based on one of the following two options.

Track I requires The National Literature Oral. This is an examination based on no fewer than 60 titles in the major literature and no fewer than 30 titles in the minor literature. The list for the major literature will cover all periods and genres. The list for minor literature will cover the major texts of the approved period or genre.

Track II requires The Field Oral. This is an oral examination on a representative list of approximately 70-90 titles in a given comparative field, such as literature and anthropology, literature and art, literature and film, literature and history, literature and linguistics, literature and music, literature and psychology, literature and sociology, literature and religion, literature and science. Texts chosen for this exam are to be distributed evenly between the two disciplines.

For admission to candidacy the same language requirements hold for BOTH tracks. These are as follows: either high proficiency in one language (=normally one graduate literature course) + two University reading exams in two additional languages (with a high pass on both) OR two high proficiency (graduate literature courses) in two languages. In both tracks one of those languages must be either French or German. All graduate students who wish to fulfill the language requirement through graduate course work must pick up a form in the departmental office to be filled out by the instructor after the course work has been completed. No student will get credit for the language requirement by course work without the instructor’s completion of such a form. The form will rate the student’s general knowledge of the language with almost exclusive emphasis on reading.

Before entering candidacy students will be asked to present and discuss their dissertation proposals at a proposal hearing attended by their dissertation committee and other interested faculty. After entering candidacy students will participate in a colloquium, normally in the fifth quarter after their admission to candidacy, in which they will discuss with their dissertation committee the current state of the dissertation and outline their plans and schedule for further progress. Students are strongly urged to join appropriate workshops and present dissertation chapters on a regular basis to such workshops. After satisfying the above requirements, the candidate is expected to pursue independent research under the direction of
a member of the faculty culminating in the writing of a doctoral dissertation. The candidate must conclude his or her studies by defending successfully this dissertation in an oral final examination.

For additional information about the Comparative Literature program, please see http://complit.uchicago.edu/.

Application

The department requires a writing sample of no more than 25 pages, usually a critical essay written during the student’s college years.

The application process for admission and financial aid for all graduate programs in Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at: http://humanities.uchicago.edu/students/admissions

Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552. Our application process is now entirely online. Please do not send any materials in hard copy. All materials should be submitted through the online application (http://humanities.uchicago.edu/students/admissions/apply-now).

Comparative Literature Courses

CMLT 30226. Jewish Literature in a Century of Transformation: 1880-1980. 100 Units. A survey of Jewish Literature written by Jews around the globe in different languages (including Hebrew, Yiddish, Arabic, Russian, English, Polish, German) in an era of upheaval and transformation. We will discuss the literary representation of phenomena such as: the national movement and the foundation of the State of Israel; persecutions, pogroms, and the Holocaust; waves of migration, acculturation, and assimilation; the involvement of Jews in political movements, such as communism and anarchism; changing gender roles and changing ideas about the Jewish family. And we will ask: How have these events—and the modern era that they are a part of— influenced ideas about literary representation and the relationship between literature and history?
Instructor(s): Na'ama Rokem Terms Offered: Autumn
Note(s): This course may be used to fulfill the general education requirement in civilization studies.
Equivalent Course(s): CMLT 20226, NEHC 20226, NEHC 30226, JWSC 20226
CMLT 30231. Modern Israeli Literature and Culture. 100 Units.
This course invites students to explore major themes in modern Israeli literature and to examine how these themes are linked to the social and cultural dynamics of Israeli history and contemporary life. Some of the themes we will address are: the making of an “old-new” language (or: Hebrew vs. “Israeli”); the fashioning of a new national identity; Holocaust and remembrance; encountering ‘the Arab’; reading Biblical episodes in a new light; the Israeli “at home” (with a focus on urban and kibbutz life). All texts assignments (prose and poetry) will be provided in English translation. Textual analysis and discussions will be accompanied by visual material.
Instructor(s): Anat Feinberg (Patinkin visiting professor) Terms Offered: Spring
Equivalent Course(s): NEHC 30475, CMLT 20231, JWSC 20231

CMLT 31101. Roman Elegy. 100 Units.
This course examines the development of the Latin elegy from Catullus to Ovid. Our major themes are the use of motifs and topics and their relationship to the problem of poetic persona.
Instructor(s): David Wray Terms Offered: Winter
Equivalent Course(s): CMLT 21101, LATN 31100, LATN 21100

CMLT 31600. Marxism and Modern Culture. 100 Units.
This course covers the classics in the field of marxist social theory (Marx, Engels, Lenin, Gramsci, Reich, Lukacs, Fanon) as well as key figures in the development of Marxist aesthetics (Adorno, Benjamin, Brecht, Marcuse, Williams) and recent developments in Marxist critiques of new media, post-colonial theory and other contemporary topics. It is suitable for graduate students in literature depts. and art history. It is not suitable for students in the social sciences. TuTh 1:30-2:50 for all students; If ten or more MAPH students enroll, they will also attend a tutorial session on Friday 8:30-10:20.
Instructor(s): L. Kruger Terms Offered: Spring
Prerequisite(s): Intro to African Studies or Intro to Film. 3rd & 4th year undergrad and grad
Equivalent Course(s): CRES 32300, ENGL 32300

CMLT 31703. The Politics of Hybridity. 100 Units.
This course will explore the construct of hybridity through the development of anticolonial and postcolonial theory. In nuancing the distinction between these intellectual traditions and their respective formations in the contexts of decolonization, the Cold War, and the US academy, we will consider the work of Fanon, Césaire, C. L. R. James, Said, Spivak, Young, Bhabha, Glissant, Khatibi, and others.
Instructor(s): Leah Feldman Terms Offered: Winter
Equivalent Course(s): CMLT 21703

CMLT 32301. War and Peace. 100 Units.
Tolstoy’s novel is at once a national epic, a treatise on history, a spiritual meditation, and a masterpiece of realism. This course presents a close reading of one of the world’s great novels, and of the criticism that has been devoted to it, including landmark works by Victor Shklovsky, Boris Eikhenbaum, Isaiah Berlin, and George Steiner. (B, G)
Instructor(s): William Nickell Terms Offered: Autumn
Equivalent Course(s): REES 30001, CMLT 22301, FNDL 27103, ENGL 28912, HIST 23704, ENGL 32302, REES 20001
CMLT 32400-32500. History of International Cinema I-II.  
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

CMLT 32400. History of International Cinema I: Silent Era. 100 Units. 
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking. 
Instructor(s): T. Gunning  
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.  
Note(s): This is the first part of a two-quarter course.  
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500

CMLT 32500. History of International Cinema II: Sound Era to 1960. 100 Units. 
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir. 
Instructor(s): D. Morgan  
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.  
Note(s): CMST 28500/48500 strongly recommended  
Equivalent Course(s): ARTH 28600, ARTH 38600, ARTV 26600, CMLT 22500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700, CMST 28600

CMLT 33201. Returning the Gaze: The Balkans and Western Europe. 100 Units. 
Aware of being observed. And judged. Inferior... Abject... Angry... Proud... This course provides insight into identity dynamics between the “West,” as the center of economic power and self-proclaimed normative humanity, and the “Rest,” as the poor, backward, volatile periphery. We investigate the relationship between South East European self-representations and the imagined Western gaze. Inherent in the act of looking at oneself through the eyes of another is the privileging of that other’s standard. We will contemplate the responses to this existential position of identifying symbolically with a normative site outside of oneself —self-consciousness, defiance, arrogance, self-exoticization—and consider how these responses have been incorporated in the texture of the national, gender, and social identities in the region. Orhan Pamuk, Ivo Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski. 
Instructor(s): Angelina Ilieva  
Terms Offered: Autumn  
Equivalent Course(s): REES 39012, CMLT 23201, NEHC 20885, NEHC 30885, REES 29012
CMLT 33301. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, “Balkan Dance.”
Instructor(s): A. Ilieva Terms Offered: Winter
Equivalent Course(s): ANTH 25908, ANTH 35908, CMLT 23301, NEHC 20568, NEHC 30568, REES 39009, REES 29009

CMLT 34017. Fact and Fiction: Hoaxes and Misunderstandings. 100 Units.
This course will focus on fictional texts that readers have misrecognized as factual accounts, as well as the less frequent case of factual texts misidentified as fictional. Students will study the rhetorical strategies or historical and cultural circumstances responsible for these “errors of pragmatic framing” (O. Caïra) by investigating the contexts governing the production or reception of works such as Apuleius’ The Golden Ass, Les Lettres d’une religieuse portugaise, Denis Diderot’s La Religieuse, Wolfgang Hildesheimer’s Marbot: A Biography, and Orson Welles’ adaptation of The War of the Worlds, among others.
Instructor(s): Françoise Lavocat Terms Offered: Spring
Equivalent Course(s): FREN 24017, CMLT 24017, SCTH 34017, FREN 34017

CMLT 35017. Islams and Modernities. 100 Units.
This course explores the topic of political Islam in Russia, the Caucasus and Central Asia with an eye on the emergence of similar discourses globally through historical, anthropological, and literary works produced both by contemporary scholars of Islam (Fazlur Rahman, Olivier Roy, Talal Asad) scholars of Islam in the Russian empire (Adeeb Khaled, Alexandre Benningsen, Ayse-Azade Rorlich) as well as nineteenth and twentieth century thinkers (Ismail Gasprinsky, Sultan Galiev) alongside literary and artistic works (the satirical journal Molla Nasreddin, Umm El-Banine Assadoulaeff, Chingiz Aitmatov, Hamid Ismailov). The course focuses on the ways in which these works problematize the relationship between the representation of ethno-linguistic discourses of Muslim identity (including Pan-Turkism, Pan-Islamism, Jadidism) to national and supranational discourses of modernity and women's rights formulated both during the formation of the Soviet Union and the post-Soviet national republics. Reading knowledge of Russian, French or Azeri Turkic is encouraged but not required.
Instructor(s): Leah Feldman Terms Offered: Winter
CMLT 35210. Theories of Autobiography. 100 Units.
Ambiguous and elusive by definition, the autobiographical genre has attracted generations of critics determined to identify its specificity and define its boundaries. Throughout the course we will examine the main theories relevant to the study of autobiography, reflecting at the same time on various problematic aspects of the genre that literary theorists have long discussed: the pitfalls of personal identity, the presumption of pronouncing one’s final words when one’s life is not yet over, the untruthful mediation of writing, and the paradoxes of memory. We will focus our inquiries to the English, French and Italian contexts, analyzing in particular the theories developed by Gusdorf, Starobinski, Lejeune, Ricoeur, De Man, Olney, Battistini, D’Intino. Part of our task will be to test these approaches against narratives produced in different historical periods.
Instructor(s): M. A. Mariani Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): ITAL 35210

CMLT 35801. Machiavelli and Machiavellism. 100 Units.
This course is a comprehensive introduction to Machiavelli’s *The Prince* in light of his vast and varied literary corpus and European reception. The course includes discussion of Machiavelli as playwright (*The Mandrake*), fiction writer (*Belfagor, The Golden Ass*), and historian (*Discourses, Florentine Histories*). We will also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.
Instructor(s): R. Rubini Terms Offered: Spring
Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian.
Equivalent Course(s): CMLT 25801,FNDL 21603,LLSO 21603,ITAL 23000

CMLT 35903. Sophocles, Oedipus at Colonus. 100 Units.
A close literary and philological analysis of one of the most extraordinary of all Greek tragedies. While this play, in its many dimensions, will offer more than adequate material for classroom analysis and discussion, some attention will also be directed to its reception.
Instructor(s): G. Most Terms Offered: Winter 2013
Prerequisite(s): Greek or consent of instructor
Equivalent Course(s): GREK 40112,SCTH 35901

CMLT 36700. Renaissance and Baroque Fairytales and Their Modern Rewritings. 100 Units.
We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Class conducted in English.
Equivalent Course(s): ITAL 36200,CMLT 26700,REMS 36200,ITAL 26200
CMLT 36902. Strangers to Ourselves: Émigré Lit from Russia and SE Europe. 100 Units.

“Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking,” writes Julia Kristeva in “Strangers to Ourselves,” the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath—speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure, and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.

Instructor(s): Angelina Ilieva Terms Offered: Autumn

Equivalent Course(s): REES 39010, CMLT 26902, REES 29010

CMLT 39101. Pascal and Simone Weil. 100 Units.

The course will examine two major French existential thinkers, Blaise Pascal and Simone Weil, focusing on their intellectual background, their strong originality, and their religious perspective.

Instructor(s): T. Pavel Terms Offered: Spring

Prerequisite(s): Third- or fourth-year standing. Instructor consent required for first- and second-year undergraduates.

Note(s): Taught in English, with a special weekly session in French for students seeking French credit.

Equivalent Course(s): CMLT 29101, FREN 39100, SCTH 38201, RLST 24910, FNDL 21812, FREN 29100

CMLT 40010. Ruins. 100 Units.

“Ruins” will cover texts and images, from Thucydides to WWII, via the Reformation. We will include films (e.g. Rossellini’s “Germany Year Zero”), art (e.g. H. Robert, Piranesi) archaeology, and the museum (Soane). On ruins writing, we will read Thucydides, Pausanias from within antiquity, the Enlightenment responses to the destruction and archaeological rediscovery of Pompeii, Diderot, Simmel, Freud on the mind as levels of ruins (Rome) and the analysis as reconstructive archaeologist as well as on the novel Gradiva and the Acropolis, the Romantic obsession with ruins, and the firebombing in WWII. We will also consider the photographing of ruins, and passages from the best-known works on photography (Benjamin, Sontag, Ritchen, Fried, Azoulay). The goal is to see how ruin gazing, and its depictions (textual, imagistic, photographic, etc.) change from the ancients (Greek and Roman), to the Romantic use of ruins as a source of (pleasurable) melancholy, to the technological “advances” in targeting and decimating civilian populations that describe the Second World War.

Instructor(s): Jas’ Elsner and Françoise Meltzer Terms Offered: Spring

Equivalent Course(s): CDIN 40010, ARTH 40010, RLIT 40010
CMLT 40200. Comparative Mystical Literature: Islamic, Jewish and Christian. 100 Units.
This course will examine Islamic, Christian, and Jewish mystical literature, with one third of the class devoted to each of the three traditions. Our focus will be upon writings from the late 12th to early 14th centuries, CE by Ibn al-`Arabi, Meister Eckhart, Hadewijch, Marguerite Porete, and Moses de Loen (by attribution). We will also look at some selections from other writings, including Plotinus and Pseudo-Dionysius the Areopagite. Class format centers upon close readings of specific primary texts.
Instructor(s): Michael Sells Terms Offered: Spring
Prerequisite(s): Willingness to work in one of the following languages: Arabic, Latin, Greek, French, German, Hebrew, Aramaic or Spanish.
Equivalent Course(s): RLIT 43600, ISLM 43300

CMLT 48616. Hölderlin and the Greeks. 100 Units.
The German poet Friedrich Hölderlin submitted to the paradoxical double-bind of Johann Joachim Winckelmann’s injunction that “the only way for us [Germans] to become great or — if this is possible — inimitable, is to imitate the ancients.” As he wrote in his short essay “The standpoint from which we should consider antiquity,” Hölderlin feared being crushed by the originary brilliance of his Greek models (as the Greeks themselves had been), and yet foresaw that modern European self-formation must endure the ordeal of its encounter with the Greek Other. The faculty of the imagination was instrumental to the mediated self-formation of this Bildung project, for imagination alone was capable of making Greece a living, vitalizing, presence on the page. Our seminar will therefore trace the work of poetic imagination in Hölderlin’s texts: the spatiality and mediality of the written and printed page, and their relation to the temporal rhythms of lived experience. All texts will be read in English translation, but a reading knowledge of German and/or Greek would be desirable.
Instructor(s): C. Wild, M. Payne Terms Offered: Autumn
Equivalent Course(s): CLAS 48616, GRMN 48616

CMLT 50104. Blood Libel: Damascus to Riyadh. 100 Units.
This course examines the Blood-Libel from the thirteenth-century to the present, with special focus upon the Damascus Affair of 1840 and its repercussions in the modern Middle Eastern and European contexts and in polemics today among Muslims, Christians and Jews. We will review cases and especially upon literary and artistic representations of ritual murder and sacrificial consumption alleged to have been carried out by Waldensians, Fraticelli, witches, and Jews, with special attention to the forms of redemptive, demonic, and symbolic logic that developed over the course of the centuries and culminated in the wake of the Damascus Affair. Each participant will be asked to translate and annotate a sample primary text, ideally one that has not yet been translated into English, and to use that work as well in connection with a final paper.
Instructor(s): Michael Sells Terms Offered: Winter
Prerequisite(s): Willingness to work on a text from one of the following languages--Latin, German, French, Italian, Spanish, Polish, Hungarian, Russian, Arabic, Modern Greek, or Turkish--at whatever level of proficiency one has attained. This course fulfills the autumn core requirement for first year PhDs in Comparative Literature
Equivalent Course(s): ISLM 41610
CMLT 50105. Literary Criticism from Plato to Burke. 100 Units.
This seminar will explore Western literary criticism from Plato to the late eighteenth-century conceived of as a prehistory of comparative literature as a discipline. The course will take as its particular lens the critical treatment of epic in some of the following authors: Plato, Aristotle, Longinus, Horace, Montaigne, Tasso, Giraldi, Sidney, Boileau, Le Bossu, St. Evremond, Dryden, Addison, Voltaire, Fielding, and Burke. The course will also examine both twentieth-century comparative approaches to epic (e.g., Auerbach, Curtius, Frye) and more recent debates within comparative literature with an eye to continuities and discontinuities in critical method and goals.
Instructor(s): J. Scodel Terms Offered: Autumn
Equivalent Course(s): ENGL 52502

CMLT 50201. Seminar: Contemporary Critical Theory. 100 Units.
This course will examine some of the salient texts of postmodernism. Part of the question of the course will be the status and meaning of “post”-modern, post-structuralist. The course requires active and informed participation.
Instructor(s): Francoise Meltzer Terms Offered: Winter
Note(s): Comp Lit core course. 2nd part of sequence.
Equivalent Course(s): DVPR 50201

CMLT 56702. Postcolonial Constellations. 100 Units.
This course trains graduate-level students in postcolonial theory and literature, and it contends that we can best understand postcolonial studies neither in terms of a canon of literary works nor in terms of a discrete historical moment but as a set of key questions and debates that have shaped methods of literary and cultural interpretation and intellectual inquiry over the three decades in which postcolonial literary and culture studies have coalesced (and now, perhaps, disintegrated) as a field. We will consider topics such as writing and resistance, postcolonial literary revisions, mimicry and hybridity, and gender. We will also consider whether “postcolonial literature” as a category has a future in the discipline of English literary studies, particularly in light of the ongoing sense of crisis theorists in the field have identified and the ascendance of terms such as “planetarity,” “global Anglophone literature,” and “world literature.” What is the status of the global in the postcolonial, and vice-versa? What is gained or lost when we revise or abandon the term postcolonial? What conceptual significance does the nation-state retain when we talk about global literature?, Authors and critics will include Emily Apter, Homi Bhabha, Aimé Césaire, Dipesh Chakrabarty, Michelle Cliff, Frantz Fanon, Leela Gandhi, Édouard Glissant, Mohsin Hamid, Bessie Head, Isabel Hofmeyr, C.L.R. James, Achille Mbembe, Walter Mignolo, V.S. Naipaul, Ngugi wa Thiong’o, among others.
Instructor(s): S. Thakkar Terms Offered: Spring
Equivalent Course(s): ENGL 66702
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.