Department of Comparative Literature

Chair
- Mark Payne

Director of Graduate Studies
- Leah Feldman

Professors
- Frederick de Armas
- Loren A. Kruger
- Françoise Meltzer
- Mark Payne
- Haun Saussy
- Joshua Scodel

Associate Professors
- Sascha Ebeling
- Rachel Galvin
- Na’ama Rokem
- Lawrence Rothfield
- David Wray

Assistant Professors
- Hoda El Shakry
- Leah Feldman
- Olga Solovieva
- Anna Elena Torres
- Kris Trujillo

Department Administrator
- Ingrid Sagor

The Department of Comparative Literature promotes the multidisciplinary, historically self-reflective and cross-cultural study of texts, traditions, and discourses. The department offers students the opportunity to grapple in a rigorous way with the most pressing issues in literary studies today, such as the questioning of national and cultural boundaries and identities; the struggle over literature's epistemological, ethical, or social authority; the debate about what counts as literature, and why; and the interaction between literature and other cultural or intellectual practices. To that end, the department works with every student individually to arrange a course of studies fitted to their background and scholarly interests. Students may choose from courses offered by the department, as well as those offered by other departments in the Division of the Humanities and in some cases those offered by other divisions. Since we place particular emphasis on reading texts in their original language, all students are expected to develop the highest possible competence in the languages they work with. Students generally use their first years (the time period leading to the Master's degree) to explore areas of interest and to strengthen their language competence.

The Degree of Master of Arts

The objective of the program is the Ph.D. degree. Doctoral students in the program are eligible for an M.A. degree after completing the following requirements: 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 Introduction to Comparative Literature sequence; and demonstrated competence (high proficiency in a graduate literature course or high pass in a University examination) in two foreign languages. The remaining six quarter courses are normally divided among two literatures, although a student may, with the Department's permission, place greater emphasis on one literature or on some special disciplinary interest. Satisfactory completion of the M.A. requirements will be based on a student's grade record and performance in the required two-quarter sequence.
THE DEGREE OF DOCTOR OF PHILOSOPHY

In their first year of study, students are required to submit a qualifying paper on a subject agreed upon with a core faculty member of the Department of Comparative Literature. This paper should demonstrate the student’s ability to write scholarly prose, to formulate a clear research argument, and to situate it within the context of secondary literature relevant to the topic. It must be submitted during the third week of the Spring Quarter of the first year. The length of this paper should be approximately 6,000 words, including footnotes and references. There are two readers for this qualifying paper: The first is the faculty member who has worked with the student on the paper; the second reader is another core faculty member of the Department appointed by the Department Chair. The two faculty members consult with each other to determine the grade for the paper, either “No Pass” or “Pass”. The student will receive comments from each reader. In the case of a “No Pass”, the student will receive an explanation of why the paper did not pass and advice on revision(s) from both readers. The student can then revise the paper over the summer and has to resubmit it in the first week of the Fall Quarter of Year 2.

Please note that all required courses in the PhD must be taken for a quality letter grade (not pass/fail).

Before the student is recommended for admission to candidacy for the doctor’s degree, he or she must pass satisfactorily a written and oral examination by their committee, only after completion of the PhD coursework (16 courses).

Language Requirements

High proficiency in two foreign languages demonstrated by passing a graduate literature course in the language (and approval by the faculty of record via CMLT department form) or a high pass (P+) on the Graduate Reading Exam (https://languageassessment.uchicago.edu/arca/) proctored by the Chicago Language Center. (https://languages.uchicago.edu/) At least one high proficiency language should be confirmed in the first year. The remaining requirements must be completed before the student is admitted to candidacy.

Students should also be working towards native fluency in the language of their major literature by applying to studying abroad, only after exhausting UChicago language offerings. Funding for language study depends on the language and on the student’s immigration status; please review the Humanities Division (https://humanities.uchicago.edu/) and UChicago Grad (https://grad-uchicago-csm.symplicity.com/) websites for more detailed information and policies.

Registration for the language exam (for which a High Pass is required) can be found on the Graduate Reading Exam (https://languageassessment.uchicago.edu/arca/) page. The exam is proctored by the Chicago Language Center (https://languages.uchicago.edu/) where you can find more resources on language certificates, courses, and the schedule for language exams.

DISSERTATION

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 their fifth year, 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. Candidates conclude their studies by successfully defending their dissertation in a final oral examination.

For additional information about the Comparative Literature Graduate Program, please visit https://complit.uchicago.edu/graduate/program.

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 (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 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 (http://humanities.uchicago.edu/students/admissions/apply-now/)).

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS).
(Current minimum scores, etc., are provided with the application.) For more information, please see the Office of International Affairs website at https://internationalaffairs.uchicago.edu/, or call them at (773) 702-7752.

COMPARATIVE LITERATURE COURSES

CMLT 30104. Queer Theology and Queer of Color Critique. 100 Units.
This course provides an introduction to queer theology by examining, most broadly, the relationship between theology, theory, literature, and art. We will explore the foundations of queer theology in queer theoretical texts and illuminate, in particular, queer theology’s relationship to queer of color critique in order to identify and analyze some of the controversies that have arisen in queer theology and queer religions. Building on a critique of diversity and inclusion, we will pursue a sustained interrogation of the intersection of race, settler colonialism, capitalism, and cultural production through an encounter with theological and literary texts, including but not limited to speculative fiction, poetry, film, and photography, so as to imagine the theological potential of literary and artistic production. Throughout, we will survey and question the dominance of Christianity in queer theological production. How do Christian symbols, claims, and practices reflect and shape the multiplicity of queer life? How might theology provide a language for queer critique? And, how do queer literature and art contest and complicate the values taken for granted by the assumption of queerness’s putative secularity? While still acknowledging the injury to and exclusion of queers enacted by forms of Christianity, this course turns to theology and literature as resources for social justice and transformation.
Instructor(s): Kris Trujillo Terms Offered: Winter
Note(s): Graduate Students interested in this course should email Prof. Kris Trujillo (ktrujillo@uchicago.edu) copying the department administrator, Ingrid Sagor (isagor@uchicago.edu) by Thursday, November 12th 5pm with a brief note of interest, program year, and student number and will be notified of their admittance to the course by Monday, November 16th. Course requires consent after add/drop begins; contact the instructor & administrator for a spot in the class or on the waiting list.
Equivalent Course(s): CMLT 20104, GNSE 30104, RLVC 30104, CRES 21104, ENGL 31104, GNSE 20104, RLST 26104, ENGL 21104

CMLT 30202. Mimesis. 100 Units.
This course will examine one of the central concepts of comparative literature: mimesis (imitation). We will investigate traditional theoretical and historical debates concerning literary and visual mimesis as well as more recent discussions of its relation to non-western and colonial contexts. Readings will include Aristotle, Auerbach, Butler, Spivak, and Taussig. Students are encouraged to write final papers on their own research topics while engaging with issues discussed through the course.
Instructor(s): T. Chin Terms Offered: Winter 2013
Equivalent Course(s): CLAS 39200, EALC 30100

CMLT 30405. H. N. Bialik: Poetics of Light and Lament. 100 Units.
This course will comprise a close reading of lyrics of light and lament in the poetry of H. N. Bialik. Attention will be given to their content and interplay, through the prism of both the nostalgia for childhood illumination and the poet’s progressive sense of despair and fragmentation. The poet’s use of images drawn from Jewish mysticism and his links to Western romanticism will be considered. In addition, Bialik’s writing on language will be studied, both in its own right and in relation to his poetry. Comparisons will be drawn to Rilke’s lyric poetry and to Herder’s treatise on the origins of language. Students will be expected to prepare primary and secondary readings, and to produce several short prompt papers during the quarter.
Instructor(s): Michael Fishbane Terms Offered: Spring
Prerequisite(s): Knowledge of Hebrew preferred but English translation will be supplied
Equivalent Course(s): HIJD 30405, CMLT 28105, RLVC 28105, JWSC 28105, RLVC 30405, FNDL 22902

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): D. Wray Terms Offered: Autumn. Not offered 2020–21; will be offered 2022–23
Equivalent Course(s): CMLT 21101, LATN 21100, LATN 31100

CMLT 31221. Antigone. 100 Units.
Antigone: Heroine or harridan? Political dissident or family loyalist? Harbinger of the free subject or captive of archaic gender norms? Speaking truth to power or preserving traditional privilege? Sophocles’ Antigone has been good to think with since its first production in the fifth century BCE. From ancient commentators through Hegel to contemporary gender theorists like Judith Butler, readers have grappled with what Butler calls “Antigone’s Claim.” The play’s exploration of gender, kinship, citizenship, law, resistance to authority, family vs. the state, and religion (among other issues) has proved especially compelling for modern thought. We will supplement our reading of the play with modern commentary grounded in literary interpretation and cultural poetics, as well as philosophy and political theory. We will end by considering three modern re-imaginings of Antigone: Jean Anouilh’s Antigone, Athol Fugard’s The Island, and Tanya Barfield’s Medallion. Although no knowledge of Greek is required for this course, there will be assignment options for those who wish to do reading in Greek. Requirements: weekly readings and posting on Canvas; class presentation; final paper.
Instructor(s): Laura Slatkin Terms Offered: Spring
Note(s): Requirements: Weekly readings and posting on Canvas; class presentation; final paper.
Equivalent Course(s): GREK 45808, SCTH 31221
CMLT 31222. Oedipus Tyrannus: Thinking in and with Tragedy. 100 Units.
Oedipus: exemplary sovereign or outlier? Savior of the city or its destroyer? Epistemophile or -phobe? Upholder or suspender of the laws (including the laws of kinship)? Sophocles' Oedipus Tyrannos has been good to think with since its first production of the fifth century BCE. As a meditation on kingship as well as kinship, the play offers a complex Oedipus, if not, perhaps, an Oedipus complex. Sophocles' meditation on the polis, law, family, knowledge, the structure of mind, desire, and the disease in and of state has proved especially rich for philosophers, psychoanalysts, and theater artists: the play also famously provides the core example for Aristotle’s meditation on tragedy in the Poetics. We will explore the OT as tragedy, as resource, as example and exception. Although no knowledge of Greek is required for this course, there will be assignment options for those who wish to do reading in Greek.
Instructor(s): Laura Slatkin Terms Offered: Spring. Not offered 21-22.
Equivalent Course(s): FNDL 21222, GREK 24714, GREK 34717, SCTH 31222

CMLT 31600. Marxism and Modern Culture. 100 Units.
Designed for graduate students in the humanities, this course begins with fundamental texts on ideology and the critique of capitalist culture by Marx, Engels, Lenin, Gramsci, Althusser, Wilhelm Reich, and Raymond Williams, before moving to Marxist aesthetics, from the orthodox Lukács to the Frankfurt School (Adorno, Benjamin) to the heterodox (Brecht), and concludes with contemporary debates around Marxism and imperialism (Lenin, Fanon, and others), and Marxism and media, including the internet.
Instructor(s): Loren Kruger Terms Offered: Winter
Prerequisite(s): MA and PhD students in humanities disciplines only. Not suitable for the MAPSS program or for Social Science PhDs
Note(s): Graduate students interested in this course should email Loren Kruger (lkruger@uchicago.edu) by Thursday, November 12th 5pm with a brief note of interest, student number, and their program and year of study, copying the department administrator, Ingrid Sagor (isagor@uchicago.edu) and will be notified of their admittance to the course by Monday, November 16th. After registration week ends on November 20th, through the start of winter quarter the instructor will have limited access to email, so please write the administrator (isagor@uchicago.edu) as course requires consent after add/drop begins, or to be added to the wait list.
Equivalent Course(s): MAPH 31600, ENGL 32300

CMLT 31801. Caribbean Fiction: Self-Understanding and Exoticism. 100 Units.
The Caribbean is often described as enigmatic, uncommon, and supernatural. While foreigners assume that the Caribbean is exotic, this course will explore this assumption from a Caribbean perspective. We will examine the links between Caribbean and Old World imagination, the relationship between exoticism and Caribbean notions of superstition, and the way in which the Caribbean fictional universe derives from a variety of cultural myths.
Instructor(s): D. Desormeaux Terms Offered: Winter
Prerequisite(s): FREN 20500 or 20503
Note(s): Taught in English. A weekly session in French will be held for majors/minors and graduate students in French and Comparative Literature.
Equivalent Course(s): FREN 23500, CMLT 21801, CRES 23500, LACS 23500, CRES 33500, LACS 33500, FREN 33500

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: TBD
Equivalent Course(s): HIST 23704, ENGL 32302, CMLT 22301, FNDL 27103, ENGL 28912, REES 30001, 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 provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): CMST 48500, ENGL 48700, ARTH 28500, MAPH 33600, CMST 28500, ARTV 20002, CMLT 22400, MAAD 18500, ARTH 38500, ENGL 29300
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): Staff Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): REES 25005, ENGL 48900, CMST 28600, MAPH 33700, REES 45005, ARTH 28600, ARTH 38600, CMST 48600, CMLT 22500, ENGL 29600, ARTV 20003, MAAD 18600

CMLT 32501. Vico’s New Science. 100 Units.

This course offers a close reading of Giambattista Vico's masterpiece, New Science (1744)—a work that sets out to refute "all opinions hitherto held about the principles of humanity." Vico, who is acknowledged as the most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor, history, and philology in order to promote in his readers that originary "wonder" and "pathos" which sets human beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are the ones humanity "authored" by means of its culture and history-creating activities. For this reason the study of myth and folklore as well as archeology, anthropology, and ethnology must all play a role in the rediscovery of man. The New Science builds an "alternative philosophy" for a new age and reads like a "novel of formation" recounting the (hi)story of the entire human race and our divine ancestors. In Vico, a prophetic spirit, one recognizes the fulfillment of the Renaissance, the spokesperson of a particular Enlightenment, the precursor of the Kantian revolution, and the forefather of the philosophy of history (Herder, Hegel, and Marx).

The New Science remained a strong source of inspiration in the twentieth century (Cassirer, Gadamer, Berlin, Joyce, Beckett, etc.) and may prove relevant in disclosing our own responsibilities in postmodernity.

Instructor(s): R. Rubini Terms Offered: Autumn

Note(s): Taught in English.

Equivalent Course(s): FNDL 21408, CMLT 22501, ITAL 22900, ITAL 32900

CMLT 33119. Problems in the Study of Gender and Sexuality: On "Women's Writing" 100 Units.

This course interrogates "women's writing" as a historical, theoretical, and literary category. Since the 1970s, feminist scholarship has used the category "women's writing" to recuperate texts by historically marginalized female authors. This practice has led to a reconsideration of the role of gender in literary production, authorship, and canon formation. Focusing on the context of modern Europe, and the genre of narrative prose, this course aims to reevaluate the classification "women's writing." Is "women's writing," to borrow a phrase from Joan Scott, a "useful category of analysis" in the 21st century? Can it help us account for how gendered subjects have been constructed through narrative? To what extent do traditional generic and disciplinary divisions limit our understanding of women's texts? Does the concept "women's writing" allow for intersectional approaches to the study of gender and sexuality? Course readings will include literary texts from the 18th-21st centuries (works by Jane Austen, Annette von Droste-Hülshoff, Elfriede Jelinek, and Marjane Satrapi, among others), as well as theoretical approaches from feminist, queer, and transgender studies.

Instructor(s): Sophie Salvo Terms Offered: Winter

Note(s): Readings and discussions in English. This course counts as a "Problems" course for GNSE majors.

Equivalent Course(s): GRMN 33119, CMLT 23119, GRMN 3119, GNSE 30102, GNSE 20102

CMLT 33212. Art, Ekphrasis, and Myth in Early Modern Spanish Theater. 100 Units.

In the early modern age, the verbal had a strong visual component. Poets and playwrights utilized the sense of sight since it was the highest of the Platonic senses and a mnemonic key to lead spectators to remember vividly what they had read or heard, long before spectacle plays were in fashion. One important technique for visualization was ekphrasis, the description of an art work within a text. Often, to perform was to imitate the acts, sentiments and poses of a painting. For this purpose, playwrights such as Cervantes, Lope de Vega and Calderón often turned to the mythological canvases of the Italian Renaissance along with the portraits of great rulers and images of battle. The class will examine the uses of art onstage: mnemonic, mimetic, political, religious comic, tragic, lyric and licentious. It will also delve into different forms of ekphrasis from the notional to the dramatic and from the fragmented to the reversed. Although the course will focus on Spanish plays of the early modern period, it will also include ancient treatises by Cicero, and Pliny as well as Renaissance mnemonic treatises by Della Porta. The course will be in English. Reading knowledge of Spanish is required since plays will be read in the original. Those taking the class for credit in Spanish must write their final paper in Spanish.

Instructor(s): Frederick de Armas Terms Offered: Autumn

Equivalent Course(s): SPAN 33201, SPAN 23201, CMLT 32312

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): Angelina Ilieva
Terms Offered: Spring
Equivalent Course(s): ANTH 25908, REES 39009, NEHC 30568, NEHC 20568, CMLT 23301, ANTH 35908, REES 29009

CMLT 33401. The Burden of History: A Nation and Its Lost Paradise. 100 Units.
What makes it possible for the imagined communities called nations to command the emotional attachments that they do? This course considers some possible answers to Benedict Anderson's question on the basis of material from the Balkans. We will examine the transformation of the scenario of paradise, loss, and redemption into a template for a national identity narrative through which South East European nations retell their Ottoman past. With the help of Žižek's theory of the subject as constituted by trauma and Kant's notion of the sublime, we will contemplate the national fixation on the trauma of loss and the dynamic between victimhood and sublimity.
Instructor(s): Angelina Ilieva
Terms Offered: Autumn
Equivalent Course(s): NEHC 30573, CMLT 23401, NEHC 20573, REES 29013, HIST 34005, HIST 24005, REES 39013

CMLT 33700. How to do Things with South Asian Texts? Literary Theories and South Asian Literatures. 100 Units.
This course provides an overview of different methods, approaches and themes currently prevalent in the study of South Asian texts from various periods. Topics covered will include translation (theory and practice), book history, literary history, textual criticism, genre theory (the novel in South Asia), literature and colonialism, cultural mobility studies (Greenblatt) and comparative literature/new philologies (Spivak, Ette). Readings will include work by George Steiner, Sheldon Pollock, Meenakshi Mukherjee, Terry Eagleton, Stephen Greenblatt, Gayatri Spivak, Ottmar Ette, and others. We will discuss these different approaches with particular reference to the texts with which participating students are working for their various projects. Students interested in both pre-modern and modern/contemporary texts are welcome. While the course is organized primarily from a literary studies perspective, it will also be of interest to students of history, anthropology and other disciplines dealing with "texts". The course is open to both undergraduate and graduate students (no prior knowledge of literary theory or South Asian writing is assumed).
Instructor(s): Sascha Ebeling
Terms Offered: Spring
Equivalent Course(s): SALC 33700

CMLT 33819. Narratology of Tears: Goethe, Sterne, and the Sentimental Novel. 100 Units.
This seminar will, with a certain intensity of focus, examine two masterpieces of the "sentimental" mode: Laurence Sterne's A Sentimental Journey Through France and Italy (1768) and Goethe's Die Leiden des jungen Werther (1774). Since these novels are both generically self-reflective and, each in its own way, boldly experimental, they are well-suited for an analysis oriented toward the theory of narrative. Comparisons will be drawn to passages in Samuel Richardson's Clarissa, or, The History of a Young Lady (1747-8) and Rousseau’s Julie; ou La nouvelle Heloise (1761). We will also take a forward look at Pierre Choderlos de Lacos' Liaisons dangereuses (1782), which may be considered the destruction of the form. In addition to fundamental contributions to narratology, works by Roland Barthes (Fragments of a Lover's Discourse), Albrecht Koschorke (Körperströme und Schriftverkehr. Medieologie des 18. Jahrhunderts), and James Chandler (An Archeology of Sympathy. The Sentimental Mode in Literature and Cinema) will be important points of reference. As always, Schiller’s Über naïve und sentimentalische Dichtung will prove indispensable.
Instructor(s): David Wellberry
Terms Offered: Autumn
Equivalent Course(s): SCHT 33819, GRMN 33819

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. Caira) 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.
Equivalent Course(s): FREN 34017, CMLT 24017, FREN 24017

CMLT 34104. Representing Revolutions. 100 Units.
TBD
Instructor(s): Larry Rothfield
Terms Offered: Spring
Equivalent Course(s): ENGL 24114, CMLT 24104, ENGL 34114

CMLT 34105. Letters to Zion. 100 Units.
This seminar centers the question: what do we mean when we describe Jewish authors and thinkers from the past as Zionist, anti-Zionist, or non-Zionist? We will approach this question by reading three correspondences: Kafka’s letters to Felice Bauer, and the correspondences between Gershom Scholem and Hannah Arendt and between Paul Celan and Ilana Shmueli. In each case, the question of Zionism and of Israel looms in the background of the exchange in some way. Our key question is: can we definitively determine the position of each of these letter-writers on the question of Zionism? And do we want to? Or does the form of the correspondence rather open a possibility for a more flexible, complex account of their positions, allowing us to think of them as
changing and evolving, indeed as dialogic? In addition to the letters themselves, we will read other texts by these authors and about them, as well as background reading on the letter as genre and as historical document. We will also take note of the fact that these are all exchanges that cross the gender divide and ask how the question of Zionism ideology intersects with issues of gender in Jewish history.

Instructor(s): Na'ama Rokem Terms Offered: Autumn
Equivalent Course(s): JWSC 24105, CMLT 24105

CMLT 34111. The Soviet Empire. 100 Units.
What kind of empire was the Soviet Union? Focusing on the central idea of Eurasia, we will explore how discourses of gender, sexuality and ethnicity operated under the multinational empire. How did communism shape the state’s regulation of the bodies of its citizens? How did genres from the realist novel to experimental film challenge a cohesive patriarchal, Russophone vision of Soviet Eurasia? We will examine how writers and filmmakers in the Caucasus and Central Asia answered Soviet Orientalist imaginaries, working through an interdisciplinary archive drawing literature and film from the Soviet colonial ‘periphery’ in the Caucasus and Central Asia as well as writings about the hybrid conception of Eurasia across linguistics, anthropology, and geography.

Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): CMLT 24111, REES 34110, CRES 34111, NEHC 34110, REES 24110, CRES 24111, NEHC 24110

CMLT 34256. Récits et mémoire des catastrophes naturelles. 100 Units.
Ce cours propose d’interroger, dans une perspective diachronique et comparatiste, les enjeux de la mise en récit et de l’artification des « catastrophes naturelles ». On se demandera, par exemple, quelles formes de rationalisation, quels rapports à la temporalité implique le choix du récit, de l’image, du spectacle et de tel ou tel média (architecture, peinture, film, bande dessinée…). L’hypothèse de travail majeure du cours est que l’artification des catastrophes est inséparable de stratégies mémorielles et d’enjeux politiques. La réflexion se portera sur quelques mémoires (avec desextraits de Boccace, Montaigne, Samuel Pepys) et représentations fictionnelles des épidémies. La comparaison entre Le Journal de l’année de Peste de Défoe et la Peste de Camus amoré à s’interroger sur l’usage de la première personne dans les fictions de la peste.

Instructor(s): Françoise Lavocat Terms Offered: Autumn
Note(s): Taught in French.
Equivalent Course(s): FREN 34256, CMLT 24256, FREN 24256

CMLT 34272. The Ancestral. 100 Units.
Recent work in history and anthropology has stressed the need for deeper models of origins and relations, perhaps even dispensing with ‘prehistory’ as an alternative to more familiar forms of historical self-understanding. This class will look at how the ancestral in literature imagines such deep forms of historical belonging, staging modes of revenance whose cryptic vitalism challenges the phenomenological basis of new materialism. Readings will include Martin Heidegger, Ronald Hutton, Ethan Kleinberg, Quentin Meillassoux, Hans Ruin, and Anna Tsing, poetry by Li He and Osip Mandelstam, weird fiction by H. P. Lovecraft, Arthur Machen and Algernon Blackwood, and futurology by Cicely Hamilton, Jean Hegland, Sarah Moss, and Will Self.

Instructor(s): Mark Payne Terms Offered: Winter
Equivalent Course(s): SCTH 34272, CMLT 24272

CMLT 34401. Beautiful Souls, Adventurers, and Rogues. The European 18th Century Novel. 100 Units.
The course will examine several major eighteenth-century novels, including Manon Lescaut by Prevost, Pamela and fragments from Clarissa by Richardson, Shamela and fragments from Joseph Andrews by Fielding, Jacques le Fataliste by Diderot, and The Sufferings of Young Werther by Goethe.

Instructor(s): T. Pavel Terms Offered: Winter
Prerequisite(s): Not open to first-year undergraduates.
Note(s): Taught in English. A weekly session in French will be held for French majors and graduate students.
Equivalent Course(s): CMLT 24401, FREN 35301, FREN 25301, SCTH 38240

CMLT 34554. Mysticism and Modernity. 100 Units.
This course will explore the impact of medieval and early modern mysticism on modern theories of sex, gender, and sexuality. We will begin by examining some of the most highly-cited texts from the Christian mystical tradition and by paying particular attention to the significance of gender, eroticism, and embodiment in these texts. We will then explore the circulation of these texts in modern theoretical projects on sex, gender, and sexuality with particular emphasis on existentialism, psychoanalysis, and deconstruction. Why does Lacan cite Hadewijch in order to articulate his notion of feminine jouissance? Why does Beauvoir hold up Teresa of Ávila as an exemplar of existential authenticity? Why does Derrida follow Pseudo-Dionysius but not Hadewijch in his meditation on negative theology? And how might these intellectual genealogies give rise to contemporary work in queer, feminist, and queer of color critique? Ultimately, by putting premodern and modern texts into dialogue, this course will enable students not only to develop the skill of diachronic analysis but also to challenge the assumption that mysticism and theory are at all apolitical.

Instructor(s): Kris Trujillo Terms Offered: Spring
Equivalent Course(s): GNSE 24554, RLST 24554, GNSE 34554, ENGL 24554, CMLT 24554, ENGL 34554
CMLT 34651. Global Horrors: Film, Literature, Theory. 100 Units.
This course explores literary and cinematic works of horror from around the world. Subgenres of horror include gothic/uncanny, sci-fi horror, post-apocalyptic, paranormal, monsters, psychological horror, thrillers, killer/slasher, and gore/body-horror, among others. As a mode of speculative fiction, horror envisions possible or imagined worlds that center on curiosities, dreads, fears, terrors, phobias and paranoias that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.
Instructor(s): Hoda El Shakry. Terms Offered: Autumn
Note(s): Content warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): CRES 23100, GNSE 22823, ENGL 34651, GNSE 32823, CMLT 24651, ENGL 24651

CMLT 35011. Symbol & Allegory. 100 Units.
A familiar account of modernism in the arts sees a turn from Baroque conventions of allegory (abstract ideas clothed in fragmentary arbitrary pictorial or linguistic signs) to a revolutionary romantic combination of image and content in the symbol, which had a late flowering in the Symbolist movement around 1900. Whether the development is celebrated (Coleridge, New Criticism) or deplored (Benjamin, Paul de Man), few question this historical and explanatory schema, investigate its application outside poetry, or ask what role allegory has played in the art of the ostensibly anti-allegorical nineteenth and twentieth centuries. In this course, we will consider neoclassical, romantic, and modern views of allegory, symbolism, and meaning in art.
Instructor(s): Andrei Pop. Terms Offered: Winter. Course scheduled for Winter 2022
Note(s): Open to undergraduates with instructor consent.
Equivalent Course(s): SCTH 35011, ARTH 34731

CMLT 35025. Gender and Translation. 100 Units.
The course will consider translation -- both theory and practice -- in relation to queer studies and gender and women's studies. Authors will include Naomi Seidman, Monique Balbuena, Yevgeniy Fiks, Raquel Salas Rivera, Kate Briggs, and others. For the final essay, students may write a research paper or translation project.
Instructor(s): Anna Elena Torres. Terms Offered: Winter
Equivalent Course(s): REES 35025, GNSE 25025, CMLT 25025, REES 25025, GNSE 35025

CMLT 35210. Theories of Autobiography. 100 Units.
Course description not available
Equivalent Course(s): ITAL 35210

CMLT 35412. Writing Between Worlds: Exile, Migration, and Diaspora. 100 Units.
This course will examine the themes of exile, migration and diaspora in a variety of literary texts from the late 20th and early 21st centuries in dialogue with recent cultural theoretical work. The texts to be studied will include novels, poetry, short stories, essays, and films from three sets of locations: authors of South Asian (Indian and Sri Lankan) origin in North America and Europe; writers of Turkish, Japanese and Indian origin in Germany; and Latin American-born writers writing from abroad, in addition to Johny Pitts' ethnographic book Afropean. Notes from Black Europe (2020). Besides charting the rhetorical coordinates of exile, migration and diaspora studies, we will explore questions such as: How has the accelerated movement of people, ideas, goods, and cultural practices affected literary authors of different racial, class, gender, religious, and national origins? What is the meaning of belonging, home and homeland? How do authors relate to concepts of the nation, national identity, and nationalism? What happens to the physical body, affect, love and intimacy, the family, and intergenerational relations in migration? What are the narrative and lyric patterns and tropes of writing between worlds? Is there a “poetics of dislocation”? How do writers handle issues of language, the mother tongue and bi- or multilingualism? All texts will be read in English translation, but we will also make translation a central issue of discussion by examining original when possible.
Instructor(s): Nisha Kommattam. Terms Offered: Spring

CMLT 35512. Greek Antiquity, Modernity, and Multiculturality. 100 Units.
To an observer steeped in the classical tradition, Modern Greece is a layer cake of survivals, revivals, and innovations. To Greeks today, antiquity is only one element of a vastly more complex cultural heritage. This course, originally designed for Study Abroad, will investigate contemporary Greece in multidisciplinary fashion, with readings from history (narratives as well as primary texts), art history, theology, philosophy, music, and poetry, as well as film. Topics to be covered range from the late-antique iconoclasm controversies to the contemporary financial crisis. We will compensate for the lack of field trips with virtual visits from professionals in Greece and elsewhere. Knowledge of Greek (classical or modern) is not required, though we will often be pausing to examine the effects of language hybridity and change.
Instructor(s): Haun Saussy. Terms Offered: Spring
Equivalent Course(s): CMLT 25512, CLCV 25510

CMLT 35551. Psychoanalytic Theory: Freud and Lacan. 100 Units.
For this course, we will read major texts by Freud and Lacan. Freud readings will include “Beyond the Pleasure Principle,” “Note on a Mystic Writing Pad,” “The Uncanny,” “Jensen's Gradiva,” the Dora case, and a selection of texts from other works. Lacan readings: “Seminar on the Purloined Letter,” Poe’s “The Purloined Letter,” “God and the Jouissance of the Woman: A love letter,” and parts of the Ecrits. We will also read excerpts from a variety
of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.

Instructor(s): Françoise Meltzer
Terms Offered: Winter
Equivalent Course(s): CMLT 25551, ENGL 35509, ENGL 25509, FREN 25551, FREN 35551

CMLT 35713. Toward a Critique of Avarice. 100 Units.
With the help of Freud, Marx, Lacan, Foucault, Agamben (among others) along with some highpoints of the European literary canon, we propose to develop a "critique of avarice," a project to be sharply distinguished from the moralistic indignation at greed. Our historical and theoretical reflections on avarice open out on to a number of domains and modes of inquiry: from literary criticism to psychoanalysis, from the study of political economy to theories of biopolitics, and finally to the "Jewish question" in relation to all of this. The core text and touchstone of the seminar will be Shakespeare's The Merchant of Venice, in which the tensions, ambiguities, disavowals, hatreds, projections, and repressions associated with the "avarice complex" are magisterially staged and played out. Attention will also be given to the subsequent history of the figure of Shylock as well as to the capacities for mercy and forgiveness that were posited as the ideal opposites of avarice and usury. One of the goals of the seminar is to interrogate this very opposition.

Instructor(s): E. Santner, M. Dolar
Terms Offered: Autumn
Equivalent Course(s): GRMN 35713, CDIN 35713

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): Rocco Rubini
Terms Offered: Winter
Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian.
Equivalent Course(s): CMLT 25801, FNDL 21603, ITAL 33001, ITAL 23000

CMLT 35902. Virgil, The Aeneid. 100 Units.
A close literary analysis of one of the most celebrated works of European literature. While the text, in its many dimensions, will offer more than adequate material for classroom analysis and discussion, attention will also be directed to the extraordinary reception of this epic, from Virgil's times to ours.

Instructor(s): G. Most
Equivalent Course(s): CLAS 44512, ENGL 35902, SCTH 35902

CMLT 35918. From the Victim to the Witness, From the Witness to the Hero, and Back. 100 Units.
In recent years the Victim has risen to the role of ethical touchstone once attributed to the Hero. Through the analysis of the textual strategies and the reception of Primo Levi's and Roberto Saviano's works, the course aim to explain the reasons and dynamics of this paradigm shift. Since the Hero is someone who does something, while the Victim is someone who suffers the effects of other people's actions, the question is: according to which conceptual framework may the testimony of a victimization be considered a sufficient condition for that person (or the role he/she epitomizes) to acquire the status of an exemplary figure, custodian of unalienable values and bearer of moral teachings?

Equivalent Course(s): ITAL 25918, CMLT 25918, ITAL 35918

CMLT 36002. Gramsci. 100 Units.
In this course we read selections from Antonio Gramsci's Letters and Prison Notebooks side by side with their sources. Gramsci's influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarach (the cosmopolitan intellectual), Savonarola (the disarmed prophet), Machiavelli (the modern prince), and Guicciardini (the particolare; for Italys long Risorgimento, Vico (living philology), Cuoco (passive revolution), Manzoni (questione della lingua), Gioberti (clericalism), and De Sanctis (the Man of Guicciardini); and Croce (the anti-Croce) and Pirandello (theater and national-popular literature), for Italy's twentieth century.

Instructor(s): R. Rubini
Terms Offered: Autumn
Equivalent Course(s): CMLT 26002, ITAL 26000, ITAL 36000, FNDL 26206

CMLT 36012. 19th Century French Poetry in Translation: Tradition and Revolution. 100 Units.
A study of modern French lyric poetry: Tradition and Revolution, Poetry and Politics, the seedbed of Modernism. Desbordes-Valmore, Baudelaire, Mallarme, Verlaine, Rimbaud, Apollinaire. Texts will be read in English with reference to the French originals. Close reading, references to poetry in English, and focus on problems in translation. Students with French should read the poems in the original. Class discussion to be conducted in English; critical essays to be written in English. An extra weekly session will be scheduled for discussion in French, for French-speakers.

Instructor(s): Rosanna Warren
Equivalent Course(s): FREN 26019, SCTH 26012, ENGL 36012, FREN 36019, SCTH 36012
CMLT 36105. The New Criticism. 100 Units.
n examination of primary works of The New Criticism, British and American. We will consider the theoretical
variety and different critical practices of these loosely allied critics, who were often not allies at all. Authors to be
studied: I.A. Richards, T.S. Eliot, F.R. Leavis, Kenneth Burke, John Crowe Ransom, Cleanth Brooks, Robert Penn
Equivalent Course(s): ENGL 43250, SCTR 36015

CMLT 36102. Ecstasy. 100 Units.
The concept of ecstasy is often associated with an extraordinary experience of the philosophical, sexual, and
religious varieties, but in what way is ecstasy also bound to rituals of the ordinary? In this course we will
explore numerous ways that ecstasy and synonymous terms like “orgasm,” “bliss,” and “jouissance” have been
conceptualized in philosophical, theological, and literary texts from late antiquity to the present. What does the
figural relationship between ecstasy and orgasm suggest about the broader relationship between philosophy,
theology, sexuality, and desire? What role do pleasure and pain play in philosophical and theological reflection?
How has ecstasy been deployed both as form of political resistance and as complicit in the perpetuation of
histories of violence? Focusing on the Christian tradition and its impact on queer theory, our readings may
include, but are not limited to, texts by Plotinus, Pseudo-Dionysius, Margaret Ebner, Hadewijch, Margery
Kempe, Teresa of Ávila, Lactantius, Glück, Edelman, and Muñoz.
Instructor(s): Kris Trujillo
Terms Offered: Autumn
Equivalent Course(s): CMLT 26102, RLST 36102, RLVC 36102, GNSE 36104, GNSE 26104

CMLT 36200. Early-Modern Aesthetics and French Classicism. 100 Units.
Though “aesthetic” philosophy first developed as an autonomous field in the mid-eighteenth century, it has
important roots in earlier seventeenth-century debates concerning literature and the arts. In the wake of
Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with
the unruly “sublime”? Just what kind of “truth” was revealed by poetry or painting? We will consider the relation
between literature and other media (including music, opera, and the visual arts) and gauge the impact of French
classical criticism on the broader European scene, considering its reception and contestation in Britain, Italy,
Spain and Germany. Among the authors considered will be Descartes, Pascal, Boileau, Molière, Félibien, Du Bos,
Addison, Hutcheson, Vico, Montesquieu, Diderot, and Herder.
Instructor(s): L. Norman
Terms Offered: Autumn
Prerequisite(s): Reading knowledge of French
Note(s): Course conducted in English but students taking course for French credit must do all written work in
French.
Equivalent Course(s): REMS 36210, FREN 36200

CMLT 36210. Oedipus in Zion: The Oedipal Figure in Modern Hebrew Literature. 100 Units.
Historians often refer to the emergence of Zionism as an “Oedipal Revolution.” Hence, the secular son’s rebellion
against his orthodox father is understood as the thrust that triggered the modern Jewish revolution. Alan Mintz
aptly described the inter-generational rift between fathers and sons at the turn of the 20th century as a tragic
yet inevitable consequence of modernity, underscoring the psychological difficulties and political dilemmas
that haunted the sons who were “banished form their father’s table. This seminar will focus on the (highly
androcentric) oedipal figure in literary theory and explore its prominence in modern Hebrew culture. Freud’s
preoccupation with the Oedipus complex at the turn of the century coincided with the emergence of a powerful
oedipal narrative in modern Hebrew culture. This confluence provides a fascinating backdrop to the “invention”
of the Oedipus complex. We will read a variety of literary texts which rework the oedipal figure from the late
19th century to the 1980s and beyond.
Instructor(s): Michael Gluzman
Equivalent Course(s): JWSC 26210, CMLT 26210

CMLT 36219. Theorizing Theater Antithetically. 100 Units.
From its very beginnings, theater as medium and institution has been contested. The periods of its greatest
blossoming coincided with its most intense criticism - and even condemnation. Enemies of the theater did
not battle theater because they deemed it ineffective and inconsequential. To the contrary, they were deeply
convinced of its corrupt and corruptive character. Therefore, theater’s detractors were much more perspicacious
about its medial nature and efficacy than its defenders. In short, antitheatrical writers articulated the better
understanding of theater theory but try to understand their complex influence on the history of this medium in the Western tradition. We will
start by investigating Plato’s critique of theatrical mimesis and Aristotle’s riposte in his Poetics, continue with an
examination of the reign of maybe the most notorious and theatrical of Roman emperors, namely Nero, then turn
to the antitheatrical polemics of the Fathers of the Church. Our next stops will be in the early modern period,
with Renaissance England and the France of Louis XIV, before we arrive in the 18th century and have a closer
look at the antitheatrical origins of bourgeois drama.
Instructor(s): Christopher Wild
Terms Offered: Winter
Equivalent Course(s): GRMN 26219, GRMN 36219, CMLT 26219, TAPS 36219, TAPS 26219
CMLT 36311. Global Speculative Fiction. 100 Units.
This course examines literary and cinematic works of speculative fiction in a comparative context. An expansive genre that encompasses science fiction, fantasy, magic realism, horror, as well as utopian and dystopian literature, speculative fiction envisions alternate, parallel, possible, or imagined worlds. These worlds often exhibit characteristics such as: scientific and technological advancements; profound social, environmental, or political transformations; time or space travel; life on other planets; artificial intelligence; and evolved, hybrid, or new species. The course reflects on how these texts and films reimagine the past and the present in order to offer radical visions of desirable or undesirable futures. To that end, we will consider how this genre interrogates existential questions about what it means to be human, the nature of consciousness, the relationship between mind/body, thinking/being, and self/other, as well as planetary concerns confronting our species. Literary and cinematic works will be paired with theoretical readings that critically frame speculative and science fiction in relation to questions of gender, race, class, colonialism, bio-politics, human rights, as well as environmental and social justice. In addition to exploring speculative fiction as a way of reading and interpreting the universe, we will examine its generic and aesthetic qualities across a variety of subgenres (Afrofuturism, cyberpunk, steampunk, climate fiction).
Instructor(s): H. El Shakry
Terms Offered: Winter
Equivalent Course(s): CMLT 26321, ENGL 3632, ENGL 26312

CMLT 36319. The Sublime: Theory and History of an Aesthetic Category. 100 Units.
This course focuses on the aesthetic category of the sublime, combining a rich theoretical discussion with analysis of literary and visual texts. The starting point is Pseudo Longinus’ "On the Sublime," the first text in the history of aesthetics to focus on reception and subjective response. After a close reading of this text and a careful examination of its recent interpretations, the course will first deal with key moments in the long and complex modern theoretical debate on the sublime, with special focus on the Italian Renaissance and Torquato Tasso, French classicism and Boileau, the British Enlightenment and Burke. In parallel with this historical overview, the course will examine concrete examples of the sublime in the arts, especially the poetry of Leopardi and Baudelaire, and the parallel theme of landscape, especially in visual arts. The last part of the course will focus on contemporary philosophical and aesthetic debate on the sublime, in particular on Fredric Jameson’s notion of the hysterical sublime, Slavoj Zizek’s reflection on trash sublime; and on parallels with visual arts: Italian arte povera, Bill Viola’s videos inspired by Italian Renaissance paintings, Anselm Kiefer’s paintings, Mario Martone’s movie on Leopardi, and Lars von Trier’s "Melancholia," which recovers the theme of apocalypsis reinforced by Wagner’s sublime music.
Instructor(s): M. Fusillo
Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 36319

CMLT 36660. The Rise of the Global New Right. 100 Units.
This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinary and comparatively as a historical, geopolitical and aesthetic problem.
Instructor(s): Leah Feldman
Terms Offered: Autumn
Equivalent Course(s): SIGN 26050, CRES 36660, REES 26660, CRES 26660, CMLT 26660, REES 36661, ENGL 36661, ENGL 26660

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): CMLT 26700, ITAL 26200, ITAL 36200, REMS 36200

CMLT 36810. Intellectuals and Power. 100 Units.
Intellectuals may be defined as those who speak truth to power, but how they speak, with what conception of truth, and in relation to what kind of power? In this course, we will try to begin to answer these questions by looking at the works and lives of some exemplary intellectuals, including Machiavelli, Carlyle, Benda, Nietzsche, Sartre, Ellison, Foucault, Sontag, and Said.
Instructor(s): Larry Rothfield
Terms Offered: Winter
Equivalent Course(s): ENGL 36810, CMLT 26810
CMLT 36855. Queer Theory. 100 Units.
This course aims to offer a foundation in queer theoretical texts. In order to understand the contested definitions of the term “queer” and explore the contours of the field’s major debates, we will work to historicize queer theory’s emergence in the 1980s and 1990s amidst the AIDS crisis. Reading texts by key figures like Foucault, Sedgwick, Butler, Lorde, Bersani, Crimp, Warner, Halperin, Dinshaw, Edelman, Anzaldúa, Ferguson, and Muñoz in addition to prominent issues of journals like GLQ, differences, and Signs, we will approach these pieces as historical artifacts and place these theorists within the communities of intellectuals, activists, and artists out of which their work emerged. We will, thus, imagine queer theory as a literary practice of mournful and militant devotion, trace queer theory’s relationship to feminism and critical race theory, critique the hagiographic tendency of the academic star system, and interrogate the assumptions of queer theory’s secularity.

Instructor(s): Kris Trujillo Terms Offered: Winter
Equivalent Course(s): CMLT 26855, ENGL 26855, GNSE 36855, RLST 26885, ENGL 36855, GNSE 26855

CMLT 36912. Strangers to Ourselves: Emigre Literature and Film from Russia and Southeast 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): A. Ilieva Terms Offered: Winter
Equivalent Course(s): REES 39010, REES 29010, CMLT 26912

CMLT 37350. Jewish Literary Diasporas. 100 Units.
This course will examine concepts of migration, transnationalism, and anti-nationalism in Jewish literature, including Mizrahi, Sephardi, and Ashkenazi traditions, in conversation with contemporary global scholarship on diaspora theory. Theorists include Sarah Abrevaya Stein, Ella Shohat, Amnon Raz-Krokoztkin, Allison Schachter, Alexis Pauline Gumbs, David Eng, and M. Jacqui Alexander.

Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): CMLT 27350

CMLT 37450. Stateless Imaginations: Global Anarchist Literature. 100 Units.
Stateless Imaginations: World Anarchist Writing This course examines the literature, aesthetics, and theory of global anarchist movements, from nineteenth-century Russian anarcho-syndicalism to Kurdish stateless democratic movements of today. We will also study the literature of “proto-anarchist” writers, such as William Blake, and stateless movements with anarchist resonances, such as Maroon communities in the Caribbean. Theorists and historians will include Dilar Dirik, Nina Gurianova, Paul Avrich, Luisa Capetillo, Emma Goldman, Maia Ramnath, and Thomas Nail. Particular attention will be given to decolonial thought, religious anarchism, fugitivity and migration, and gender and race in anarchist literature.

Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): ENGL 37451, CMLT 27450, ENGL 27451

CMLT 37621. Philosophical Aesthetics: Heidegger and Adorno. 100 Units.
Two major positions in German philosophical aesthetics of the 20th century will be considered in detail: 1) the ontological-hermeneutic theory advanced by Martin Heidegger; 2) the dialectical-critical theory developed by Theodor W. Adorno. Primary readings will be Heidegger’s Origin of the Work of Art and selections from Adorno’s Aesthetic Theory. In addition, selected shorter pieces by the two authors will be studied, with a special emphasis on their work on lyric poetry. The seminar will also consider contributions by Georg Simmel, Walter Benjamin, Helmut Plessner, Arnold Gehlen, Georg Lukács. The course seeks to develop an understanding of the conceptual foundation of each of the two philosophical positions. Particular topics to be considered: a) the nature of artistic presentation (Darstellung); b) the nature of artistic truth; c) the historical character of art; d) the political significance of art; e) the relation of art to philosophy.

Instructor(s): David Wellbery Terms Offered: Spring
Note(s): Undergrads must receive consent.
Equivalent Course(s): SCTH 37621, SCTH 27621, GRMN 37621, GRMN 27621, CMLT 27621

CMLT 37701. Imaginary Worlds: The Fantastic and Magic Realism in Russia and Southeastern Europe. 100 Units.
In this course, we will ask what constitutes the fantastic and magic realism as literary genres while reading some of the most interesting writings to have come out of Russia and Southeastern Europe. While considering the stylistic and narrative specificities of this narrative mode, we also think about its political functions -from subversive to escapist, to supportive of a nationalist imaginary-in different contexts and at different historic moments in the two regions.

Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): CMLT 27701, REES 39018, REES 29018

CMLT 38101. Don Quijote. 100 Units.
The course will provide a close reading of Cervantes’ “Don Quijote” and discuss its links with Renaissance art and Early Modern narrative genres. On the one hand, “Don Quijote” can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, “Don Quijote” exhibits a desire for Italy through the utilization of Renaissance art. Beneath the dusty roads of La Mancha and within Don Quijote’s chivalric fantasies, the careful reader will come to appreciate glimpses of images with Italian designs.
Instructor(s): Frederick de Armas Terms Offered: Spring
Note(s): Taught in English. Students seeking Spanish credit will read the text in the original and use Spanish for the course assignments.
Equivalent Course(s): SPAN 34202, FNDL 21221, SCTH 38250, SPAN 24202, CMLT 28101

CMLT 38110. Queer Jewish Literature. 100 Units.
Spanning medieval Hebrew to contemporary Yiddish, this course will explore the intersections of Jewish literature and queer theory, homophobia and antisemitism. While centered on literary studies, the syllabus will also include film, visual art, and music. Literary authors will include Bashevis Singer, Qalonymus ben Qalonymus, Irena Klepfisz, and others. Theorists will include Eve Sedgwick, Zohar Weiman-Kelman, Sander Gilman, and others. Readings will be in English translation.
Instructor(s): Anna Elena Torres Terms Offered: Winter
Equivalent Course(s): CRES 28110, CMLT 28110, GNSE 38110, GNSE 28110, JWSC 28110

CMLT 38120. Narratology Laboratory: Basic Concepts and Research Potential. 100 Units.
This seminar is an introduction to the formal study of narrative. Its purpose is to provide students with a set of conceptual instruments that will be useful to them in a broad range of research contexts. Narratology, although it originated within literary studies is today an indispensable dimension of inquiry in the Human Sciences generally. Topics to be considered include: 1) the structure of the narrative text; 2) the logic of story construction; 3) questions of perspective and voice; 4) character and identification; 5) narrative genres; 6) narrative in non-linguistic media. After a brief consideration of Aristotle’s Poetics, we will move on to fundamental contributions by (inter alia) Propp, Lévi-Strauss, Barthes, Greimas, Genette, Eco, Lotman, Marin, Ricoeur, finishing with recent work in analytic philosophy and cognitive science. There will be NO papers or examinations. Rather, the course material will be introduced in lectures and subgroups of course participants will carry out circumscribed projects of narratological research.
Instructor(s): David Wellbery Terms Offered: Spring
Prerequisite(s): Undergraduates by consent only.
Equivalent Course(s): GRMN 38120, CMLT 28120, GRMN 28120

CMLT 38446. Apocalypse Now: Scripts of Eschatological Imagination. 100 Units.
Apocalyptic fantasies are alive and well today - in beach reads and blue chip fiction; in comic books and YA novels; in streaming TV shows, Hollywood blockbusters, and ironic arthouse cinema. These apocalyptic fantasies follow well-established scripts that often date back millennia. Apocalypse scripts allow their users to make sense of the current crisis and prepare for an uncertain future. The course will be divided into two parts. The first half will be devoted to texts, art, and movies that dwell on the expectation of the end and narratively measure out the time that remains. We will begin with examining the biblical ur-scripts of an apocalyptic imaginary, the Book of Daniel in the Old and the Book of Revelation in the New Testament, as well as Saint Paul’s messianism in the Letter to the Romans; and then move on to medieval apocalyptic fantasies of the Joachim of Fiore and others; and end with the apocalypticism underlying the religious reforms of Girolamo Savonarola and Martin Luther. The second half will focus on life after the apocalypse - the new freedoms, and new forms of political life and sociality that the apocalyptic event affords its survivors. Readings will include the political theory of marronage, capabilities, and neoprimitivism; literary theory of speculative fiction; and post-apocalyptic narratives by Octavia Butler, Jean Hegland, Richard Jefferies, Cormac McCarthy, and Colson Whitehead. Readings and discussions in English.
Instructor(s): Chris Wild Mark Payne Terms Offered: Winter
Equivalent Course(s): GRMN 28446, RLST 28446, RLVC 38446, CMLT 28446, GRMN 38446

CMLT 38500. Journey to the West II. 100 Units.
TBD
Equivalent Course(s): CHIN 21306, RLIT 49200, CMLT 28500, CHIN 31306

CMLT 38600. Aesthetics of French Classicism. 100 Units.
Though “aesthetic” philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier eighteenth- and seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, ordecorous order with the unruly “sublime”? Just what kind of “truth” was revealed by poetry or painting? We will consider the relation between literature and other media (including music, opera, and the visual arts) and gauge the impact of French classical criticism on the broader European scene. Readings will include works by Descartes, Pascal, Boileau, Molière, La Fontaine, Félibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu.
Instructor(s): L. Norman Terms Offered: Spring
Prerequisite(s): Undergrads admitted with permission of instructor.
Note(s): Course will be conducted in French; students not taking course for French credit may do written work and class presentations in English.
Equivalent Course(s): REMS 37000, ARTH 48301, FREN 37000, SCTH 37000

CMLT 38614. Gerard Manley Hopkins: Literary and Theological Backgrounds. 100 Units.
The seminar will mainly read the poetry of Hopkins, but will also include theological and literary influences on him, such as Duns Scotus, Walter Pater, John Ruskin, and John Henry Newman. Requirements for the seminar include one oral presentation and a seminar length final paper.
Instructor(s): Françoise Meltzer Terms Offered: Winter

Note(s): Graduate students interested in this course should email the department administrator, Ingrid Sagor (isagor@uchicago.edu) by Thursday, November 12th 5pm with a brief note of interest, program year, and student number and will be notified of their admittance to the course by Monday, November 16th. Course requires consent after add/drop begins; contact the administrator for a spot in the class or on the waiting list.
Equivalent Course(s): DVPR 38614, CMLT 28614, RLST 28614

CMLT 38647. Trauma and Narrative. 100 Units.
This graduate seminar invites students to engage with literary trauma studies, a field that first emerged in the 1990s, and that has more recently been undergoing decolonization processes. Following calls by scholars such as Stef Craps in Postcolonial Witnessing (2013), we will examine foundational and current literary theory by questioning its validity and applicability across different cultural contexts. We will read select fictional trauma narratives, in English translation or in the original language when possible. Readings will include select psychological and psychoanalytical theoretical literature from Judith J. Herman and Cathy Caruth to Bessel van der Kolk; (literary) theory by Ruth Leys, Lauren Berlant and Stef Craps, as well as fictional texts, largely from non-Euro-Anglo-American contexts. Students working on trauma-related literary projects are welcome to contribute materials in their respective research languages. We will end the course by bridging discussions of literary trauma studies with recent debates around a pedagogy of trauma, especially as applicable the context of higher education. Students need to be available for 2 synchronous online meetings per week.
Instructor(s): Nisha Kommattam Terms Offered: Autumn
Equivalent Course(s): ENGL 38647

CMLT 38775. Racial Melancholia. 100 Units.
This course provides students with an opportunity to think race both within a psychoanalytic framework and alongside rituals of loss, grief, and mourning. In particular, we will interrogate how psychoanalytic formulations of mourning and melancholia have shaped theories of racial melancholia that emerged at the turn of the twenty-first century. Turning to Asian American, African American, and Latinx theoretical and literary archives, we will interrogate the intersections of race, gender, and sexuality and ask: How do literatures of loss enable us to understand the relationship between histories of racial trauma, injury, and grief, on the one hand, and the formation of racial identity, on the other? What might it mean to imagine literary histories of race as grounded fundamentally in the experience of loss? What forms of reparations, redress, and resistance are called for by such literatures of racial grief, mourning, and melancholia? And, finally, how, if understood as themselves rituals of grief, might psychoanalysis and the writing of literature assume the role of religious devotion in the face of loss and trauma?
Instructor(s): Kris Trujillo Terms Offered: Autumn
Note(s): PhD Students in Comparative Literature and Divinity are given priority registration and should email Ingrid Sagor, isagor@uchicago.edu with consent requests.
Equivalent Course(s): RLVC 38775, CRES 22775, GNSE 38775, RLST 28775, CMLT 28775, ENGL 38775, GNSE 28775, ENGL 28775

CMLT 38800. The (Auto)Biography of a Nation: Francesco De Sanctis and Benedetto Croce. 100 Units.
At its core, this course examines the making and legacy of Francesco De Sanctis’s History of Italian Literature (1870-71), a work that distinguished literary critic René Wellek defined as “the finest history of any literature ever written” and “an active instrument of aesthetic evolution.” We will read the History in the larger context of De Sanctis’s corpus, including his vast epistolary exchanges, autobiographical writings, and so-called Critical Essays in order to detail his reform of Hegelian aesthetics, his redefinition of the intellectual’s task after the perceived exhaustion of the Renaissance, Enlightenment, and Romantic periods, and his campaign against the bent toward erudition, philology, and antiquarianism in 19th-century European scholarship. We will compare De Sanctis’s methodology to that of his scholarly models in France (Alphonse de Lamartine, Alfred Mézières) and Germany (Georg Gottfried Gervinus, Georg Voigt) to explore De Sanctis’s claim that literary criticisms - not just literary cultures - are “national.” In the second part of the course, we assess Benedetto Croce’s appropriation of De Sanctis in his Aesthetics (1902), arguably the last, vastly influential work in its genre and we conclude with Antonio Gramsci’s use of De Sanctis for the regeneration of a literary savvy Marxism or philosophy of praxis.
Instructor(s): R. Rubini Terms Offered: Spring
Equivalent Course(s): KNOW 37700, KNOW 27700, ITAL 27700, ITAL 37700, CMLT 28800

CMLT 38810. Empire, Slavery & Salvation: Writing Diff. in Colonial Americas. 100 Units.
This course explores portrayals of human difference in literature, travel writing, painting, and autobiography from Spain, England, and the Americas. Students will become versed in debates surrounding the emergence of human distinctions based on religion, race, and ethnicity in the early modern era. Understanding these debates
and the history surrounding them is crucial to participating in informed discussion, research, and activism regarding issues of race, empire, and colonialism across time and space.

Instructor(s): L. Brewer-García
Terms Offered: Autumn
Equivalent Course(s): SPAN 38810, LACS 38810

**CMLT 39023. Returning the Gaze: The West and the Rest. 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 Šamuk, Ivo Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.

Instructor(s): Angelina Ilieva
Terms Offered: Spring
Equivalent Course(s): NEHC 29023, NEHC 39023, CMLT 29023, HIST 23609, REES 29023, REES 39023, HIST 33609

**CMLT 39024. States of Surveillance. 100 Units.**

What does it feel to be watched and listened to all the time? Literary and cinematic works give us a glimpse into the experience of living under surveillance and explore the human effects of surveillance - the fraying of intimacy, fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andrić, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).

Instructor(s): Angelina Ilieva
Terms Offered: Autumn
Equivalent Course(s): CMLT 29024, REES 29024, REES 39024

**CMLT 39045. Dostoevsky and Critical Theory. 100 Units.**

The tormented, obsessed, and sadistic characters of Dostoevsky's novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read two of Dostoevsky’s philosophically challenging novels alongside works by these critics and philosophers, including Nietzsche, Sartre, Freud, Bakhtin, Kristeva, and Levinas. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.

Instructor(s): Anne Eakin Moss
Terms Offered: Winter
Equivalent Course(s): CMLT 29045, REES 29045, REES 39045

**CMLT 39101. Pascal and Simone Weil. 100 Units.**

Blaise Pascal in the seventeenth century and Simone Weil in the twentieth formulated a compelling vision of the human condition, torn between greatness and misery. They showed how human imperfection coexists with the noblest callings, how attention struggles with distraction and how individuals can be rescued from their usual reliance on public opinion and customary beliefs. Both thinkers point to the religious dimension of human experience and suggest unorthodox ways of approaching it. We will also study an important text by Gabriel Marcel emphasizing human coexistence and cooperation.

Instructor(s): T. Pavel
Terms Offered: Spring
Prerequisite(s): Undergraduates must be in their third or fourth year.
Note(s): Taught in English. For French undergraduates and graduates, there will be a bi-weekly one-hour meeting to study the original French texts.
Equivalent Course(s): CMLT 29101, FREN 39100, FNDL 21812, RLST 24910, SCTH 38201, FREN 29100

**CMLT 39120. Renaissance Epic: Vida, Tasso, and Milton. 100 Units.**

This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered (1581) and John Milton’s Paradise Lost (1667), as well as selections from Marco Girolamo Vida’s influential Biblical epic, the Christiad (1535). We will examine these Renaissance epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models (primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources; seek to forge an elevated and appropriate language for epic; espouse new visions of the human, the heroic, and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the originals.

Instructor(s): Joshua Scodel
Terms Offered: Spring
Note(s): This course fulfills the Poetry and 1650-1830 distribution requirements for English majors.
Equivalent Course(s): ENGL 39120, CMLT 29120, ENGL 29120
CMLT 39402. Language is Migrant: Yiddish Poetics of the Border. 100 Units.
This course examines Ashkenazi Jewish literary narratives about geopolitical borders and border-crossing though travel and migration, engaged with questions about the linguistic borders of Yiddish itself. As a diasporic language, Yiddish has long been constructed as subversively internationalist or cosmopolitan, raising questions about the relationships between language and nation, vernacularity and statelessness. This course explores the questions: How do the diasporic elements of the language produce literary possibilities? How do the "borders" of Yiddish shape its poetics? How do Yiddish poets and novelists thematize their historical experiences of immigration and deportation? And how has Yiddish literature informed the development of other world literatures through contact and translation? Literary and primary texts will include the work of Anna Margolin, Alexander Harkavy, Peretz Markish, Dovid Bergelson, Yankev Glatshteyn, Yosef Luden, S. An-sky, and others. Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria Anzaldúa, Wendy Trevino, Agamben, Arendt, Weinreich, and others. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): ENGL 29413, ENGL 39413, JWSC 29402, CMLT 29402

CMLT 39416. Freud. 100 Units.
This course will involve reading Freud’s major texts, including, e.g., parts of The Interpretation of Dreams, “Beyond the Pleasure Principle,” and his later work on femininity sexuality. We will consider Freud’s views on bisexuality as well. We will also read case studies and consider theoretical responses to Freud’s work, by Derrida, Lacan, and other important theorists. Course requirements will be one in-class presentation, based on the reading(s) for that day, and one final paper.
Instructor(s): Françoise Meltzer Terms Offered: Autumn
Equivalent Course(s): CMLT 29416, DVPR 39416, ENGL 39416, RLST 29416, ENGL 29416

CMLT 39714. North Africa in Literature and Film. 100 Units.
This course explores twentieth- and twenty-first century literary and cinematic works from the countries of North Africa. We will focus in particular on the region of Northwestern Africa known as the Maghreb-encompassing Algeria, Morocco, and Tunisia. Situated at the crossroads of Africa, the Middle East, and Europe, the Maghreb has a layered colonial past culminating in France’s brutal occupation of the region through the 1960s. Inflected by this colonial history, Maghrebi studies tends to privilege Francophone works while overlooking the region’s rich Arabic and indigenous traditions. Understanding the Maghreb as both a geopolitical as well as an imagined space, our course materials reflect the region’s diverse cultural histories and practices. We will consider the Maghreb’s ethnic, linguistic, and religious pluralism in dialogue with broader questions of cultural imperialism, orientalism, decolonization, and globalization. Fictional and cinematic works will be paired with relevant historical and theoretical readings. In light of the recent ‘Arab Spring’ catalyzed by the Tunisian uprising in January 2011, we will also touch on contemporary social and political happenings in the region.
Instructor(s): Hoda El Shakry Terms Offered: Spring
Equivalent Course(s): NEHC 29714, NEHC 39714, CMLT 29714

CMLT 39801. Realism in the Novel. 100 Units.
The novel and its shorter version, the novella, invite us to think about several crucial moral and social links between human beings based on loyalty, love, courage, friendship, but also involving injustice, exclusion, moral blindness, and repression. After discussing earlier approaches, the course will examine how the nineteenth-century novel presents human actions and passions in the light of the actual organization of society, the struggle for equality, the growing importance of individual self-reliance and the interest in other cultures. Course taught in English, one hour per week discussion in French.
Instructor(s): T. Pavel Terms Offered: Spring
Note(s): Taught in English, with a one-hour weekly session in French for students seeking French credit.
Equivalent Course(s): FREN 29800, FREN 39800, CMLT 29811

CMLT 39821. Goethe’s Faust: Myth and Modernity. 100 Units.
In this seminar we shall undertake an intensive study of Johann Wolfgang von Goethe’s Faust, with close textual study of the entirety of Part I and Act 5 of Part II. We will begin by casting a brief look at the earliest versions of the Faust myth, the so-called Faust Chapbook of 1587 and Christopher Marlowe’s Dr. Faustus composed 1589-92, premiered 1592), and we will have an eye on later versions such as those of Paul Valéry and Thomas Mann. Some consideration will be devoted to the question of modern “myth” and the Faust myth will be compared to that of Don Juan in particular. Our major task, however, will be to develop a close reading and interpretation of Goethe’s text, which ranks as one of the supreme achievements of the European literary tradition. The interpretive issues at the center of our inquiry will include: a) the theory of (modern) tragedy; b) desire and subjectivity; c) Faust in relation to post-Kantian philosophy; d) the theme of time and the "moment." In addition to major works of scholarship, we shall touch on interpretations of the play by Schelling and Kierkegaard. Command of German will be helpful, but students may also refer to an English translation. (Recommended English version: Faust I & II, translated by Stuart Atkins, introduction by David E. Wellbery, Princeton Classics, 2014. Recommended German version: Faust I und II, hrsg. Albrecht Schöne, 2 vols. Text + commentary. Deutscher Klassiker Verlag 2017.)
Instructor(s): David Wellbery Terms Offered: Winter
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, Sonntag, 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.
Equivalent Course(s): CDIN 40010, RLIT 40010, ARTH 40010

CMLT 40100. Islamic Love Poetry. 100 Units.

The focus of this course is classical Islamic love poetry, Arabic and Persian love lyric will be covered, as well as some Ottoman love lyric (at least in translation). In the past we have incorporated Urdu, Punjabi, Bangla, Bosnian, and Turkish traditions, and-for comparative and historical purposes-Hebrew poetry from medieval Andalus. Because none of us are proficient in the all these languages, students who are proficient a given language are asked to provide a guide (including text, translation, explanation of key vocabulary, etc.) for selected poems from in that language. Each member of the class will be asked to present one poem guide, in addition to a final assignment. Among the poets commonly included in the course are Ibn Zaydun, Ibn al-Farid, Ibn al-'Arabi, Rumi, Hafiz, Baba Fighani, Na'ili, Mir Dard, Bulleh Shah, and Ghalib.
Equivalent Course(s): ISLM 40100, RLIT 40300, NEHC 40600

CMLT 40203. Biopolitics & Posthumanism. 100 Units.

Much has been written about the possibility (or impossibility) of creating an integrated political schema that incorporates living status, not species boundary, as the salient distinction between person and thing. In this course, we will explore how biopolitical and posthumanist scholars like Michel Foucault, Hannah Arendt, Giorgio Agamben, Jane Bennett, Cary Wolfe, and Donna Haraway have acknowledged (and advocated transcending) the anthropocentric ümwelt, to borrow Jakob von Uexküll's influential term. In parallel with our theoretical readings, we will explore how actual legal systems have incorporated the nonhuman, with a particular focus on Anglo-American and transnational law. Our goal is to develop our own sense of an applied biopolitics—whether to our own research, to future legislation and jurisprudence, or both.
Instructor(s): Nicolette I. Bruner Terms Offered: Winter
Note(s): This course fulfills part of the KNOW Core Seminar requirement to be eligible to apply for the SIFK Dissertation Research Fellowship. No instructor consent is required, but registration is not final until after the 1st week in order to give Ph.D. students priority.
Equivalent Course(s): CHSS 40203, ENGL 40203, KNOW 40203

CMLT 41219. Interpretation: Theory and Practice. 100 Units.

his seminar will be conducted on two tracks. On the one hand, we will study major contributions to hermeneutic theory (including positions that understand themselves as anti-hermeneutic). Contributions to be considered include works by Friedrich Schleiermacher, Wilhelm Dilthey, Martin Heidegger, Hans-Georg Gadamer, Paul Ricoeur, E.D. Hirsch, Manfred Frank, Roland Barthes, Stanley Cavell, and Jacques Derrida. At the same time, the seminar will include a practical component in which we will collectively develop interpretations of works by Heinrich von Kleist, Johann Peter Hebel, Franz Kafka, Friedrich Nietzsche, Charles Baudelaire, Guillaume Apollinaire, Emily Dickinson, and Herman Melville. English translations of the assigned readings will be provided. (This course is restricted to students in Ph.D. programs.)
Instructor(s): David Wellbery Terms Offered: Autumn
Equivalent Course(s): GRMN 41219, SETH 41219, ENGL 41219, FREN 41219

CMLT 41410. The Literary Life of Things in China. 100 Units.

This course investigates traditional literary strategies in China through which objects are depicted and animated. Our emphasis will be on reading in primary sources, but we'll also draw on secondary sources from anthropology, the history of material culture, literary theory, and art history, both from within and outside China studies. Each week will introduce some basic genre and key literary works while also foregrounding certain conceptual issues. Students will select a case study to work on throughout the quarter, which will become their final research paper and which will also help orient their shorter class presentations. The choice of subject for the case study is quite open, so that each student can pursue a project that relates to his or her own central interests. It might be a cultural biography of a real object or class of objects; it might be a study of how objects are deployed in a novel or play; encyclopedia or connoisseurship manual, but there are many other possibilities.
Instructor(s): J. Zeitlin Terms Offered: Autumn
Equivalent Course(s): EALC 41400

CMLT 41815. Writing the Algerian War of Independence. 100 Units.

This course aims to examine the representation of the Algerian War of Independence (1954-1962) in the work of Algerian and French writers. It will consider a corpus of testimonial texts, novels, and poetry in relation to the memory of the war, its traumatic experiences, and various forms of anticolonial struggle and insurgency. We
will analyse the narrative, discursive, and poetic strategies used by authors to explore individual and collective memories and elaborate a politics of resistance and transformation in the Algerian context. Studied authors include Maïssa Bey, Assia Djebar, Leïla Sebbar, Mouloud Feraoun, Jean Séna, Laurent Mauvignier, and Joseph András.

Instructor(s): Khalid Lyamlahy Terms Offered: Autumn
Note(s): All readings and in-class discussions will be in English. Students will have the option to write either in English or in French.
Equivalent Course(s): NEHC 41815, FREN 41815

CMLT 42101. Collapse: The End of the Soviet Empire. 100 Units.
This team-taught course invites students to reassess critically the meaning of the Soviet collapse on the occasion of its thirtieth anniversary. Topics to be examined include the neoliberal “shock therapy” economic reforms that ushered in a state of wild capitalism, the dissolution of the Soviet empire and rise of new right nationalisms, and the formation of alternative artistic movements that resisted the economic and political devastation that accompanied the transition. The course pedagogy employs economic, political, historical, and aesthetic analysis to develop a robust understanding across a variety of disciplines and methodological approaches.
Instructor(s): Leah Feldman and Faith Hillis Terms Offered: Autumn
Prerequisite(s): Consent required for undergraduate enrollment; email Professors Feldman and Hillis a paragraph long description about what you bring and what you hope to get out of this seminar.
Equivalent Course(s): HIST 43802, REES 42101, CDIN 42101

CMLT 42310. World Literatures in Dialogue: Latin American and Francophone Perspectives. 100 Units.
This course aims to explore the major debates that have surrounded the concept of “World literature” in both Latin American and Francophone contexts. Building upon a wide range of critical works (Said, Casanova, Damrosch, Apter, Moretti), it highlights the significance of the concept of “World literature” in two different yet equally instructive and often intersecting contexts. In the French-speaking world, this course will draw on the Manifesto “Toward a World literature in French” (2007) signed by eminent writers from areas as diverse as Sub-Saharan Africa (Mabanckou, Waberi), North Africa (Ben Jelloun, Sansal), Indian Ocean islands (Ananda Devi, Raharimanana), and the Caribbean (Conde, Laferriere). Some of the key questions that will be studied include the critique of “Francophanie”, the question of multilingualism and its manifestations, and the relationship between world literature and cosmopolitanism. In a similar vein, the course will explore the expanding corpus of Latin American scholarship on the topic (Kristal, Siskind, Hoyos) in relation to the contributions of Latin American authors (Bolaño, García Márquez, Indiana, Lisboa, Oloixarac). This portion aims to revisit some of the topics and issues present in contemporary scholarship on world literature as they relate to earlier Latin American theory and criticism, and to discuss major contemporary works that directly intervene on world literature debates today.
Instructor(s): K. Lyamlahy and V. Saramago Terms Offered: Autumn
Note(s): Taught in English
Equivalent Course(s): FREN 42310, PORT 42310, SPAN 42310, LACS 42310, MAPH 42310

CMLT 42311. The World in Ruins. 100 Units.
In this course we will not limit ourselves to the traditional view of ‘ruins’ as remains of ancient or modern buildings. Our course will involve a variety of different artifacts (literary texts, paintings, films, philosophical tracts, etc.) from different cultural moments, in order to attain a clearer understanding of our notion of ruins, decay, and decadence. We will first examine ‘ruins’ in classical cultures, focusing on Plutarch’s short treatise On the Obsolescence of Oracles. We will investigate the ‘discovery’ of ruins in the Renaissance through Petrarch’s Letters on Familiar Matters, his canzoniere, and his epic poem Africa, Francesco Colonna’s verbal/visual Hypnerotomachia Poliphili (The Strife of Love in a Dream), and Joaquim De Bellay’s The Antiquities of Rome. 17th-century approach to ruins and decay will focus on Benjamin’s texts (Origins of the German Tragic Drama among others), Agamben’s response to Benjamin in Man Without Content, and European poetry and paintings. After an analysis of Piranesi’s famous etchings Vedute di Roma, we will approach Romanticism through Leopardi’s and Hölderlin’s works. There will be a screening of Pasolini’s The Walls of Sana’a (1970), which will open our discussion of the concepts of decay and annihilation in modern times. We will read Curzio Malaparte’s novel The Skin and W. G. Sebald’s On the Natural History of Destruction, César Aira’s Episode in the Life of a Landscape Painter, and the recent Anthropocene: The Human Epoch.
Instructor(s): A. Maggi Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 26210, CMLT 26211, ITAL 36210

CMLT 42503. Renaissance Humanism. 100 Units.
Humanism in the Renaissance was an ambitious project to repair what idealists saw as a fallen, broken world by reviving the lost arts of antiquity. Their systematic transformation of literature, education, art, religion, architecture, and science dramatically reshaped European culture, mixing ancient and medieval and producing the foundations of modern thought and society. Readings focus on primary sources: Petrarch, Poggio, Ficino, Pico, Castiglione, and Machiavelli, with a historiographical review of major modern treatments of the topic. We will discuss the history of the book, cultural and intellectual history, and academic writing skills especially planning the dissertation as a book and writing and submitting articles to journals.
Instructor(s): A. Palmer Terms Offered: Spring
CMLT 43995. Comparative Issues in Monotheistic Mystical Traditions. 100 Units.
The mysticisms of the three monotheistic faiths share many features that invite comparison. All three deal with sacred texts that overlap in instances, and all three responded in different ways to the philosophical mysticisms inherited from Classical antiquity. While there are a number of influences, both direct and indirect, among these traditions, there are far more instances of similar structural motifs shared by the three. This course is designed to explore the history and structural dynamics of Jewish, Christian, and Islamic mysticisms through the careful reading of primary sources across the traditions. The Class will be limited to 20 students on a first-come, first-serve basis. Each student will be expected to demonstrate reading competence in the language of one of the mystical traditions (e.g., Hebrew, Arabic, Persian, Latin, or one of the Christian vernaculars).
Equivalent Course(s): ISLM 43995, RLIT 43995, HCHR 43995, HIJD 43995
Instructor(s): Françoise Meltzer Terms Offered: Autumn
Equivalent Course(s): ITAL 42503, CLAS 42514, HIST 42503
CMLT 42918. Exploratory Translation. 100 Units.
Translation is one of the central mechanisms of literary creativity across the world. This course will offer opportunities to think through both the theory and practice of this art form and means of cultural transmission, focusing on the problems of translation of and by poets in a variety of languages: it will emphasize precisely the genre most easily "lost in translation," as the truism goes. Topics to be discussed will include semantic and grammatical interference, loss and gain, the production of difference, pidgin, translationese, bilingualism, self-translation, code-switching, translation as metaphor, foreignization vs. nativization, and distinct histories of translation. Alongside seminar sessions for discussion of readings, workshop sessions patterned on Creative Writing pedagogy will offer students a chance to try their hands at a range of tactics of translation. We also hope to invite a few poets and translators to engage in dialogues about the art (these visits conditioned on funding that we are currently seeking). The course therefore engages with such fields as linguistics, literary study, creative writing, psychology, and anthropology. Its thematic and methodological implications reach across the humanities and social sciences.
Instructor(s): Jennifer Scappetone, Haun Saussy Terms Offered: Winter
Equivalent Course(s): RLLT 42918, MAPH 42918, SCTH 42918, ENGL 42918, CRWR 42918
CMLT 43121. Translation Theory and Practice. 100 Units.
This course introduces students to the field of Translation Studies and its key concepts, including fidelity, equivalence, and untranslatability, as well as the ethics and politics of translation. We will investigate the metaphors and models that have been used to think about translation and will consider translation as a transnational practice, exploring how "world histories" may be hidden within "word histories," as Emily Apter puts it. In the process, we will assess theories of translation and poetry from classical antiquity to the present; compare multiple translations of the same text; and examine notable recent translations. Students will carry out translation exercises and create a final translation project of their own.
Instructor(s): Rachel Galvin Terms Offered: Autumn
Equivalent Course(s): CRWR 51503, ENGL 43121
CMLT 43301. Comparative Mystical Literature: Islamic, Jewish and Christian. 100 Units.
The mysticisms of the three monotheistic faiths share many features that invite comparison. All three deal with sacred texts that overlap in instances, and all three responded in different ways to the philosophical mysticisms inherited from Classical antiquity. While there are a number of influences, both direct and indirect, among these traditions, there are far more instances of similar structural motifs shared by the three. This course is designed to explore the history and structural dynamics of Jewish, Christian, and Islamic mysticisms through the careful reading of primary sources across the traditions. The Class will be limited to 20 students on a first-come, first-serve basis. Each student will be expected to demonstrate reading competence in the language of one of the mystical traditions (e.g., Hebrew, Arabic, Persian, Latin, or one of the Christian vernaculars).
Equivalent Course(s): CRWR 42918, MAPH 42918, SCTH 42918, ENGL 42918, CRWR 42918
CMLT 43510. Films by Akira Kurosawa and Their Literary Sources. 100 Units.
This interdisciplinary graduate course focuses on nine films of Akira Kurosawa which were based on literary sources ranging from Ryunosuke Akutagawa, Georges Simenon, and Shakespeare to Dostoevsky, Tolstoy, Gorky, and Arseniev. The course will not only introduce some theoretical and intermedial problems of adaptation of literature to film but also address cultural and political implications of Kurosawa's adaptation of classic and foreign sources. We will study how Kurosawa's turn to literary adaptation provided a vehicle for circumventing social taboos of his time and offered a screen for addressing politically sensitive and sometimes censored topics of Japan's militarist past, war crimes, defeat in the Second World War, and ideological conflicts of reconstruction. The course will combine film analysis with close reading of relevant literary sources, contextualized by current work of political, economic, and cultural historians of postwar Japan. Prerequisites: Good reading knowledge of Japanese; successful completion of Intro to Film, or Close Analysis of Film.
Instructor(s): Rachel Galvin Terms Offered: Autumn
Equivalent Course(s): ITAL 42503, CLAS 42514, HIST 42503
CMLT 43510. Films by Akira Kurosawa and Their Literary Sources. 100 Units.
This interdisciplinary graduate course focuses on nine films of Akira Kurosawa which were based on literary sources ranging from Ryunosuke Akutagawa, Georges Simenon, and Shakespeare to Dostoevsky, Tolstoy, Gorky, and Arseniev. The course will not only introduce some theoretical and intermedial problems of adaptation of literature to film but also address cultural and political implications of Kurosawa's adaptation of classic and foreign sources. We will study how Kurosawa's turn to literary adaptation provided a vehicle for circumventing social taboos of his time and offered a screen for addressing politically sensitive and sometimes censored topics of Japan's militarist past, war crimes, defeat in the Second World War, and ideological conflicts of reconstruction. The course will combine film analysis with close reading of relevant literary sources, contextualized by current work of political, economic, and cultural historians of postwar Japan. Prerequisites: Good reading knowledge of Japanese; successful completion of Intro to Film, or Close Analysis of Film.
Instructor(s): Rachel Galvin Terms Offered: Autumn
Equivalent Course(s): ITAL 42503, CLAS 42514, HIST 42503
CMLT 44150. Sartre, Beauvoir and Fanon. 100 Units.
TBD
Instructor(s): Françoise Meltzer Terms Offered: Autumn
CMLT 44410. Practices of Classicism in the French Seventeenth Century. 100 Units.
This seminar has two goals. One is to combine the text-based tradition of French literary studies with the image-based, comparative tradition of art history—and, in so doing, to change the taxonomies of both. The other is to re-evaluate French Classicism by attending to practices of reading, writing, performing, looking and making. The seminar’s breadth is designed to appeal to all graduate students interested in the theory and history of aesthetics, and the interleaving of visual and literary evidence. Looking will be no less important than reading, as we will conduct sessions with original objects in the Art Institute and in Regenstein Special Collections. Authors studied will include Corneille, Molière, La Fontaine, Pascal, and Descartes; among the artists, Poussin, Claude Lorrain, La Tour, and Callot. Critical readings will range from Leo Spitzer to Louis Marin and Foucault. The seminar will be conducted in English; all primary texts will be made available in both English translation and, for those with reading knowledge, in the French original. This seminar will travel to Paris during exam week (March 13–21, 2020); airfare and lodging covered by university. Consent of instructors required.
Instructor(s): Larry Norman and Richard Neer Terms Offered: Winter
Equivalent Course(s): FREN 34420, TAPS 44420, CDIN 44420, ARTH 45885

CMLT 44813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with original and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the “ rhetoric of urgency” (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies
Equivalent Course(s): CRES 24813, ENGL 24813, CMLT 24813, CMST 24813, ENGL 44813, CMST 34813

CMLT 46000. How to Think about Literature: the Main Notions. 100 Units.
In literary studies new trends and theories rarely supersede older ones. While in physics and biology Aristotle has long been obsolete, literary scholars still find his Poetics to be a source of important insights. And yet literary studies are not resistant to change. Over time, they have experienced a genuine historical growth in thinking. Perhaps one can best describe the discipline of literature as a stable field of recurring issues that generate innovative thinking. This course will introduce graduate students to the main notion of the field. Its aim is to identify an object of study that is integral, yet flexible enough to allow for comparisons between its manifestations in various national traditions.
Equivalent Course(s): SCTH 34601

CMLT 46202. Performance Theory: Action, Affect, Archive. 100 Units.
This seminar offers a critical introduction to performance theory and its applications to theatre and other practices. We will discuss three key conceptual clusters: a) action, acting, and forms of production or play, from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarrilli, others); b) affect, and its intersections with emotion and feeling: in addition to contemporary theories, we will read earlier texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley, others), as well as writing about the absence of affect and the performance of failure (Sara Bailes etc); c) archives and related institutions and theories, including audience formation (Susan Bennett) and challenges of recording ephemeral acts: theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Daphne Brookes, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana Taylor). Requires active and complete participation; two oral presentations and final paper. Final paper could be a review article (ca 5000 words) using two recent books in your field to examine key concepts that define the field and controversies they may engender.
Instructor(s): Loren Kruger Terms Offered: Winter
Equivalent Course(s): ENGL 46202, CMST 38346, TAPS 46202

CMLT 47201. History of Criticism: 16th-19th Centuries. 100 Units.
The second of a two-course sequence that offers a survey of major historical moments in the theory of interpretation. The course will pursue the thesis that the sixteenth to nineteenth centuries are dominated by three cardinal moments in the sociology of modern knowledge: the emergence of the figure of “the critic”; the articulation of “aesthetics” as an independent mode of thought; and the establishment of historical-critical methodology as prerequisite to understanding, and in turn properly interpreting, the Bible. Prerequisite: completion of the first course in the sequence. Required of Ph.D. students taking the RLVC 1 exam.
Instructor(s): Richard Rosengarten Terms Offered: Spring
Equivalent Course(s): RLVG 47200

CMLT 47202. History of Criticism: 20th-21st Centuries. 100 Units.
CMLT 47202 continues where CMLT 47201 leaves off. It is the second of a two-course sequence that offers a survey of major historical moments in the theory of interpretation. The seminar will pursue the thesis that the sixteenth to nineteenth centuries are dominated by three cardinal moments in the sociology of modern knowledge: the emergence of the figure of “the critic”; the articulation of “aesthetics” as an independent mode of thought; and the establishment of historical-critical methodology as prerequisite to understanding, and in turn properly interpreting, the Bible. Required of Ph.D. students taking the RLVC 1 exam.
Instructor(s): Richard Rosengarten Terms Offered: Spring
Equivalent Course(s): RLVG 47200
CMLT 48017. Phaedras Compared: Adaptation, Gender, Tragic Form. 100 Units.
This seminar places Racine's French neoclassical tragedy Phaedra within a wide-ranging series of adaptations of the ancient myth, from its Greek and Latin sources (Euripides, Seneca, Ovid) to twentieth-century and contemporary translations and stage adaptations (Ted Hughes, Sarah Kane), read along with a series of theoretical and critical texts. Particular attention will be paid to critical paradigms and approaches in the evolving fields of classical reception studies, theater and performance studies, and gender studies. Reading knowledge of French strongly preferred.
Equivalent Course(s): CLAS 48017, CDIN 48017, FREN 48017, GNSE 48017, TAPS 48017

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.
Equivalent Course(s): GRMN 48616, CLAS 48616

CMLT 49002. Conservation Paleobiology. 100 Units.
Paleobiological data from very young sedimentary records, including skeletal 'death assemblages' actively accumulating on modern land surfaces and seabeds, provide unique information on the status of present-day populations, communities, and biomes and their responses to natural and anthropogenic stress over the last few decades to millennia. This course on the emerging discipline of 'conservation paleobiology' uses weekly seminars and individual research projects to introduce how paleontologic methods, applied to modern samples, can address critical issues in the conservation and restoration of biodiversity and natural environments, including such basic questions as 'has a system changed, and if so how and when relative to suspected stressors?'. The course will include hands-on experience, either in the field or with already-collected marine benthic samples, to assess societally relevant ecological change in modern systems over time-frames beyond the reach of direct observation.
Instructor(s): Jaś Elsner and Francoise Meltzer Terms Offered: Spring
Prerequisite(s): Note: Consent of instructor required for undergraduates; email Professors Meltzer and Elsner a paragraph long description about what you bring and what you hope to get out of this seminar. (CDI seminar enrollment is capped at 18 students.)
Equivalent Course(s): CDIN 49002, ARTH 40401, DVPR 49002, RLVC 49002

CMLT 49900. Reading And Research: Comp Lit. 100 Units.
TBD
Instructor(s): Michael Gluzman Terms Offered: Spring

CMLT 49999. Graduate Comparative Literature Workshop. 100 Units.
Graduate writing workshop for Ph.D. students in Comparative Literature aimed at cultivating familiarity and fluency with various genres of writing in the academy-from seminar papers, conference presentations, and journal articles, to doctoral degree documents as well as fellowship and academic job market materials. Enrolled students will have the opportunity to share and individually workshop works-in-progress, while attending to the craft of producing creative, engaging, and persuasive scholarly writing. In addition to tackling the various stages of academic writing development, editing, and revision, we will address practical aspects of the writing process-such as writing habits, challenges, and technologies.
Instructor(s): Hoda El Shakry Terms Offered: Autumn

CMLT 50007. Michel Foucault: Les aveux de la chair. 100 Units.
The last volume of Foucault's history of sexuality has finally been published after more than a 30 year wait. In this volume Foucault moves from his previous focus on Greco-Roman culture to early Christianity, and his account culminates in an extensive discussion of Saint Augustine. This seminar will consist of a close reading of Les Aveux de la chair, supplemented by a few other texts from the later Foucault. We will also try to draw some general methodological and philosophical conclusions from our reading.
Instructor(s): A. Davidson Terms Offered: Winter
Prerequisite(s): Good reading knowledge of French and familiarity with the previous volumes of Foucault’s "Histoire de la sexualité". All students interested in enrolling in this course should send an application to wweaver@uchicago.edu by 12/14/2018. Applications should be no longer than one page and should include name, email address, phone number, and department or committee. Applicants should briefly describe their background and explain their interest in, and their reasons for applying to, this course.
Equivalent Course(s): DVPR 50007, PHIL 50007, FREN 40007

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, Fricielli, 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): M. Sells
Terms Offered: Autumn
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, 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 Theory: Auerbach’s Mimesis. 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): David Wray
Terms Offered: Autumn
Equivalent Course(s): ENGL 52502

CMLT 50106. Literary Theory: Pre-Modern, Non-Western, Not Exclusively Literary. 100 Units.
Readings in theories of literature and related arts from cultures other than those of the post-1900 industrialized regions. What motivated reflection on verbal art in Greece, Rome, early China, early South Asia, and elsewhere? Rhetoric, hermeneutics, commentary, allegory, and other modes of textual analysis will be approached through source texts, both original and translated. Authors to be considered include Confucius, Plato, Aristotle, Zhuangzi, Sima Qian, Augustine, Liu Xie, Abhinavagupta, Dante, Li Zhi, Rousseau, Lessing, Schlegel, and Saussure.
Instructor(s): Haun Saussy
Equivalent Course(s): ENGL 50106, KNOW 50106

CMLT 50107. Literary Theory: Auerbach’s Mimesis. 100 Units.
The focus of this seminar will be Erich Auerbach’s Mimesis, a book often held up as foundational and paradigmatic for the discipline of comparative literature. Close reading of its twenty chapters together with excerpts from its objects of study (from Homer to Virginia Woolf) will be framed by readings and discussion on the contexts of its production, the history of its reception, the limitations that have been imputed to its presuppositions and biases, and the generative potentials and significances it might continue to make available to the current and future practice of literary comparison.
Terms Offered: Autumn

CMLT 50201. 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. This course fulfills the winter core requirement for first-year Ph.D. students in Comparative Literature.
Instructor(s): Françoise Meltzer
Terms Offered: Winter
Equivalent Course(s): DVPR 50201, ENGL 50201

CMLT 50204. Destruction of Images, Books & Artifacts in Europe and S. Asia. 100 Units.
The course offers a comparative perspective on European and South Asian iconoclasm. In the European tradition, iconoclasm was predominantly aimed at images, whereas in South Asian traditions it was also enacted upon books and buildings. The combination of these traditions will allow us to extend the usual understanding of iconoclasm as the destruction of images to a broader phenomenon of destruction of cultural artifacts and help question the theories of image as they have been independently developed in Europe and South Asia, and occasionally in conversation with one another. We will ask how and why, in the context of particular political imaginaries and material cultures, were certain objects singled out for iconoclasm? Also, who was considered to be entitled or authorized to commit their destruction? Through a choice of concrete examples of iconoclasm, we will query how religious and political motivations are defined, redefined, and intertwined in each particular case. We will approach the iconoclastic events in Europe and South Asia through the lenses of philology, history, and material culture. Class discussions will incorporate not only textual materials, but also the close collaborative study of images, objects, and film. Case studies will make use of objects in the Art Institute of Chicago and Special Collections at the University Library.
Equivalent Course(s): RLVC 50204, CDIN 50204, ARTH 40204, HREL 50204, SALC 50204

CMLT 50205. Contemporary Critical Theory 1920-Present. 100 Units.
This course (the second half of the required Comparative Literature introductory sequence) roams the cultural landscape transformed by Freud, Saussure, Shklovsky, the First World War, and the Russian Revolution. Readings from psychoanalytic, formalist and Marxist criticism, from the corresponding heresies, and their successors. The aim throughout is to locate theoretical texts in the polemical situations to which they originally were addressed, and others in which they subsequently were invoked.
CMLT 50300. Catharsis, Tedium, and other Aesthetic Responses. 100 Units.
This seminar examines the ramifications of catharsis, tedium and other forms of aesthetic response, in other words the relationship between effect and affect in and in response to performance, live, mediated and in reading. Beginning with Aristotle and present day responses to catharsis, we will investigate the kinds of aesthetic response invoked by theories of tragedy (esp Hegel), realism (authority, attachment and estrangement in Lukacs, Adorno, Brecht, Benjamin), as well as theories of pleasure (Barthes, Derrida, Cixous) and tedium (Heidegger). We will also explore tedium through text and audio of The Hunchback Variations by local playwright Mickle Maher. We will conclude with, the potential and limitations of catharsis as an appropriate response to testimonial narrative in text and film during and after the dictatorship in Chile. An essential part of the discussion will be the problem of translating key theoretical terms, not only from one language to another but also from one theoretical discourse to another.

Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): ENGL 50301, TAPS 50300

CMLT 59999. Graduate Comparative Literature Writing Workshop. 100 Units.
Graduate writing workshop for PhD students in Comparative Literature to engage in various modes of writing, editing, and revision. Writing assignments may include developing conference papers, writing the dissertation prospectus, generating a chapter draft, curriculum vitae and letter of interest drafting, and other professional writing development to prepare students for the academic job market and writing in the academy.

Instructor(s): Hoda El Shakry Terms Offered: Spring

CMLT 70000. Advanced Study: Comparative Literature. 300.00 Units.
Advanced Study: Comparative Literature

CMLT 75000. Advanced Research. 300.00 Units.
TBD
Terms Offered: Autumn