DEPARTMENT OF
COMPARATIVE LITERATURE

Chair
• Françoise Meltzer, Comparative Literature

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

Associate Professors
• Sascha Ebeling, South Asian Languages & Civilizations
• Lawrence Rothfield, English Language & Literature
• David Wray, Classics

Assistant Professors
• Leah Feldman, Comparative Literature
• Boris Maslov, Comparative Literature
• Olga Solovieva, Comparative Literature

Emeritus Faculty
• David Bevington, English Language & Literature
• Walter R. Johnson, Classics
• Michael Murrin, English Language & Literature
• Kenneth J. Northcott, Germanic Studies
• Frantisek Svejkovsky, Slavic Languages & Literatures
• Robert von Hallberg, Comparative Literature
• Edward Wasiolek, Slavic Languages & Literatures
• Anthony C. Yu, Divinity

The Department of Comparative Literature is organized to facilitate the study of literature unrestricted by national boundaries and the conventional demarcations of subject matter. The department makes every effort to arrange a course of studies fitted to the individual student’s background and interest. Students may choose from courses offered by the department, as well as those offered by relevant departments in the Division of the Humanities and in some cases those offered by other divisions. Students are expected to read relevant texts in the original languages. The time period leading to the master’s degree may be used to explore
areas of interest by the student, as well as to strengthen areas of established interest and competence. Students pursue the Ph.D. in one of two tracks of learning and training:

1. National literatures
2. Literature and other disciplines

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

THE DEGREE OF MASTER OF ARTS

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

THE DEGREE OF DOCTOR OF PHILOSOPHY

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

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

Before the student is recommended for admission to candidacy for the doctor’s degree he or she must pass satisfactorily an oral examination after completion of eight Ph.D. level courses. This examination will be based on one of the following two options.
Track I requires The National Literature Oral. This is an examination based on no fewer than 60 titles in the major literature and no fewer than 30 titles in the minor literature. The list for the major literature will cover all periods and genres. The list for minor literature will cover the major texts of the approved period or genre.

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

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

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

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

APPLICATION

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

The application process for admission and financial aid for all graduate programs in Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at: http://humanities.uchicago.edu/students/admissions
Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552. Our application process is now entirely online. Please do not send any materials in hard copy. All materials should be submitted through the online application (http://humanities.uchicago.edu/students/admissions/apply-now).

COMPARATIVE LITERATURE COURSES

**CMLT 30500. History and Theory of Drama I. 100 Units.**
A survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, Dryden. The course features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. (D)
Instructor(s): D. Bevington Terms Offered: Autumn
Prerequisite(s): Preference given to students with third- or fourth-year standing.
Note(s): Students should register for this course by the discussion section. You will automatically be enrolled in the lecture. Course meets the General Ed requirement in the Dramatical, Musical and Visual Arts
Equivalent Course(s): CLAS 31200, CLCV 21200, CMLT 20500, ENGL 31000, TAPS 28400, ENGL 13800
CMLT 30600. History and Theory of Drama II. 100 Units.
A survey of major trends and theatrical accomplishments in Western drama from the late-seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard. Attention will also be paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The winter-quarter course, like the autumn-quarter course, features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. Crosslisted courses are designed for advanced undergraduates and graduate students. (D)
Instructor(s): D. Bevington Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing
Note(s): May be taken in sequence with ENGL 13800/31000 or individually. Students should register for this course by the discussion section. You will automatically be enrolled in the lecture. Course meets the General Ed requirement in the Dramatical, Musical and Visual Arts. History and Theory of Drama I is not a prerequisite. Equivalent Course(s): CMLT 20600, ENGL 31100, TAPS 28401, ENGL 13900

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.
Terms Offered: Will be offered 2016-17
Equivalent Course(s): LATN 21100, CMLT 21101, LATN 31100

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

CMLT 31705. The Novel-Essay and its Past. 100 Units.
Two important examples of the the “novel-essay” or “novel of ideas”, Mikhail Artsybashev’s Sanin and Robert Musil’s Man Without Qualities will be discussed in the light of the theory of the novel and in comparison with the genre of philosophical essays. We will also consider the role of the narrator in modernist fiction.
Instructor(s): O. Solovieva Terms Offered: Spring
Equivalent Course(s): GRMN 22716, GRMN 32716, REES 29811, CMLT 21705
CMLT 32400. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): Y. Tsivian Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500

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

CMLT 33301. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, “Balkan Dance.”
Instructor(s): A. Ilieva
Equivalent Course(s): ANTH 25908, ANTH 35908, CMLT 23301, NEHC 20568, NEHC 30568, REES 36800, REES 26800
CMLT 34505. The Bakhtin Mystery: Text, Context, and Authorship. 100 Units.
The Bakhtin Circle was an informal alliance of several young thinkers, formed amid the tumult of the Russian revolution, forced into silence after a brief efflorescence in the 1920s, and rediscovered in the 1960s. Despite their broad influence in recent decades, basic issues of authorship, originality and coherence remain. We will survey the corpus of texts originating in the Bakhtin Circle, both those published under the name of Mikhail Bakhtin and the explicitly Marxist texts published under the names of Pavel Medvedev and Valentin Voloshinov (but often attributed to Bakhtin). At issue is not only the historiography and interpretation of the Bakhtin corpus and origins of critical theory (especially Raymond Williams), but also the dynamics of theoretical collaboration and methods of attribution. Our first task will be to establish the sources, contexts and development of Bakhtin’s early work, including “Toward a Philosophy of the Act,” “Art and Answerability” and Problems of Dostoevsky’s Art. We will then examine the works of Medvedev and Voloshinov, using the question of authorship to frame inquiry into the organization of intellectual activity and the stakes of critical theory in the West. We will then proceed to an examination of major concepts in Bakhtin's later work, including chronotope and carnival. Students will collaborate on the creation of a web-based glossary of major terms of the Bakhtin Circle. All texts are available in English translation.
Instructor(s): Boris Maslov; Robert Bird Terms Offered: Winter
Equivalent Course(s): REES 33147

CMLT 35903. Sophocles, Oedipus at Colonus. 100 Units.
A close literary and philological analysis of one of the most extraordinary of all Greek tragedies. While this play, in its many dimensions, will offer more than adequate material for classroom analysis and discussion, some attention will also be directed to its reception.
Instructor(s): G. Most Terms Offered: Winter 2013
Prerequisite(s): Greek or consent of instructor
Equivalent Course(s): GREK 40112, SCTH 35901
CMLT 36216. Domestic Tragedy. 100 Units.
From its inception in ancient Greece tragedy feeds on a transgression. The ideology and economy of kleos (glory) predicates that the male hero seeks the accumulation of excellence and prestige elsewhere, far from home on the battlefield, so that he can reap the fruits of his heroic labor in peace upon his return (nostos). Like Homer’s Odyssey, in which its eponymous hero turns his home into a battlefield when he slays his wife’s suitors, tragedy routinely violates the relegation of violence to a distant place by letting it back into the house (oikos). What makes these tragedies tragic, is then the return of violence into the home. The seminar will trace the contradictory double coding of the house/home in tragedy as a place of refuge and safety as well as a site of unthinkable, because familial violence. We will start by reading a few representative Greek tragedies alongside Aristotle’s Poetics, then make a stopover in Early Modern theater (probably Shakespeare and Racine) in order to arrive at Bourgeois tragedy, which conceived itself programmatically as domestic. We will examine French examples of the genre (Diderot) as well their German counterparts (Lessing, Schiller, and), and end with its latest flowering in Scandinavia (Ibsen, Strindberg).
Instructor(s): C. Wild Terms Offered: Winter
Prerequisite(s): Readings and discussions in English.
Equivalent Course(s): GRMN 36216

CMLT 38300. Theories of Narrative. 100 Units.
This class serves as an introduction to critical approaches to narrative, story-telling, and discourse analysis. While the emphasis will be on the Formalist-Structuralist tradition (Shklovsky, Propp, Tomasevsky, Jakobson, Benveniste, Barthes, Genette), we will also discuss works by Plato, Aristotle, Bakhtin, Benjamin, Auerbach, Pavel, Banfield, Silverstein, and others. Part of our task will be to test these approaches against narratives produced in different genres and historical periods (authors will include Pindar, Apuleius, Pushkin, Leskov, and Nabokov). Students will have the option of either writing a research paper or doing a final exam. Required books for this class are: V. Propp, The Morphology of the Folktale (Austin: U. of Texas Press); G. Genette, Narrative Discourse: An Essay in Method (Ithaca: Cornell UP); R. Barthes, S/Z (New York: Hill and Wang).
Instructor(s): Boris Maslov Terms Offered: Spring
Equivalent Course(s): CLAS 38315, REES 33158

CMLT 38815. Literature as Trial. 100 Units.
The affinities between literary and judicial practice seem as old as literature itself. Countless literary works take the form of a trial, revolve around a case or trial scene, or negotiate competing ways of seeing and talking. What is the relationship between judgment and poetic form? Can "trial" be understood as a distinct form of discourse? What role can the literary play in the legal process? Is there a privileged relationship between the trial and the dramatic genre? Can literature be a training for judgment? Are there specifically poetic forms of justice? Readings include Sophocles, Dante, Shakespeare, Kleist, Kafka, Arendt, Weiss, Derrida, Coetzee.
Instructor(s): F. Klinger Terms Offered: Autumn
Equivalent Course(s): GRMN 38815, CMLT 28815, SCTH 38816, GRMN 28815
CMLT 39302. South Asian Aesthetics: Rasa to Rap, Kamasutra to Kant. 100 Units.
This course introduces students to the rich traditions of aesthetic thought in South Asia, a region that includes (among others) the modern-day states of India, Pakistan, Afghanistan, Bangladesh, Nepal and Sri Lanka. By engaging with theories of art, literature and music from the Indic and Indo-Persian traditions, we will attempt to better understand what happens in an aesthetic experience. A central concern will be thinking about how much any aesthetic tradition, be it South Asian or other, is rooted in the particular epistemic and cultural values of the society that produced it; we will therefore explore how ideas from the South Asian tradition can help us to understand not only South Asian material, but art in other societies as well, and to re-think the boundaries of ‘aesthetic’ thought. Class discussion, small group work, and individual presentations will be regular features of the class. Two sessions will include performances by, and discussions with, performing artists (dancers and musicians). We will also make one visit to the Art Institute Chicago.
Instructor(s): T. Williams Terms Offered: Spring
Equivalent Course(s): SALC 49300, CMLT 29302, SALC 29300

CMLT 41204. Approaches to Teaching Comparative Literature II. 100 Units.
This graduate-student led course explores approaches and curricula related to teaching Comparative Literature in different university and college settings. We aim to discuss pedagogical methods with a focus on teaching literature at introductory and advanced levels in a variety of institutional contexts. In addition to engaging with literature-specific training materials and critical scholarship on pedagogy, we also emphasize sharing and reflecting upon experiential knowledge with peers and faculty in the field. This course is only open to Comparative Literature graduate students who have previously taught at the college-level as a course assistant, writing intern, or standalone instructor. Additional participation in the Chicago Center of Teaching’s programing is highly recommended.
Instructor(s): A. Mangalagiri, M. Macklin, C. Blackshear Terms Offered: Spring
CMLT 41802. Case Studies on the Formation of Knowledge-I. 100 Units.
MODULE 1: APPROACHES TO KNOWLEDGE (SBZ, JG) The goal of this module is to identify central issues/debates in the theory of knowledge over the past century. Students will be introduced to issues in the sociology of knowledge, to arguments for against constructivist perspectives and to 21st century scientific standards for knowledge production. MODULE 2: DEMOCRATIC KNOWLEDGE (SBZ, WH) This module offers a variation on studies of the epistemic powers of democracy. Instead of asking questions such as how effective democracies are at gathering the knowledge they need to function, the module looks at what forms of knowledge democracies need to assume—for example, the validity of decisions taken by the many—in order to justify their own existence as a (“superior”) form of government. MODULE 3: PROGRESS BACKWARDNESS (CA, JP) Developmental thinking has been central to the European study of society. In the wake of the encounter with the New World increasing global commercial and imperial connections, the concepts of civilization and progress have been twinned with accounts of savagery, barbarism, backwardness. Much of modern social science originated in efforts in the late 19th century to understand what had made western Europe’s path of economic development unique. This module explores theories of progress modernization from Scottish Enlightenment stadial theories through liberal and Marxist developmental accounts in the 19th century to modernization theories in the 20th.
Instructor(s): S. Bartsch-Zimmer, J. Gilbert, W. Howell, C. Ando, J. Pitts Terms Offered: Winter
Prerequisite(s): Undergraduates may enroll with instructor consent.
Equivalent Course(s): HIST 40200, CHSS 40200, CLAS 41616, PLSC 40202, SCTH 40200, SOCI 40209, MAPH 40200, MAPS 40201, KNOW 40200

CMLT 41803. Case Studies on the Formation of Knowledge-II. 100 Units.
MODULE 1: FOUNDATIONS OF PSYCHOLOGY IN LINGUISTICS AND BIOLOGY (RR, JG) This module will examine the ways several established disciplines, particularly linguistics and biology, came together in the mid-19th century to establish the science of psychology. Both linguistics and biology offered empirical and theoretical avenues into the study of mind. Researchers in each advanced their considerations either in complementary or oppositional fashion. MODULE 2: ORIGINS OF THE SOCIAL CONSTRUCTION OF KNOWLEDGE (RR, AW) This module will trace the development of the idea of the social construction of knowledge and its relation to philosophy and history of science. The development lit a spark, then created a conflagration, and yet still smolders. MODULE 3: THE POLITICS OF PHILOSOPHICAL KNOWLEDGE (HS, AG) The Politics/Philosophy module has to do with the emergence of theories of "schools of thought" in the context of political change. The two examples to be examined are Plato’s criticism of the Sophists and Sima Qian’s account of the Warring States intellectual landscape, terminated by the consolidation of the Empire.
Instructor(s): R. Richards, J. Goldsmith, A. Winter, H. Saussy, A. Glaeser Terms Offered: Spring
Prerequisite(s): Undergraduates may enroll with instructor consent.
Equivalent Course(s): CHSS 40300, EALC 50300, HIST 40201, SOCI 40210, MAPS 40301, KNOW 40300
CMLT 42804. Aeschylus and the Birth of Drama. 100 Units.
In this advanced seminar we will undertake an in-depth study of different aspects of the surviving corpus of Aeschylus (including meter, dialect, narrative, thematics, plot-construction, and ritual context), while placing it in a comparative context of early forms of drama and varieties of choral performance attested across the world. In addition to discussing all of Aeschylus’s surviving works in English translation, we will read at least two of his plays in Greek (most likely, Agamemnon and Seven Against Thebes). We will also read important scholarship on Aeschylus. Advanced knowledge of Greek is a prerequisite.
Instructor(s): Boris Maslov Terms Offered: Spring
Equivalent Course(s): CLAS 42815

CMLT 43351. Poetry and Theory: Mallarmé 100 Units.
This course will undertake a close reading (in French) of seminal texts (essays and translation as well as poems) by Mallarmé. We will also read older critical interpretations (Mauron, Sartre, H. Friedrich, Robert Greer Cohn, Scherer, J-P Richard, Poulet, eg) and more contemporary theorists (Derrida, Blanchot, De Man, Jameson, Johnson, Kristeva, Rancière, bersani, Zizek). Finally, we will read him in conjunction with some other, more or less overtly philosophical texts (Heidegger, Badiou, Nietzsche, Meschonnic, e.g.). Reading knowledge of French is REQUIRED, though the course will be conducted in English.
Instructor(s): Françoise Meltzer and Jean-Luc Marion Terms Offered: Spring
Equivalent Course(s): DVPR 43351, FREN 43351

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

CMLT 50200. Seminar: Catharsis and Other Aesthetic Responses. 100 Units.
This seminar examines the ramifications of catharsis, tedium and other responses to texts and images, in other words it investigates the relationship between effect and affect. Beginning with Aristotle and present day responses to catharsis, we will investigate the kinds of aesthetic response invoked by tragic drama and theory (esp Hegel), realism (Lukacs, Bazin and Brecht), as well as theories of pleasure (Barthes, Derrida) and tedium (Heidegger and again Barthes). We will conclude with a test case, exploring the potential and limitations of catharsis as an appropriate response to the textual and cinematic representation of trauma and reckoning in post dictatorship Chile, particularly through the critical work of Tomas Moulián and Nelly Richard. The focus will be on theoretical texts but some reference will be made to literary and cinematic material by Sophocles, Shakespeare, Brecht, Renoir, and Guzmán. Because an essential part of the discussion will be the problem of translating key terms from one language to another as well as from one theoretical discourse and/or medium to another, the seminar is reserved for PhD students with a working knowledge of one or more of the following languages: French, German, Spanish and/or classical Greek.
Instructor(s): Loren Kruger Terms Offered: Spring
Note(s): Comp Lit Ph.D. core course
Equivalent Course(s): ENGL 59304

CMLT 50201. Seminar: Contemporary Critical Theory. 100 Units.
This course will examine some of the salient texts of postmodernism. Part of the question of the course will be the status and meaning of “post”-modern, post-structuralist. The course requires active and informed participation.
Instructor(s): Francoise Meltzer Terms Offered: Winter
Note(s): Comp Lit core course. 2nd part of sequence.
Equivalent Course(s): DVPR 50201
CMLT 56702. Postcolonial Constellations. 100 Units.
This course trains graduate-level students in postcolonial theory and literature, and it contends that we can best understand postcolonial studies neither in terms of a canon of literary works nor in terms of a discrete historical moment but as a set of key questions and debates that have shaped methods of literary and cultural interpretation and intellectual inquiry over the three decades in which postcolonial literary and culture studies have coalesced (and now, perhaps disintegrated) as a field. We will consider topics such as writing and resistance, postcolonial literary revisions, mimicry and hybridity, and gender. We will also consider whether “postcolonial literature” as a category has a future in the discipline of English literary studies, particularly in light of the ongoing sense of crisis theorists in the field have identified and the ascendance of terms such as “planetarity,” “global Anglophone literature,” and “world literature.” What is the status of the global in the postcolonial, and vice-versa? What is gained or lost when we revise or abandon the term postcolonial? What conceptual significance does the nation-state retain when we talk about global literature? Authors and critics will include Emily Apter, Homi Bhabha, Aimé Césaire, Dipesh Chakrabarty, Michelle Cliff, Frantz Fanon, Leela Gandhi, Édouard Glissant, Mohsin Hamid, Bessie Head, Isabel Hofmeyr, C.L.R. James, Achille Mbembe, Walter Mignolo, V.S. Naipaul, Ngugi wa Thiong’o, among others.
Instructor(s): S. Thakkar Terms Offered: Spring
Equivalent Course(s): ENGL 66702