Department of Comparative Literature

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

Associate Professors
- Sascha Ebeling
- Leah Feldman
- Rachel Galvin
- Na'ama Rokem
- Lawrence Rothfield
- David Wray

Assistant Professors
- Hoda El Shakry
- 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 spring quarter of their first year of study, students are required to submit to the DGS a portfolio of no less than three papers written in their first two quarters in the program. The DGS will circulate these papers to the faculty of the department as a whole ahead of the year-end review of graduate student progress. These papers 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. They must be submitted by the third week of the spring quarter of the first year. The papers may be written for courses outside the department. After the year-end review, the DGS will report to the student feedback from the faculty on the papers submitted and suggestions for the development of their research and writing.
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, they 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 instructor) 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 dissertation proposal presentation, 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 on their website (http://collegecatalog.uchicago.edu/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/).

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 (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 textual and visual art, and 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.

Equivalent Course(s): RLVC 30104, CRES 21104, ENGL 31104, RLST 26104, GNSE 20104, ENGL 21104, CMLT 20104, GNSE 30104

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.

Equivalent Course(s): EALC 30100, CLAS 39200

CMLT 30230. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the “icon” and the “logos.” A plausible translation of this compound word into Chinese would describe it as "Words in Pictures, Pictures in Words": 

This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between “East” and “West” that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)

Equivalent Course(s): ARTH 20033, ARVT 20033, ENGL 30230, ARTH 30033, ENGL 20230, CMLT 20230, ARTV 30033

CMLT 30330. Layli and Majnun of Nezami. 100 Units.
Layli and Majnun of Nezami

Equivalent Course(s): PERS 30330

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 produce several short prompt papers during the quarter.

Equivalent Course(s): HIJD 30405, CMLT 28105, JWSC 28105, FNDL 22902, RLST 28105

CMLT 30510. Translation and Translation Theory. 100 Units.
Translation is one of the central mechanisms of literary creativity. This course will consider translation both concretely and theoretically. 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.

Equivalent Course(s): SCTH 30510, CMLT 20510

CMLT 30551. History and Modern Arabic Literature. 100 Units.
The class studies historical novels and the insights historians might gain from contextualizing and analyzing them. The Arab middle classes were exposed to a variety of newspapers and literary and scientific magazines, which they read at home and in societies and clubs, during the late nineteenth century and the early twentieth. Such readers learned much about national identity, gender relations and Islamic reform from historical novels popularized in the local press. Some of these novels were read not only by adults, but also by children, and consequently their ideas reached a very large audience. The novels’ writers paid great attention to debates concerning political theory and responded to discourses that were occurring in the public spheres of urban Middle East centers and, concurrently, appropriated and discussed themes debated among Orientalists and Western writers. The class will explore these debates as well as the connections between the novel and other genres in classical Arabic literature which modern novels hybridized and parodied. It will survey some of the major works in the field, including historical novels by Gurji Zaydan, Farah Antun, Nikola Haddad, and Nagib Mahfuz.

Equivalent Course(s): ARAB 30551

CMLT 30610. The Task of the Self Translator. 100 Units.
Walter Benjamin famously wrote that a translation issues from the "afterlife" of the original: "For a translation comes later than the original, and since the important works of world literature never find their chosen translators at the time of their origins, their translation marks their stage of continued life." This graduate seminar focuses on the case of multilingual writers and their self-translations to raise questions concerning the temporality, directionality, and "afterlife" of translated works. The figure of the self-translator challenges models
of translation and cross-cultural circulation that assume various cultural and historical gaps between the source and its translation. For one, self-translation calls into question the notions of originality or "the original" and of "fidelity," and requires us to consider the overlap between translation and rewriting. What brought writers to produce the same texts in different languages, at times for similar audiences of multilingual readers? What theories of translation or world literature might be helpful when approaching the case of Jewish self-translation in the nineteenth and twentieth centuries? We will discuss these issues also in the context of comparative Jewish studies, considering the difference between internal, Hebrew-Yiddish, self-translation, and the translation between Hebrew or Yiddish and a third "non-Jewish" language, whether European or Middle-Eastern.

Equivalent Course(s): RLVC 30659, NEHC 30659

CMLT 30611. Adaptation & Translation in Theater-Making. 100 Units.
This course combines seminar and studio practices to investigate the ways in which theater and performance-makers create work in relation to shifting contexts. How are theatre adaptations and translations shaped by aesthetics, geography, socio-economic conditions, cultural transition, shifting formulations of race, ethnicity, and gender? How do theatre-makers conceive and realize the resonance of their work within local and across transnational spaces? This course explores these and other questions through practical experiments in adaptation and translation, case studies of artists, attending performances, critical readings on adaptation and translation theory, and discussions of the relationship between art and national and transnational political imaginaries. At the center of the course is a visit from the artistic directors of two theater companies working with translations and adaptations of "World Literature" for a (post)Soviet context, one based in Uzbekistan and the other in Kazakhstan. We hope the exposure to their working processes will animate the questions of the course in exciting and unpredictable ways. For their final project, students will have the option of writing a critical paper, writing a proposal for a speculative work, or creating an artistic work.

Equivalent Course(s): HMRT 30610, ARTV 30211, ENGL 20610, ARTV 20211, HMRT 20610, ENGL 30610, TAPS 30610, CMLT 20610, TAPS 20610

CMLT 30702. Colonialisms and Literature: Adventures, Exoticisms, East and West. 100 Units.
European imperialism and colonialism have shaped the modern world as we know it today. The "Age of Empire" has bequeathed us a wealth of literary texts, from adventure tales to more serious novels about colonial encounters and life in the colonies. Colonialism also introduced the novel as a new literary genre to many literatures in Asia. Over the past decades literary critics, theorists, historians and philosophers have examined the interdependence of imperialism/colonialism and literature from many perspectives, notably in what is generally referred to as postcolonial theory. The present course provides a first introduction to colonial writing and theoretical approaches to literary practices under colonialism, to its key thinkers, concepts and methods by examining what Empire was in the case of British India and the Dutch East Indies (today's Indonesia) and by reading English and Dutch novels together with the work of Asian writers (Forster, Rajam Aiyar, Couperus, Abdoel Moeis). We will explore key terms, such as "otherness", "hybridity", "agency", "modernity", "nationalism" as well as larger themes, such as empire and gender and sexuality or colonial knowledge formation. - Of interest to students of literature, history, anthropology and other disciplines dealing with 'texts'. Open to both undergraduate and graduate students; No prior knowledge of literary theory or South or Southeast Asian writing assumed.

Equivalent Course(s): CMLT 20702, SLC 30722, SLC 20722

CMLT 30905. Literatures of Eurasia. 100 Units.
This course explores literatures produced across Eurasia, with a particular focus on the Caucasus and Central Asia including the writings of Lermontov, Blok, Gorodetsky, Solovyov, Memmedquluzadeh, Iskender, Aitmatov, as well as the films of Paradjanov and Ibragimbekov. We will also trace the intellectual history of the orientalist conception of Eurasianism and its variants including conceptions of race and ethnicity that it produced. In this way, we will attend to connections forged between Eurasianist ideologies and conceptions of language, geography and biology.

Equivalent Course(s): CMLT 20905, REES 29812, NEHC 20705, NEHC 30705, HIST 33603, HIST 23603

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 topos and their relationship to the problem of poetic persona.

Equivalent Course(s): LATN 31100, LATN 21100, CMLT 21101

CMLT 31221. Antigone. 100 Units.
Antigone: Heroine or harried? 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.
CMLT 3122. Oedipus Tyrannus: Thinking in and with Tragedy. 100 Units.
Oedipus: exemplary sovereign or outlaw? 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.
Equivalent Course(s): GREK 45808, SCTH 31222, GREK 34717

CMLT 31301. Chekhov’s Modernity. 100 Units.
TBD
Equivalent Course(s): REES 20019, REES 30019, CMLT 21301, FNDL 21807

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.
Equivalent Course(s): ENGL 32300, MAPH 31600

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.
Equivalent Course(s): LACS 23500, FREN 33500, FREN 23500, CRES 33500, CRES 23500, CMLT 21801, LACS 33500

CMLT 32001. What is Art? 100 Units.
TBD
Equivalent Course(s): RLLT 32000

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, as well as the critical discussion of the novel that has been devoted to it, including landmark works by Victor Shklovsky, Boris Eikhenbaum, Isaiah Berlin, and George Steiner. (B, G)
Equivalent Course(s): FNDL 27103, REES 30001, CMLT 22301, ENGL 28912, REES 20001, HIST 23704, ENGL 32302

CMLT 32303. Prosody and Poetic Form: An Introduction to Comparative Metrics. 100 Units.
This class offers (i) an overview of major European systems of versification, with particular attention to their historical development, and (ii) an introduction to the theory of meter. In addition to analyzing the formal properties of verse, we will inquire into their relevance for the articulation of poetic genres and, more broadly, the history of literary (and sub-literary) systems. There will be some emphasis on Graeco-Roman quantitative metrics, its afterlife, and the evolution of Germanic and Slavic syllabo-tonic verse. No prerequisites, but a working knowledge of one European language besides English is strongly recommended.
Equivalent Course(s): ENGL 32303, GRMN 22314, SLAV 22303, CLAS 31313, SLAV 32303, CLCV 21313, CMLT 22303, GRMN 32314, ENGL 22310

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.
Equivalent Course(s): ENGL 29300, CMLT 22400, CMST 28500, ARTH 38500, CMST 48500, MAPH 33600, ARTV 20002, ARTH 28500, ENGL 48700, MAAD 18500

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.

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

CMLT 32501. Vico's New Science. 100 Units.
This course offers a close reading of Giambattista Vico's masterpiece, "The 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 (history) 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. Equivalent Course(s): CMLT 22501, ITAL 22900, ITAL 32900, FNDL 21408

CMLT 32668. Suffering and Justice. 100 Units.
What is suffering, and what is its relationship to justice? This course explores the construction and circulation of understandings of suffering and justice through literary and aesthetic representations, the law, non-governmental organizations, and intellectual discourses. We will consider how local and transnational contexts shape understandings of suffering and the various attempts to respond to it (through, for instance, human rights advocacy, revolutionary politics, humanitarianism, and bearing witness). Readings will include works by Rigoberta Menchú, Antti Krog, Chunua Achebe, J.M. Coetzee, Ariel Dorfman, Hannah Arendt, Jean-Paul Sartre, Martha Nussbaum, Elaine Scarry, Didier Fassin, and Paul Farmer. Equivalent Course(s): HMRT 22668, CMLT 22668

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

CMLT 33201. Returning the Gaze: The Balkans and Western Europe. 100 Units.
This course investigates the complex relationship between South East European self-representations and the imagined Western "gaze" for whose benefit the nations stage their quest for identity and their aspirations for recognition. We also think about differing models of masculinity, the figure of the gypsy as a metaphor for the imagined Western "gaze," and the myths Balkans tell about themselves. We conclude by considering the role that the imperative to belong to Western Europe played in the Yugoslav wars of succession. Some possible texts/films are Ivo Andric, Bosnian Chronicle; Aleko Konstantinov, Baj Ganyo; Emir Kusturica, Underground; and Milcho Manchevski, Before the Rain.

Equivalent Course(s): NEHC 30885, NEHC 20885, CMLT 23201, REES 29012, REES 39012

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 affects, 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.
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.
Equivalent Course(s): ANTH 25908, NEHC 30568, REES 29009, NEHC 20568, ANTH 35908, CMLT 23301, REES 39009

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).
Equivalent Course(s): SALC 33700

CMLT 33723. Musical Selfhood. 100 Units.
What sort of subject is the musical self? Within the already brief historical moment of subjectivity in its Western modern shape that is no more than a few hundred years old, an even briefer moment is associated with the idea of a musical subject, a subject or self entirely made up of music. This idea seems of one piece with the idea that music can be pure - or, as it was called at the time, absolute - that it can fully be an end in itself. What does this even mean - that music could be its own end, and that a self could entirely consist of it?
Equivalent Course(s): GRMN 33723, MUSI 33722

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 Laclos' 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. Mediologie 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 Uber naive und sentimentalische Dichtung will prove indispensable.
Equivalent Course(s): SCTR 33819, GRMN 33819

CMLT 33902. Gender in the Balkans: Wounded Men, Sworn Virgins, Eternal Mothers. 100 Units.
This introductory course examines the poetics of femininity and masculinity in some of the best works of the Balkan region. We contemplate how the experiences of masculinity and femininity are constituted and the issues of socialization related to these modes of being. Topics include the traditional family model, the challenges of modernization and urbanization, the socialist paradigm, and the post-socialist changes. Finally, we consider the relation between gender and nation, especially in the context of the dissolution of Yugoslavia. All work in English.
Equivalent Course(s): GNSE 27607, REES 39016, CMLT 23902, REES 29016
CMLT 34017. Fact and Fiction: Hoaxes and Misunderstandings. 100 Units.
This course will focus on fictional texts that readers have misrecognized as factual accounts, as well as the less frequent case of factual texts misidentified as fictional. Students will study the rhetorical strategies or historical and cultural circumstances responsible for these "errors of pragmatic framing" (O. Caïra) by investigating the contexts governing the production or reception of works such as Apuleius’ The Golden Ass, Les Lettres d’une religieuse portugaise, Denis Diderot’s La Religieuse, Wolfgang Hildesheimer’s Marbot: A Biography, and Orson Welles’ adaptation of The War of the Worlds, among others. Equivalent Course(s): FREN 24017, CMLT 24017, FREN 34017
CMLT 34104. Representing Revolutions. 100 Units.
TBD
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 Zionist ideology intersects with issues of gender in Jewish history. 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. Equivalent Course(s): NEHC 24110, REES 34110, NEHC 34110, CMLT 24111, CRES 24111, CRES 34111, REES 24110
CMLT 34220. A Hero and a Fool: Don Quixote and Its Impact on Art and Literature. 100 Units.
The course will study the most popular novel of Early Modern times, its heroic origins, its comedy, and its humanist message. The adventures of Don Quixote on the dusty roads of La Mancha challenge the actual world in the name of a dream and mix the highest ideals with the humblest reality. We will see how Cervantes’s novel dialogues with the narratives of its period and later play a major role in English, French, Russian, and Spanish fiction. We will also examine and appreciate the silent omnipresence of Italian Renaissance art in this novel. Equivalent Course(s): SCTH 38251, FNDL 21211, REMS 34220, RLLT 34220, SPAN 34220, SPAN 24220, CMLT 24220
CMLT 34223. Parrhesia: Fearless Speech from Socrates to Greta von Thunberg. 100 Units.
The course will examine the long history of parrhesia, the Greek term for free and fearless speech, from ancient Athens to its current renaissance through the rediscovery by Michel Foucault. Focusing on the relation of truth and discourse, the course will consider not only the extraction of truth as a form of subjection to disciplinary power but also acts of telling truth to power as a practice of self-formation and exercise of freedom. Parrhesia implies a relation between the human self and the act of truth-telling that is suffused with interesting political, philosophical, and ethical possibilities, which students will be encouraged to explore. The course will begin by reviewing Foucault’s final lectures on parrhesia and "the courage of truth." It will then examine some of the ancient Greek and Christian texts that Foucault analyzed. It will go on to consider early modern instances of parrhesia (e.g. Galileo and Descartes) and will conclude by surveying relatively recent versions (e.g. Greta von Thunberg and James Comey, JD’85), including contemporary feminist and queer practices of parrhesia. Lectures and discussions in English. No prerequisites. Equivalent Course(s): GRMN 24223, FARR 24223, CMLT 24223, GRMN 34223, RLST 24223, RLVC 34223
CMLT 34240. Readings in Exile. 100 Units.
This course will read across "subaltern" autobiographical and literary narratives of exile in order to interrogate the condition of exile in the twentieth and twenty-first centuries. How is the exile discursively distinguished from the refugee, the migrant, the immigrant? How do the various origins and forms of exile - emergent from colonialism, war, racism, xenophobia, political dissidence, and dispossession - inform our understanding of these broader global machinations? Readings will include works by Edward Said, Kathleen Neal Cleaver, Stuart Hall, and Mahmoud Darwish, among others. (20th/21st)
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 des extraits de Boccace, Montaigne, Samuel Pepys) et représentations fictionnelles des épidémies. La comparaison entre Le Journal de l’année de Peste de Defoe et la Peste de Camus amènera à s’interroger sur l’usage de la première personne dans les fictions de la peste.
Equivalent Course(s): RLST 24554, CMLT 24554, ENGL 34554, ENGL 24554, GNSE 24554

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 Ösip Mandelstam, weird fiction by H. P. Lovecraft, Arthur Machen and Algernon Blackwood, and futurology by Cicely Hamilton, Jean Hegland, Sarah Moss, and Will Self.
Equivalent Course(s): CMLT 24272, SCTH 34272

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.
Equivalent Course(s): RLST 24554, CMLT 24554, GNSE 34554, ENGL 34554, ENGL 24554, GNSE 24554

CMLT 34623. The Psalms: Communication, Conversion, and Meditation. 100 Units.
The Psalms are the most cited book of the Old Testament in the New Testament. No book of the Bible received more commentary by early Christian and medieval theologians, representing the foundation of all religious knowledge. Lay people through the ages used it in personal prayer and meditation, drawing strength and consolation from this unique Biblical genre. Teachers employed the Psalms to teach children how to write, ensuring that they became part of the linguistic vocabulary and mental imagery of literate people. Not surprisingly, the poetic sensibility and practice of major Western writers from Augustine, Judah Halevi, and George Herbert to Emily Dickinson and Paul Celan was informed by their reading of the Psalms. Given their importance for the religious and literary culture of the Judeo-Christian world, we will begin our course by closely reading a good number of the 150 Psalms, focusing on how they model a paradoxical communication, namely the conversation between a fallible self and an almighty and distant God. We will then hone in on the role of the Psalms for the conversion and formation of the self in number of seminal Christian thinkers such as Augustine, John Cassian, Saint Benedict, Martin Luther, among others. Since the Psalms were disseminated so widely, we will pay particular attention the material and medial forms in which they were read and performed. Readings and discussions in English.
Equivalent Course(s): RLST 22623, CMLT 24623, GRMN 24623, IRHU 27022, FNDL 24625, RLVC 34623, GRMN 34623

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.
Equivalent Course(s): CMLT 24651, GNSE 32823, ENGL 34651, ENGL 24651, GNSE 22823, CRES 23100

CMLT 34723. Philosophical Anthropology: Origins of the Human. 100 Units.
What makes us human? What is our place in the cosmos? What common condition unites us as a species across race, gender, and ethnicity? In this course, we will explore these questions through the lens of twentieth-century German thinkers who placed the human being at the center of philosophical inquiry. Seeking an alternative to both religious and scientific accounts, the philosophers Max Scheler, Arnold Gehlen, and Helmut Plessner developed new conceptions of the human that sought to do justice to both our spiritual and our biological being.
We will take an historical approach to this intellectual movement, considering how philosophers such as Herder, Kant, and Nietzsche laid the groundwork for a reevaluation of who we are. In the conviction that literature also plays a vital role in formulating a philosophical anthropology, we will also consider several poets, in particular Friedrich Hölderlin and Rainer Maria Rilke. All texts will be read in English translation.

Equivalent Course(s): CMLT 24723, GRMN 24723, GRMN 34723

CMLT 34801. Poetics. 100 Units.
In this course, we will study poetry ‘in the abstract’. We will study various efforts on the part of philosophers, literary critics, and poets themselves to formulate theories of poetic discourse. We will examine a range of historical attempts to conceptualize poetry as a particular kind of language practice, from Greek, Chinese, and Indic antiquity to the present. (18th/19th, 20th/21st)
Equivalent Course(s): ENGL 34800, MAPH 34800

CMLT 35002. Gender and the Body in Yiddish Literature. 100 Units.
Sing critical theory as a lens into the world of Yiddish writing, we will encounter medieval troubadours and healers, spirit possession, feminist performance art, and more. With an emphasis on poetry, the syllabus begins with some of the earliest known Yiddish verse (c. 1382) and concludes with the 20th-century avant-garde. Literary authors include Peretz Markish, Meyshe Kulbak, and Dwoyre Fogel. Theoretical and historical studies include the work of Eve Sedgwick, Mel Chen, and Alexs Pitlik Gumbs. No prior knowledge of Yiddish is required for enrollment. All course literature for the seminar will be available in English translation. An additional weekly session will meet to read Yiddish texts in the original.
Equivalent Course(s): GNSW 25011, YDHH 35002, CMLT 25002, JWSC 24310, YDHH 25002

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.
Equivalent Course(s): ARTH 34731, STHH 35011, ARTH 24731

CMLT 35013. Plato on Poets. 100 Units.
TBD
Equivalent Course(s): RLLT 25013, RLLT 35013, CMLT 25013

CMLT 35017. Islams and Modernities. 100 Units.
This course explores the topic of political Islam in Russia, the Caucasus and Central Asia with an eye on the emergence of similar discourses globally through historical, anthropological, and literary works produced both by contemporary scholars of Islam (Fazlur Rahman, Olivier Roy, Talal Asad) scholars of Islam in the Russian empire (Adeeb Khaled, Alexandre Benningsten, Ayse-Azade Rorlich) as well as nineteenth and twentieth century thinkers (Ismael Gasprinsky, Sultan Galiev) alongside literary and artistic works (the satirical journal Molla Nasreddin, Umm El-Banine Assassoulaeff, Chingiz Aitmatov, Hamid Ismailov). The course focuses on the ways in which these works problematize the relationship between the representation of ethnico-linguistic discourses of Muslim identity (including Pan-Turkism, Pan-Islamism, Jadidism) to national and supranational discourses of modernity and women’s rights formulated both during the formation of the Soviet Union and the post-Soviet national republics. Reading knowledge of Russian, French or Azeri Turkic is encouraged but not required.
Equivalent Course(s): CMLT 25017

CMLT 35200. Culture and Zionism. 100 Units.
This seminar will examine the intersection of culture and Zionism. We will begin by considering the historical formation referred to as “cultural Zionism” and examining its ideological underpinnings. Other topics include: Hebrew revival, the role of culture in the Zionist revolution, Israeli culture as Zionist culture. Readings include: Ahad Haam, Haim Nahman Bialik, S.Y. Agnon, Orly Kastel-Blum, Edward Said, Benjamin Harshav.
Equivalent Course(s): JWSC 25020, NEHC 35020, HIJD 35020, CMLT 25020, NEHC 25020

CMLT 35205. 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.
Equivalent Course(s): REES 35025, REES 25025, CMLT 25025, GNSE 25025, GNSE 35025

CMLT 35130. Radical Reading. 100 Units.
This experimental course-part seminar and part practicum-brings together Berlin-based artist collective Slavs and Tatars and Prof. Leah Feldman (Comparative Literature). It explores material and conceptual approaches to radical reading. In the practicum students will design a creative project informed by the seminar’s exploration of histories, sites, and genres of radical reading (including revolutionary books and manifestos, children’s primers and comics). The course will challenge the patriarchal, colonial and gendered conventions of these genres, as we seek to expand their boundaries and borders.
CMLT 35202. Fashion and Modernity. 100 Units.
The relationship between fashion and modernity has always been taken for granted. Indeed, it is guaranteed in the very etymology of the French and German words "mode" and "modernité". Yet, on closer inspection, there is a blind spot in this relation in that fashion seems rather to be the Other of modernity than modernity itself, an Oriental colony in the heart of the West. The course will center around this blind spot between fashion and modernity and the new gendering of fashion in the bourgeois, post-feudal era.
Equivalent Course(s): CMLT 25302

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

CMLT 35301. Sociology of Literature. 100 Units.
This course explores the critical potential and limitations of a few key sociological approaches to literature, working with the literary scene of the 1890s as our case. We will focus on Bourdieu's theorization of the field of cultural production; Foucault's analytics of power/knowledge and discursive formations; and recent efforts by Moretti and others to import geographic, social network, and evolutionary models into literary studies.
Equivalent Course(s): SOCI 30525, CMLT 25301, SOCI 20525, ENGL 25306, ENGL 35308

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 theoretical 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.

CMLT 35510. Reading Giorgio Agamben on Literature and the Visual Arts. 100 Units.
Giorgio Agamben is one of the most prominent thinkers of our time. His thought-provoking works on literary texts and visual representations represent a fundamental aspect of his oeuvre. We will open our course with an analysis of "Creation and Anarchy: The Work of Art and the Religion of Capitalism," which is one of Agamben's most insightful analysis of the concept of 'art.' In order to fully understand Agamben's reasoning, we will analyze Walter Benjamin's ground-breaking essays (among others, the texts included in the English collections "Illuminations" and "Reflections"), which have exerted a fundamental influence on Agamben's thought. Through a close reading of the essays included in "The End of the Poem" we will approach some of the most prominent writers of the Western tradition from the middle ages to contemporary times. In the recent "Pulcinella, or Entertainment for Children" we will address essential aspects of Agamben's philosophy (the notion of potentiality and 'bare life,' among others) through an analysis of his interpretation of Giandomenico Tiepolo's marvelous depictions of the life (and death) of Pulcinella, one of the most iconic figures of the Italian tradition. In "The Idea of the Prose" and the recent "Studiolo," the subsequent two books examined in our course, we will encounter Agamben's approach to Benjamin's concept of 'dialectical images.' Finally, we will read selections from Agamben's "Nudities" on the issue of human 'nakedness.'
Equivalent Course(s): FNDL 28630, CMLT 25510, ITAL 25510, ITAL 35510

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.
Equivalent Course(s): CICL 25510, CMLT 25512

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.

Equivalent Course(s): CMLT 25551, FREN 25551, ENGL 25509, FREN 35551, ENGL 35509

CMLT 35640. Trauma and Narrative. 100 Units.
TBD
Equivalent Course(s): CMLT 25640

CMLT 35703. Unhappiness. 100 Units.
None available.
Equivalent Course(s): SCTH 25703, PHIL 21402, SCTH 35703, CMLT 25703, PHIL 31402

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 usufruct. One of the goals of the seminar is to interrogate this very opposition.
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 (Gucciardini, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.
Equivalent Course(s): ITAL 25000, CMLT 25801, ITAL 35001, FNDL 21603

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.
Equivalent Course(s): ENGL 35902, CLAS 44512, STH 35902

CMLT 35912. Euripides, Bacchae. 100 Units.
None available
Equivalent Course(s): STH 35912, CLAS 46611

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 aims 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 35918, ITAL 25918, CMLT 25918

CMLT 35993. The Sublime. 100 Units.
The sublime has traditionally been thought to have had a merely marginal place in ancient Greek and Latin aesthetics and literary theory; but some scholars have recently argued that it was instead more central, and it is difficult not to apply this category to many ancient literary works. However the explicit category of the sublime did not become central to European aesthetics until the 17th century and then continued until the 19th century to play a central role in discussions not only of art and literature, but also of religion, politics, and other fields. By the middle of the 19th century the wave of interest in the sublime seems to have subsided, but in the past forty years this concept has returned to play an important role in aesthetic theories. The seminar will consider the odd history of the sublime, examining central texts from ancient (Longinus), early modern (Boileau), and modern aesthetics (certainly Burke, Kant, Schiller, and Hegel; perhaps also, depending on students’ interest and preparation, Tieck, Schlegel, Schelling, Solger, and Jean Paul) as well as some more recent discussions (again depending on student preferences, Nietzsche, Lyotard, Adorno, Zizek). It will also ask whether the concept of the sublime can still play an important role today, or, if not, then what has taken its place. We will deal primarily with theories of the sublime but also to some extent with works of art. Open to undergraduates with consent.
Equivalent Course(s): CLCV 25521, CLAS 35321, STH 35993
This seminar will discuss three comedies of sexual revolution from three different times and places. Aristophanes’s Assemblywomen recounts how under the leadership of the able Praxagora the women of Athens take over the Assembly and legislate a new regime in which private property is replaced by communism and sexual equity is achieved in favor of the old and unattractive at the expense of the young and attractive. Machiavelli’s Mandragina dramatizes the tricks by which young Callimaco manages with the aid of the trickster parasite Ligurio to have sex with Lucrezia, the beautiful young wife of the elderly lawyer Nicomaco, with the consent of both her and her husband, ushering in a new regime in which all are satisfied. In Shakespeare’s Measure for Measure the interim duke of Vienna institutes a repressive sexual regime in which the brothels are closed and extramarital sex is a capital crime. What might we learn about sexual relations from these diverse plays? Why are they comedies?

Equivalent Course(s): CMLT 25823, SCTR 35997, CLCV 27623, PLSC 35997, SCTR 25823, CLAS 37623, PLSC 25997

CMLT 35999. Realism: Art or Metaphysics? 100 Units.

Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinning it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and García Marquez, Catherine Opie and Ai Weiwei? Can there be a realism of dreams and desire, such as one might find in Freud? And is realism a revolutionary venture, or a consolidating surveillance of social types? What role do new technologies and forms of spectatorship, from oil painting to photography, the printed book to streaming media, play in its rise and evolution? Readings in art history, fiction, and philosophy will alternate with film screenings and gallery visits.

Equivalent Course(s): SCTR 35010, KNOW 35010, CMLT 35999, ARTH 29609, SCTR 25010, KNOW 25010, ARTH 39609

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 as well as the testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarch (the cosmopolitan intellectual), Savonarola (the disarmed prophet), Machiavelli (the modern prince), and Guicciardini (the particular; for Italy’s 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.

Equivalent Course(s): ITAL 26000, FNDL 26206, CMLT 26002, ITAL 36000

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.

Equivalent Course(s): ENGL 36012, FRNC 26019, SCTR 36012, FRNC 36019, SCTR 26012

CMLT 36015. The New Criticism. 100 Units.

An 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, Cleaith Brooks, Robert Penn Warren, W.K. Wimsatt, Yvor Winters, R. P. Blackmur, William Empson.

Equivalent Course(s): ENGL 43250, SCTR 36015

CMLT 36088. The Scientist in the Nineteenth-Century Imagination. 100 Units.

The nineteenth century saw both the professionalization of science and the specialization of its practitioners. In this age of “human empire” produced by industrialization, new technologies offered humanity unprecedented dominion over the natural world, and the “scientist,” a term coined in 1834, marked the advent of the idea of a vocation dedicated to that mastery. Moreover, by the end of the century, the natural philosophers and polymaths of earlier ages had given way to chemists, physicists, biologists, and statisticians, whose scope of study was necessarily both deeper and narrower. These developments produced a new social and political positioning for the scientist—an expert, an authority, a wielder of power. This class explores how nineteenth-century fiction writers, from Mary Shelley and Edgar Allan Poe to Jules Verne and Arthur Conan Doyle, engaged with these emerging and transforming conceptualizations of the scientist figure. We will pair our literary explorations with non-fiction readings texts by thinkers and scientists such as Humphry Davy, Karl Pearson, Claude Bernard, William Whewell, and Max Weber (“Science as Vocation”) about what the scientist should be and science should do. Additionally, we’ll consider how this literary genealogy influences both our fictional portrayal of science to
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 a 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, Lacan, Glück, Edelman, and Muñoz.

Equivalent Course(s): CHSS 36088, KNOW 36088

CMLT 36102. Ecstasy. 100 Units.

The topic of civil war has massively resurfaced in literature after the Second World War. Interestingly, it comes back in the Roman disguise that had dominated already the 19th, and a fortiori the 20th and 21st centuries. The period 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 theory of theater. Moreover, much of the theorizing by its advocates took the form of apology; apologies which often accepted many of the premises of their opponents, resulting in a notion of theater that was influenced by antitheatrical sentiment. Thus, the course will not only examine antitheatrical texts as a source 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, 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, Felibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu, Diderot, and Herder.

Equivalent Course(s): RLVC 36102, GNSE 36104, RLST 26102, CMLT 26102, GNSE 26104

CMLT 36200. Early-Modern Aesthetics and French Classicism. 100 Units.

Addison, Hutcheson, Vico, Montesquieu, Diderot, and Herder.
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.
Equivalent Course(s): ITAL 36319

CMLT 36523. Motherless Tongue: Introduction to Transnational Writing in German. 100 Units.
This course introduces students to contemporary authors writing in German whose texts explore cross-polinations between languages and cultures. Discussions will center around topics such as: identity; cosmopolitanism; memory; cultural hybridity and alterity; hospitality; guests and hosts; storytelling; migration; what are transnational German Studies? Authors include: the Japanese writer Yoko Tawada who lives in Berlin and writes in Japanese and German; the Romanian-born author Herta Müller (Nobel Prize in 2009); the Black British author Sharon Dodua Otoo who resides in Berlin and writes in German and English; the Ukrainian-German writer Katja Petrovskaia; the Turkish-born writer Feridun Zaimoglu; and others. Course conducted in English with an LxC option for interested students.
Equivalent Course(s): CMLT 26523, GRMN 26523, GRMN 36523

CMLT 36551. The Hidden Word: Post-War Germany Through the Lens of Ulla Hahn. 100 Units.
The poet and novelist Ulla Hahn (b. 1945) ranks among Germany's best-known living writers. Yet, her work remains largely untranslated and thus little known outside the German-speaking world. In this course, we will read her 2001 novel Das verborgene Wort (The Hidden Word) in the original German. The book is the first of an autobiographical tetralogy and beautifully illustrates issues of gender, class, post-war trauma and Germany's so-called Wirtschaftswunder ("economic rise") following World War II. We will read the entire novel slowly and carefully, paying particular attention to the nuances of Hahn's poetic prose style. Since the novel contains sentences in the Cologne dialect (Kölsch), the instructor will provide explanations and an introduction to the regional culture. Based on the novel, we will also discuss the larger historical and cultural context of Germany post-WW II. The course is open to both undergraduate and graduate students and class discussion will be in English, but advanced reading knowledge in German is required. The course will be useful to students who wish to expand their German-language skills and learn about West Germany in the 2nd half of the 20th century.
Equivalent Course(s): CMLT 26551, GRMN 36551, GRMN 26551

CMLT 36624. Ekphrasis. 100 Units.
What happens when a text gives voice to a previously mute art work? Ekphrasis - the verbal representation of visual art - continues to be a central concern of word and image studies today. The understanding of ekphrasis as an often hostile paragone between word and image exists alongside notions of a more reciprocal model involving a dialogue or "encounter" between visual and verbal cultures. The affective dimension of the relationship -- ekphrastic hope, ekphrastic fear -- has also been prominent in recent scholarship, as well as attention to the "queerness" of ekphrasis. Drawing on literary works and theories from a range of periods and national traditions, the course will examine stations in the long history of ekphrasis. Why are certain literary genres such as the novel or the sonnet privileged sites for ekphrasis? How can art history inform our understanding of such encounters, and to what extent can we say that it is a discipline based in ekphrasis? What can we learn from current work on description, intermediality, narrative theory, and translation theory? Readings from Homer, Philostratus, Lessing, Goethe, Keats, A.W. Schlegel, Kleist, Sebald, Genette, among others.
Equivalent Course(s): ENGL 26624, GRMN 26624, GRMN 36624, ENGL 36624, CMLT 26624, ARTH 36624, ARTH 26624

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.
Equivalent Course(s): CRES 26660, CRES 36660, ENGL 26660, SIGN 26050, REES 26660, REES 36661, ENGL 36661, CMLT 26660
CMLT 36700. Renaissance and Baroque Fairytale 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.
Equivalent Course(s): ITAL 26200, ITAL 36200, REMS 36200, CMLT 26700

CMLT 36701. Marsilio Ficino’s "On Love" 100 Units.
This course is first of all a close reading of Marsilio Ficino’s seminal book On Love (first Latin edition De amore 1484; Ficino’s own Italian translation 1544). Ficino’s philosophical masterpiece is the foundation of the Renaissance view of love from a Neo-Platonic perspective. It is impossible to overemphasize its influence on European culture. On Love is not just a radically new interpretation of Plato’s Symposium. It is the book through which sixteenth- and seventeenth-century Europe read the love experience. Our course will analyze its multiple classical sources and its spiritual connotations. During our close reading of Ficino’s text, we will show how European writers and philosophers appropriated specific parts of this Renaissance masterpiece. In particular, we will read extensive excerpts from some important love treatises, such as Castiglione’s The Courtier (II cortigiano), Leone Ebreo’s Dialogues on Love, Tullia d’Aragona’s On the Infinity of Love, but also selections from a variety of European poets, such as Michelangelo’s canzoniere, Maurice Scève’s Délie, and Fray Luís de León’s Poesía.
Equivalent Course(s): CMLT 26701, ITAL 23900, REMS 33900, ITAL 33900, FNDL 21103

CMLT 36750. Shakespeare’s History Plays. 100 Units.
This course on Shakespeare’s English history plays will adopt an unusual stratagem of reading the plays in order of the historical events they depict: that is, starting with King John, who ruled England from 1199 until his death in 1216, down to Henry VIII (1509-47), the father of Queen Elizabeth. The emphasis will be on the great plays, Richard II, Henry IV Parts 1 and II, Henry V, and Richard III. My hope is that this approach will enable us to explore Shakespeare’s concept of English history over a large sweep of time. (D, E).
Equivalent Course(s): CMLT 26770, ENGL 36550, TAPS 21405, TAPS 16550, ENGL 16550

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.
Equivalent Course(s): CMLT 26810, ENGL 36810

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.
Equivalent Course(s): GNSE 36855, ENGL 36855, CMLT 26855, RLVC 36855, ENGL 26855, RLST 26885, GNSE 20130

CMLT 36856. Queer Theory: Futures. 100 Units.
Equivalent Course(s): ENGL 36856, RLVC 36856, ENGL 26856, CMLT 26856, GNSE 36856, GNSE 26856, CRES 26856

CMLT 36902. Strangers to Ourselves: Twentieth Century Émigré Literature from Russia and SE Europe. 100 Units.
Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking,” writes Julia Kristeva in Strangers to Ourselves, the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath - speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.
Equivalent Course(s): SOSL 36900, SOSL 26900, RUSS 26900, CMLT 26902, RUSS 36900
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 perversely 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.

Equivalent Course(s): REES 39010, CMLT 26912, REES 29010

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-Krokitzkin, Allison Schachter, Alexis Pauline Gumbs, David Eng, and M. Jacqui Alexander.

Equivalent Course(s): CMLT 27350

CMLT 37400. Baudelaire Et Mallarme. 100 Units.

This course will include close readings of the works of both poets, as well as a consideration of the historical and political events which surrounded them. We will also read various critics, from Symons to Derrida (critical theory texts can be read in English). Reading knowledge of French is required, as we will be reading the texts in the original. The course, however, will be conducted in English and the final paper can be in either English or French. This course will include close readings of the works of both poets, as well as a consideration of the historical and political events which surrounded them. We will also read various critics, from Symons to Derrida (critical theory texts can be read in English). Reading knowledge of French is required, as we will be reading the texts in the original. The course, however, will be conducted in English and the final paper can be in either English or French. Other requirements: one final paper and at least one oral presentation.

Equivalent Course(s): FREN 37700, RLIT 37700

CMLT 37450. Stateless Imaginations: Global Anarchist Literature. 100 Units.

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.

Equivalent Course(s): CMLT 27450, ENGL 37451, ENGL 27451

CMLT 37512. Dream of the Red Chamber: Forgetting About the Author. 100 Units.

The great Chinese-Manchu novel _Honglou meng_ (ca. 1790) has been assigned one major author, Cao Xueqin, whose life has been the subject of much investigation. But before 1922 little was known about Cao, and interpreters of the novel were forced to make headway solely on the basis of textual clues. The so-called “Three Commentators” edition (_Sanjia ping Shitou ji_) shows these readers at their creative, polemical, and far-fetched best. We will be reading the first 80 chapters of the novel and discussing its reception in the first 130 years of its published existence (1792-1922), with special attention to hermeneutical strategies and claims of authorial purpose. Familiarity with classical Chinese required.

Equivalent Course(s): EALC 37512, CMLT 27512, EALC 27512, SCTR 37512, FNDL 27512

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.

Equivalent Course(s): CMLT 27621, SCTR 27621, GRMN 27621, GRMN 37621, SCTR 37621

CMLT 37652. Broken Mirrors: Writing the Other from Herodotus to the Jewish/Christian. 100 Units.

How are Others represented in Greco-Roman, Jewish, and Christian canons? Is the Other purely a mirror of the self who represents it? Or do self and Other interact? Can we trace and compare patterns of representation and taxonomies for human difference across cultures, genres, regions, periods, and sciences? How can we develop new critical frameworks and concepts for this task, if we refuse to take for granted the categories and
conventions of today's academic disciplines? What might this new approach to the Other help us to learn, or unlearn, about the making of "the West"? In order to answer those questions, our course will survey the most influential literary models of the Other, from Herodotus to the early medieval "Life of Jesus" polemic tradition. Beyond developing a new framework for exploring and connecting these diverse sources, it has three historical aims. First, to interrogate the limits of modern anthropology as the institutionalized site for writing and knowing the Other. Second, to reveal the centrality of the figure of the Jew in the prehistory of anthropology, where it plays a neglected but crucial role in the European history of human difference in general. Finally, to expose the premodern roots of "scientific" categories—"primitive," "civilized," "Oriental," "Aryan," "Semite," etc.—where racial, linguistic, religious, and cultural differences still intersect today.

Equivalent Course(s): CLCV 21922, HREL 37652, JWSC 26603, CLAS 31922, RLST 27652, HIJD 37652

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.
Equivalent Course(s): REES 29018, CMLT 27701, REES 39018

CMLT 37880. Gendering Arabs: Embodiment, Agency, Affect. 100 Units.
This course explores the diverse ways that gender and sexuality are represented in contemporary cultural texts—film, fiction, and art—from the Middle East and North Africa. These creative works will be paired with critical writings from a variety of disciplinary and theoretical perspectives (gender studies, queer theory, affect theory, literary and cultural studies, anthropology, Islamic studies, and activist literature). While we will attend to the layered histories and legacies of colonialism, orientalism, globalization, military occupation, and war, our goal is to center gender discourses and practices as they are negotiated, performed, and contested by artists, writers, and thinkers in and from the region. Our readings and films emphasize how questions of agency, affect, and embodiment shape the lifeworlds and creative imaginaries of cultural producers from the Middle East and North Africa.
Equivalent Course(s): AASR 37880, ENGL 37880, CMLT 27880, RLST 27880, ISLM 37880, CHDV 27880, ENGL 27880, GNSE 27880, GNSE 37880

CMLT 38101. Don Quixote. 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.
Equivalent Course(s): SPAN 24202, SPAN 34202, CMLT 28101, FNDL 21221

CMLT 38102. Cervantes: The Exemplary Novels and Don Quixote, Part II. 100 Units.
TBD
Equivalent Course(s): CMLT 28102, REMS 34311, FNDL 21808, SPAN 24311, SPAN 34311

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.
Equivalent Course(s): CRES 28110, GNSE 28110, JWSC 28110, CMLT 28110, GNSE 38110

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 in literary studies, is today an indispensable dimension of inquiry in the Human Sciences general. Possible 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.
Equivalent Course(s): CMLT 28120, GRMN 28120, GRMN 38120

CMLT 38123. Friedrich Hölderlin: Poetic Media and Prophecy. 100 Units.
The landscapes of southwest Germany and ancient Greece figure prominently in Friedrich Hölderlin's poetic thinking and writing. What allows his poems to bridge and interface both worlds—often in the span of a single
sentence - is his understanding of nature, which is deeply informed by Jean-Jacques Rousseau's retour à la nature ("return to nature"). It is through nature that the modern self can not only access the unspoiled culture of the Greeks but also commune with the divine - whether in the form of the ancient pantheon or a more Christian version of transcendence. Paradoxically, nature is mediated in a variety of ways; whether through the elemental media of water, air, earth, fire, and light, travel accounts, maps, and more generally written and printed texts. Our seminar will examine - through close readings of some of Hölderlin's most famous and challenging poems - how the deployed poetic media structure aesthetic experience and afford travel to distant times and places. All texts will be read in English translation, but a reading knowledge of German is going to be helpful.

Equivalent Course(s): RLVC 38123, GRMN 38123

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.

Equivalent Course(s): CMLT 28446, GRMN 28446, RLST 28446, RLVC 38446, GRMN 38446

CMLT 38500. Journey to the West II. 100 Units.
TBD

Equivalent Course(s): CHIN 31306, CMLT 28500, CHIN 21306, RLIT 49200

CMLT 38600. Neoclassical Aesthetics: Transnational Approaches. 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, or decorous order with the unruly “sublime”? Just what kind of “truth” was revealed by poetry or painting? What is the value of the Greco-Roman models versus authorial innovation? We will consider the relation between literature and other media (particularly opera and the visual arts) and read French texts in dialogue with other, and often contending, national trends (British, German, Italian). Readings will include Descartes, Pascal, Perrault, Félibien, Dryden, Du Bos, Addison, Vico, Montesquieu, Staël, and A.W. Schlegel.

Equivalent Course(s): SCTH 37000, ARTH 48301, FREN 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.

Equivalent Course(s): RLST 28614, DVPR 38614, CMLT 28614

CMLT 38640. The Book of Ruth: Bible, Literature, Gender. 100 Units.
The Book of Ruth offers the most elaborate tale of a woman to be found in the Bible, but even this relatively detailed account is astonishingly laconic. The Book of Ruth is not really a book. It is only four chapters long - more of a short story, or a very short story, than a book. And yet, despite its ellipses, Ruth’s cryptic tale is remarkable for its capacity to provide, with but few vignettes, a vibrant portrait of one of the most intriguing characters in the Bible. The first part of this course will be devoted to the biblical text itself. We will consider literary and feminist readings of the Book of Ruth while exploring broader issues of biblical poetics. Special attention will be given to questions of migration - to different accounts of the Book of Ruth as a paradigmatic tale of a migrant woman. The second part of the course will be devoted to the reception of the Book of Ruth - from the Midrash and the Zohar to modern literature. Among the modern and contemporary writers to be considered: S. Y. Agnon, Allen Ginsberg, Toni Morrison, and Michal Ben-Naftali. The discussion will also entail an exploration of adaptations of the Book of Ruth in art - from Nicholas Poussin to Adi Nes.

Equivalent Course(s): CMLT 28640, FNDL 28640, JWSC 28640, RLST 22640, BIBL 38640, GNSE 28640, GNSE 38640

CMLT 38740. Biblical Politics: Literature, History, Political Thought. 100 Units.
Joseph and Moses share much in common. Both are prominent leaders of the Hebrew minority in Egypt and both oscillate between Hebrew and Egyptian cultures. We’ll look at the Bible’s portrayal of the lives of Joseph and Moses as inextricably connected to communal ones. In fact, the final chapters of Genesis and the Book of Exodus offer an incredibly rich turf for probing the complexities and ambiguities of minority culture in their attention to both individual and collective histories. Among the topics to be discussed: the charm of the hybrid, Hebrew-Egyptian characters of Joseph and Moses and the lingering ambivalences toward this hybridity, the explicit
and implicit exposure of the Hebrew minority to Egyptian culture, the role of Hebrew and Egyptian women in the drama - Potiphar's wife, Yocheved, Miriam, the Egyptian midwives, and Pharaoh's daughter. We will also explore the reception of the tales of Joseph and Moses in later literary contexts - from S. Y. Agnon and Thomas Mann to Hollywood. We will consider a range of approaches to Genesis-Exodus - from the literary readings of Robert Alter and Mieke Bal to the psychoanalytic writings of Freud and Kristeva. Special attention will be given to Freud's Moses and Monotheism.

Equivalent Course(s): BIBL 38740

CMLT 38775. Racial Melancholia. 100 Units.

This course explores 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?

Equivalent Course(s): ENGL 28775, CMLT 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 moments, 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.

Equivalent Course(s): ITAL 27700, KNOW 37700, 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.

Equivalent Course(s): SPAN 38810, LACS 38810

CMLT 38871. Horror, Abjection, and the Monstrous Feminine. 100 Units.

This course explores cinematic and literary works of horror (the uncanny, gothic, sci-fi, paranormal, psychological thriller, killer/slasher, gore) from around the world. As a mode of speculative fiction, the genre envisions possible or imagined worlds that amplify curiosities, dreads, fears, phobias, and paranoias which simultaneously repel and attract. Horror frequently explores the boundaries of what it means to be human by dwelling on imaginaries of the non-human and other. It often exploits the markers of difference that preoccupy our psychic, libidinal, and social lifeworlds-such as race, class, gender, and sexuality, but also the fundamental otherness that is other peoples' minds and bodies. Interrogating the genre's tension between desire and fear, our course will focus on the centrality of abjection and the monstrous feminine-as both thematic and aesthetic tropes-to works of horror. Films and fiction will be paired with theoretical readings that contextualize the genre of horror while considering its critical implications in relation to biopolitical and geopolitical forms of power. 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 22775, RLST 28775, RLVC 38775, GNSE 28775, ENGL 38775, GNSE 38775, ENGL 28775, CMLT 28875

CMLT 38922. Anticolonial Thought. 100 Units.

This course looks at the traditions of anticolonial thought from the late nineteenth century to the present day. Comparing movements for national liberation, realignment, and literary self-determination from across the world, we'll consider the shifting claims of the British, American, French, Spanish, and Russian empires, and the colonial subjects, postcolonial frameworks, and decolonial movements that sought to contest these formations from Chile to Alcatraz, India to Ireland, and Azerbaijan to Martinique. Our focus will most often be on the manifestos and essays in which anticolonial writers outlined their literary and political programs, but we may also look at a few poems, stories, and films. From Vicente Huidobro's fantasies of a secret international society...
to end British Imperialism to Ngũgĩ wa Thiong'o's call to abolish the English Department, how did the radical claims of anticolonial political thought take shape in literary writing?

Equivalent Course(s): ENGL 28992, ENGL 38992, HMRT 28992, HMRT 38992, CRES 28992, MAPH 38922, CMLT 28992

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 Pamuk, Ivo Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.

Equivalent Course(s): HIST 23609, HIST 33609, REES 39023, REES 29023, CMLT 29023, NEHC 39023, NEHC 29023

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 (Ismael Kadare).

Equivalent Course(s): REES 39024, REES 29024, CMLT 29024

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.

Equivalent Course(s): CMLT 29045, REES 39045, REES 29045, RLST 28207

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.

Equivalent Course(s): ENGL 39120, ENGL 29120, CMLT 29120

CMLT 39300. Dostoevsky: The Idiot. 100 Units.

TBD

Equivalent Course(s): ENGL 28902, CMLT 29300, ENGL 48902, FNKL 27101, REES 20018, REES 30018

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 Anzalduãa, 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.

Equivalent Course(s): CMLT 29402, ENGL 29413, ENGL 39413, JWSC 29402
CMLT 39710. Russian Anarchists, Revolutionary Samurai: Introduction to Russian-Japanese Intellectual Relations. 100 Units.
This course introduces a current of Russian-Japanese exchange and cross-fertilization of ideas running from the late nineteenth century to now. Our focus will be on the historical role that Russia came to play in anarchist movement in Japan. We will read such revolutionary intellectuals as Lev Mechnikov, Peter Kropotkin, and Lev Tolstoy; compare the visions of civilizational progress of the state modernizer Fukuzawa Yukichi and Japanese anarchists Kōtoku Shūsai and Osugi Sakae; and study the post-WW II continuation of the anarchist tradition in the films of Kurosawa Akira, music of Takemitsu Toru, and writings of Ōe Kenzaburō.
Equivalent Course(s): EALC 39710, EALC 29710, REES 29815, REES 39815, CMLT 29710

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, Maghrébi 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 Maghrébi’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.
Equivalent Course(s): NEHC 39714, NEHC 29714, CMLT 29714

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, 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.)
Equivalent Course(s): SCTR 39821, GRMN 39821

CMLT 39954. Hannah Arendt on Art and Politics. 100 Units.
Although Hannah Arendt is not often thought of as a theorist of aesthetics, art plays a central role in her thinking. Arendt described the public sphere as a “space of appearance,” putting special emphasis on the category of “work,” which she defined as the production of objects of permanence and meaning. This seminar focuses on the implications of this model of the political for our understanding of art and examines Arendt’s use of examples from the arts in her writing. Readings include Arendt’s major philosophical work, The Human Condition, and her Lectures on Kant’s Political Philosophy. We will consider the place of art in Arendt’s thinking and writing on key political issues that preoccupied her: totalitarianism, Jewish politics and Zionism, and the politics of race in America. Together with Arendt, we will read literary texts by Franz Kafka and Rainer Maria Rilke, watch films by Charlie Chaplin, and look at photos by Gary Winograd. We will draw on the work of scholars such as Cecilia Sjoholm, Amir Eshel, and Ullrich Baer, and engage with artistic depictions of Arendt by Volker März, Shai Abadi, and Margarete von Trotta.
Equivalent Course(s): JWS 29954, CMLT 29954

CMLT 40000. From Baroque to Neo-Baroque. 100 Units.
We will take a transatlantic and hemispheric approach to examining the political, epistemological, and aesthetic dimensions of the concept of the Baroque, by reading European and Latin American theory and poetry from three centuries (17th, 20th, 21st). The course is purposefully designed to put modern and early modern texts in constant dialogue. The literary essays of 20th-c. Latin American writers such as Lezama Lima and Alfonso Reyes, for instance, will illuminate the 17th-c. poems of Góngora and Sor Juana, while these will be read in conjunction with those of José Kozer, Luis Felipe Fabre, and Tamara Kamenszain. The remarkable persistence of the Baroque across centuries, geographies, and cultures raises a number of questions. Why has the Baroque not gone out of fashion, but rather, been reborn again and again? How does this apparently recondite mode manage to remain politically relevant and articulate urgent ideas in its moment? How does the Baroque provide poets with a prism through which to explore questions of subjectivity, originality, and capital? How does the Baroque contribute to or complicate notions of intertextuality? How does a Baroque aesthetic theorize accumulation and waste in developing capitalist and late capitalist societies? How does the connection between the neo-Baroque
CMLT 40000. Ruins. 100 Units.

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

Equivalent Course(s): ARTH 40010, CDIN 40010, RLIT 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 all these languages, students who are proficient in 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 40101. Research Themes I. 100 Units.

This course offers an introduction to the theory and practice of book history and print culture studies, a relatively recent and vibrant field of inquiry in South Asian Studies. The course will explore some of the main theoretical approaches, themes, and methodologies of the history of the book in comparative perspective, and discuss the specific conditions and challenges facing scholars of book history in South Asia. Topics include orality and literacy, technologies of scribal and print production, the sociology of texts, authorship and authority, the print “revolution” and knowledge formation under colonial rule, material cultures of the book, the economy of the book trade, popular print, and readership and consumption. We will also engage with texts as material artifacts and look at the changing contexts, techniques, and practices of book production in the transition from manuscript to print. This graduate course is open to advanced undergraduates (instructor consent required).

Equivalent Course(s): HIST 61802, SALC 40100

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 posthumanistic 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.

Equivalent Course(s): KNOW 40203, CHSS 40203, ENGL 40203

CMLT 40500. Brechtian Representations: Theatre, Theory, Cinema. 100 Units.

Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht’s own theatre, from the anarchic plays of the 1920’s to the agitprop Lehrstück and film esp Kuhle Wampe) to the classical parable plays, as well as the work of his heirs in German theatre (Heiner Müller, Peter Weiss) and film (RW Fassbinder, Alexander Kluge), in French film (Jean-Luc Godard, Chris Marker), and theatre and film in Britain (Mike Leigh and Lucy Prebble), and theatre and film in Africa, from South Africa to Senegal and US (TBA). We will also give due attention to the often unacknowledged impact of Brecht’s theorizing on a range of genres and media on his better known contemporaries Adorno, Benjamin, Lukács as well as on cultural theory elsewhere from the Situationists to digital labor. Requirements: oral presentations; short midterm and final research paper.

Equivalent Course(s): CMST 46200, ENGL 44500, TAPS 44500, GRMN 47200

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.)
Equivalent Course(s): GRMN 41219, FREN 41219, ENGL 41219, SCTH 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 will 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.
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, Leila Sebbar, Mouloud Feraoun, Jean Sénaç, Laurent Maupignier, and Joseph Andras.
Equivalent Course(s): FREN 41815, NEHC 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 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.
Equivalent Course(s): CDIN 42101, REES 42101, HIST 43802

CMLT 42103. Hemispheric Studies. 100 Units.
This course examines Hemispheric Studies approaches to the literatures and cultures of the Americas, which combines a commitment to comparatism with attention to the specificities of local contexts ranging from the Southern Cone to the Caribbean to North America. Theories drawn from American Studies, Canadian Studies, Caribbean Studies, Latin American Studies, Poetry and Poetics, Postcolonial Studies, and U.S. Latinx Studies will be explored in relation to literature written primarily but not exclusively in the 20th and 21st centuries by writers residing throughout the Americas. We’ll examine recent, innovative studies being published by contemporary scholars working with Hemispheric methods across several fields. We’ll also consider the politics of academic field formation, debating the theories and uses of a method that takes the American hemisphere as its primary frame yet does not take the U.S. as the default point of departure; and the conceptual and political limitations of such an approach. No knowledge of Spanish, French, or Portuguese is required. (20th/21st)
Equivalent Course(s): SPAN 42103, LACS 42103, ENGL 42103

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, Rahiramanana), and the Caribbean (Condé, Laferrière). Some of the key questions that will be studied include the critique of “Francophonie”, 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.
Equivalent Course(s): LACS 42310, SPAN 42310, MAPH 42310, FREN 42310, PORT 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 and 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.

Equivalent Course(s): ITAL 26210, CMLT 26211, ITAL 36210

CMLT 42351. The Sonic Image. 100 Units.

The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell's renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan's commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation.

Equivalent Course(s): TAPS 22351, CMLT 22351, ARTV 40351, TAPS 32351, MAAD 12351, ARTH 32351, ARTV 22351, ENGL 22351, ARTV 20351, ENGL 42351

CMLT 42410. Proust: The first volume. 100 Units.

This course will undertake in-depth readings of the first volume of Proust's In Search of Lost Time. While we will use a translation, any student who can read the French is strongly encouraged to do so (alongside the English, to facilitate class discussion). By doing close readings, we will explore the famous Proustian world, its textual and cultural complexities, the literary style it inaugurates, as well as the belle époque it depicts. The course will thus consider social, literary, historical, and critical approaches to this seminal text.

Equivalent Course(s): FREN 22410, DVPR 42410, CMLT 22410, FREN 32410, RLST 28410

CMLT 42416. CDI Seminar: The Debt Drive: Philosophy, Psychoanalysis, Neoliberalism. 100 Units.

Debt has become a paramount topic of discussion and controversy in recent times, fueled by the financial crisis of 2008 and the different episodes of the sovereign debt crisis in Europe, above all involving Greece. This has produced a great deal of commentaries, economic analyses, and journalistic polemics from all sides of the political spectrum. Yet despite this profusion of discourse, it still proves difficult to seize the exact contours of the problem. Debt affects both the most isolated individuals and the most powerful states, it is equally a matter of “cold” economic rationality and the “hottest” emotions and moral judgments, it appears at once as purely speculative entity (the unreal product of financial “speculation”). The concept of indebtedness not only characterizes an increasingly universal economic predicament, but also defines a form of subjectivity central to our present condition. This seminar will examine the problem of debt by first looking at how different approaches to it-economic, anthropological, and psychodynamic-were formed by Marx, Nietzsche, and Freud, and then reading more contemporary authors on the theme, including Deleuze and Guattari, Foucault, Graeber, and Lazzarato.

Equivalent Course(s): GRMN 42416, CDIN 42416, ENGL 42416

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.

Equivalent Course(s): HIST 42503, CLAS 42514, ITAL 42503
CMLT 42900. Cinema in Africa. 100 Units.
This course examines Africa in film as well as films produced in Africa. It places cinema in Sub Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to art cinema, to TV, and includes films that reflect on the impact of global trends in Africa and local responses, as well as changing racial and gender identifications. We will begin with La Noire de... (1966), by the “father” of African cinema, Ousmane Sembene, contrasted w/ a South African film, African Jim (1960) that more closely resembles African American musical film, and anti-colonial and anti-apartheid films from Lionel Rogosin’s Come Back Africa (1959) to Sarah Maldoror’s Sambizanga, Sembene’s Camp de Thiaroye (1984), and Jean Marie Teno’s Afrique, Je te Plumerai (1995). The rest of the course will examine 20th and 21st century films such as I am a not a Witch and The wound (both 2017), which show tensions between urban and rural, traditional and modern life, and the implications of these tensions for women and men, Western and Southern Africa, in fiction, documentary and filmic film. (20th/21st)
Equivalent Course(s): GNSE 48602, RDIN 37600, RDIN 27600, ENGL 47600, CMST 34201, ENGL 27600, CMLT 22900, CMST 24201, GNSE 28602

CMLT 42916. The Formation of the Modern Concept of History. 100 Units.
No description available.
Equivalent Course(s): SCTR 51302, CLAS 48916, PHIL 53102, HIST 52805

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.
Equivalent Course(s): SCTR 42918, ENGL 42918, RLLT 42918, MAPH 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.
Equivalent Course(s): CRWR 43121, CRWR 51503, ENGL 43121

CMLT 43300. Baudelaire. 100 Units.
TBD
Equivalent Course(s): CMLT 23310, FREN 43300, RLLT 43500

CMLT 43501. 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): ILSM 43301, HCHR 43302, RLLT 43303, HIJD 43301

CMLT 43502. 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 classical 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.
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 geopolitical 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.

CMLT 43995. Comparative Issues in Monotheistic Mystical Traditions. 100 Units.
The mysticisms of the three monotheo 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.
Equivalent Course(s): CRES 44000, SPAN 44000, LACS 44000

CMLT 44000. Cultura visual y esclavitud en Iberoamérica. 100 Units.
La esclavitud en las Américas no fue únicamente un sistema de organización socio-económica fundamentado en el trabajo coactivo. Este también conllevó la gestación de complejas y heterogéneas formas de producción cultural. En el contexto del moderno sistema de la plantación, ello en parte implicó una inédita articulación filosófica de las relaciones entre poder, raza y cuerpo, sofisticadas formas sincréticas de musicalidad y religiosidad populares, así como la producción de numerosas representaciones artísticas en las que se simbolizaron las conflictivas y a veces insólitas relaciones entre amos y esclavos. En este seminario nos enfocaremos en una serie de artefactos en los que se dramatiza puntualmente la intersección entre cultural visual y dominación esclavista en el mundo iberoamericano, prestándole especial atención a sus encuadres transatlánticos y a sus relaciones con los proyectos de constitución nacional en el siglo XIX. Nuestro objetivo es identificar el lugar de lo visual al interior de las cultura de la esclavitud –las lógicas de sus funcionamientos-- a partir del reconocimiento de algunas de sus zonas menos estudiadas. Examinaremos una selección de expresiones relativas a la “alta” pintura, las dimensiones visuales de los reglamentos de esclavos, ciertas modalidades performáticas de las prácticas evangélicas y del teatro popular, y la dialéctica de lo visible y lo invisible en narrativas de esclavos y en algunas producciones efímeras de la cultura material.
Equivalent Course(s): RLIT 43995, HIJD 43995, HCHR 43995, ISLM 43995

CMLT 44150. Sartre, Beauvoir and Fanon. 100 Units.
This seminar will engage major texts by these three writers. Fanon was a strong influence on Sartre and Beauvoir, and all three wrote about the oppressed and political power struggles In varying contexts. The issues we will be considering are decolonization, racism (including anti-Semitism), sexism/misogyny, and the Palestinian situation that ultimately created a rift between Fanon and Sartre, Questions will include Fanon’s support of violence, Sartre’s problematic positioning in the wake of Fanon’s ideas, and Beauvoir’s “feminist” stance in relation to issues of power.

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.
Equivalent Course(s): TAPS 44420, ARTH 45885, CDIN 44420, FREN 34420

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 fictional 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)
Equivalent Course(s): ENGL 24813, CMST 34813, CRES 24813, CMLT 24813, CMST 24813, ENGL 44813

CMLT 45025. Gender and Translation. 100 Units.
The course will consider translation—both theory and practice—in relation to queer studies, transgender studies, disability studies, and gender and women’s studies. We will consider the intersections of translation with religion, postcolonialism, decolonialism, and feminist thought. Authors studied will include Monique Balbuena, Raquel Salas Rivera, Kate Briggs, Gayatri Chakravorty Spivak, and others. There will be workshops with guest translators. Students may undertake a final research paper or translation project. A minimum of reading knowledge with at least one non-English language is required.
Equivalent Course(s): REES 25525, GNSE 25525, GNSE 45025, CMLT 25525, REES 45025

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 46021. Women, Men, Sex, Empire: Fin de siècle German Sexology. 100 Units.
The final decades of the nineteenth and the early decades of the twentieth centuries saw the rise of sexology, a new “science” of human sexuality, led by German-speaking psychiatrists, physicians and other intellectuals. Sexology impacted a very wide sphere of public discussions around issues reaching from medical knowledge, sexual hygiene, homosexuality and prostitution to women’s rights and legal reform. Sexological ideas were not only taken up throughout Europe but also across Asia, Latin America and Africa, leading to sexual science as a global set of discourses. The aim of this research seminar is to re-examine sexology against the background of German and European cultural history (including its imaginaries, anxieties and obsessions) and to chart the processes of global interactions in an “Age of Empire”. Particular attention will be given to literary writings as channels of propagating sexological knowledge and as sites of socio-political intervention, and to destabilizing some of the myths surrounding this field, e.g. through the recovery of the work of women and non-Western authors and sexologists. Knowledge of German is desirable but not required.
Equivalent Course(s): GRMN 46021, GNSE 46021

CMLT 46150. Heidegger and the Poets. 100 Units.
An investigation of the role(s) that poetry plays in Martin Heidegger’s thinking. We will begin by focusing our attention on Heidegger’s reading of the German poet Friedrich Hölderlin. We will then consider his interpretations of figures such as Rainer Maria Rilke, Stefan Georg, and Georg Trakl. We shall conclude by examining poetic responses to Heideggerian thought by figures such as René Char and Paul Celan, among others.
Equivalent Course(s): DVPR 46150, THEO 46150, GRMN 46150

CMLT 46202. Performance Theory: Action, Affect, Archive. 100 Units.
This seminar offers a critical introduction to performance theory organized around three conceptual clusters: a) action, acting, and forms of production or play, in theories from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarilli, others); b) affect, and its intersections with emotion and feeling; in addition to contemporary theories of affect and emotion we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes etc); and c) archives and related institutions and theories of recording performance, including the formation of audiences (Susan Bennett) and evaluating print and other media recording ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider; Mark Fleishman), theatre historians (Rose Bank, Ellen Mackay etc) and tensions between archive and repertoire (Diana Taylor).(20th/21st)
Equivalent Course(s): TAPS 46202, CMST 38346, ENGL 46202

CMLT 47101. History of Criticism: Plato to Dante. 100 Units.
The first part of a sequence on the history of literary theory, aesthetics, and hermeneutics, this course surveys major statements by ancient Greek, Christian, and selected Jewish writers on topics such as: the figure of the poet and the role of poetics as a form of knowledge; literal and allegorical reading, especially in relation to the designation and elucidation of sacred texts; the roles of rhetoric and philosophy within interpretation; and, theories of language and the (eventual) emergence of the category of the vernacular.
Equivalent Course(s): RLVC 47100, RLST 27001

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.
Equivalent Course(s): RLVC 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): FREN 48017, TAPS 48017, GNSE 48017, CLAS 48017, CDIN 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 48647. 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 and languages. 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 L. 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.
Equivalent Course(s): ENGL 48647

CMLT 48852. Proust: first two volumes of La Recherche. 100 Units.
TBD

CMLT 49002. Ekphrasis: Description, Vision and Imagination in Art and Religion. 100 Units.
This course explores the rich traditions of the description - ekphrasis -- from Greco-Roman antiquity to modernity. It tackles texts (both prose and verse) in order to establish the ramifications of a genre in the European tradition, and its applications in particular to visual culture and religion. There will be opportunity in the final paper to range beyond these into questions of comparative literature, art (history) writing, religious imagination and ekphrasis in all periods or contexts, as well as into the use of images or films as themselves forms of descriptive response. The course is primarily intended for graduates but interested undergraduates are welcome. The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.
Equivalent Course(s): RLVG 49002, CDIN 49002, ARTH 40401, DVPR 49002

CMLT 49003. Islam Beyond the Human: Spirits, Demons, Devils, and Ghosts. 100 Units.
This seminar explores the diverse spiritual and sentient lifeforms within Islamic cosmology that exist beyond the human-from jinn, angels, and ghosts to demons and devils. We will focus on theological, scientific, philosophical, anthropological, and historical accounts of these creatures across a variety of texts, as well as their literary and filmic afterlives in contemporary cultural representations. In so doing, we consider the various religious, social, and cultural inflections that shape local cosmological imaginaries. We ask how reflecting on the nonhuman world puts the human itself in question, including such concerns as sexuality and sexual difference, the boundaries of the body, reason and madness, as well as the limits of knowledge.
Equivalent Course(s): GNSE 49003, GNSE 29003, RLST 29003, CMLT 29003, AASR 49003, ANTH 49003, KNOW 49003, ISLM 49003, NEHC 49003, ANTH 29003, NEHC 29003

CMLT 49416. 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 feminine 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.
Equivalent Course(s): ENGL 49416, DVPR 49416

CMLT 49900. Reading And Research: Comp Lit. 100 Units.

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.

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.
Equivalent Course(s): PHIL 50007, FREN 40007, DVPR 50007

CMLT 50101. The Problem with Theory. 100 Units.
This graduate course offers a critical introduction to comparative theoretical methods by attending to theory’s political and epistemological antagonisms and how they have shaped the ways in which we read literature and art. The seminar begins by tracing critical theory’s historical contours—from the high theory boom of the 70s and 80s and the rise of postcolonial, performance, and queer theory in the 90s and 2000s to contemporary critical theory in a comparative context. The course thus attends to problems in thinking about critical theory’s scope, boundaries, and canon, not only as a mode of doing thought but as a site for disciplinary and institutional critique. The seminar explores how theory has both emerged from and animates the worldliness of literature and art as textured imprints of historicity, imagination, and experience across social, cultural and political contexts.
Equivalent Course(s): CRES 50101, GNSE 50102, ENGL 50101

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.
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.
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, using both originals and translations. Authors to be considered include Confucius, Plato, Aristotle, Zhuangzi, Sima Qian, Augustine, Liu Xie, Abhinavagupta, Dante, Li Zhi, Rousseau, Lessing, Schlegel, and Saussure.
Equivalent Course(s): KNOW 50106, ENGL 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.
CMLT 50201. Premodern Critical Theory: Historicity, Worldmaking, Filiation. 100 Units.
This course explores contemporary theoretical approaches to premodern cultural objects. How do we establish relationality with thought worlds whose archives are only partially preserved? Or redress the “discovery” of premodern cultural objects in contexts of political instrumentalization? How do we care for the earliest cultural objects as legacies of non-literary worldmaking? Where possible, the course will pair readings in contemporary theory with class visits from scholars engaged in premodern comparative projects, with research engaging cultural objects from Europe, the Americas, and Asia. We will ask: What is at stake in characterizations of cultural objects as “ancient,” “archaic,” or “premodern”? And: How does the practice of comparison change when its objects are located in a distant past?
Equivalent Course(s): ENGL 50201

CMLT 50203. Comparative Literary History. 100 Units.
This seminar pursues a twofold agenda. First, we will survey the history of criticism and theoretical reflection on change, evolution, receptivity, and traditionality in literature. Second, we will debate how the writing of literary histories - whether national or comparative, form- or author-centered, "continuist" or period-based - can be approached today, and how such work may be useful for other kinds of literary scholarship. In addition to literary theorists, we will read pertinent work in cultural history, philosophy of history, and history of art. Texts discussed to include works by Hegel, Burckhardt, Veselovsky, Warburg, Benjamin, Tynianov, Bakhtin, Blumenberg, Jameson. The course fulfills the core requirement for Ph.D. students in Comparative Literature.

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): CDIN 50204, HREL 50204, SALC 50204, RLV 50204, ARTH 40204

CMLT 50205. Contemporary Critical Theory 1920-Present. 100 Units.
This course (the second half of the required Comparative Literature introductory sequence) roam 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.
Equivalent Course(s): ENGL 50205

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.
Equivalent Course(s): ENGL 50301, TAPS 50300

CMLT 50430. Breathing Matters: Poetics and Politics of Air. 100 Units.
The participants in this seminar will be asked to re-examine the notion of “inspiration” in its aesthetic and historical senses, revisiting age-old textual and arts practices based on tropes of channeling, as well as contemporary practices based on embodied, performative and geopoetic notions of interconnection, circulation, receptivity and transmutation—including practices that reflect and refute the denial of the innate interconnectedness of beings. We will delve into the workings of air as an animating element that bridges and binds individuals to both internal and external forces-controllable and uncontrollable, state-sponsored and ambient, or what we would call “natural” under anthropocene conditions. We will examine the modern and contemporary politicization of air as a commons, and will apply our research to the analysis and critique of industrial and post-industrial landscapes. The imagination of air itself becomes central to thinking about utopian or dystopian collectivities in a time of respiratory crisis. (20th/21st)
Equivalent Course(s): ENGL 50430
CMLT 50900. Space, Place, and Landscape. 100 Units.
This seminar will analyze the concepts of space, place, and landscape across the media (painting, photography, cinema, sculpture, architecture, and garden design, as well as poetic and literary renderings of setting, and "virtual" media-scapes). Key theoretical readings from a variety of disciplines, including geography, art history, literature, and philosophy will be included: Foucault’s "Of Other Spaces," Michel de Certeau’s concept of heterotopia; Heidegger’s "Art and Space"; Gaston Bachelard’s The Poetics of Space; Henri Lefebvre’s Production of Space; David Harvey’s Geography of Difference; Raymond Williams’s The Country and the City; Mitchell, Landscape and Power. Topics for discussion will include the concept of the picturesque and the rise of landscape painting in Europe; the landscape garden; place, memory, and identity; sacred sites and holy lands; regional, global, and national landscapes; embodiment and the gendering of space; the genius of place; literary and textual space. Course requirements: 2 oral presentations: one on a place (or representation of a place); the other on a critical or theoretical text. Final paper. Preference to PhD students in ENGL / ARTH / CMST / CMLT.
Equivalent Course(s): ENGL 60301, ARTH 48900, CMST 69200

CMLT 51210. Literature of the Shoah, Philosophy in the Shoah. 100 Units.
This seminar will focus on three authors—Charlotte Delbo, Primo Levi, and Zalman Gradowski—each of whom wrote a literary masterpiece about their experiences in Auschwitz. All of their works also raise profound philosophical questions. Delbo, a member of the French Resistance, was deported to Auschwitz and wrote a truly remarkable trilogy, Auschwitz and After, that makes use of a variety of literary genres. Levi, deported as a Jew, wrote two classic prose works, If This is a Man and The Drowned and the Saved. Gradowski, the least well known of these authors, was assigned to the Sonderkommando in Auschwitz. Before being murdered, he wrote two extraordinary manuscripts and buried them under the ashes of Birkenau, where they were discovered after the war. Delbo and Levi both exist in English translation. However, there is not yet a complete translation of Gradowski into English. (His manuscripts were written in Yiddish). We will read the superb French translation of his manuscripts, which is accompanied by an important critical apparatus. Reading knowledge of French is therefore a prerequisite for this course. A central concern of this seminar will be the relation between literary expression and philosophical insight. We will also take up the question of how the Shoah can be represented and what philosophy can say about it. Finally, we will consider writing as a form of ethical and political resistance. We will read these works from several perspectives.
Equivalent Course(s): HIJD 51210, DVPR 51210, ITAL 41201, FREN 41201, PHIL 51210, RLVC 51210

CMLT 52001. Yeats and Auden. 100 Units.
None available.
Equivalent Course(s): ENGL 36720, SCTR 52001

CMLT 57100. From Pentecost to Babel: Writing Between Languages. 100 Units.
What happens to literary works whose authors think in more than one language, and allow that excess to be registered in their texts? While in an age of global migrations, multilingual speakers have come to outnumber the number of monolingual speakers, literary studies continue to privilege works aimed at a monolingual audience. This is particularly the case in the United States, where “English-only” attitudes have dominated discourse for over a century. This course instead explores literary works that take up residence in the space between two or more languages, whether national or regional—as well as those that attempt to dodge semantic systems altogether. From modernist collage and transense to contemporary poetry of exile, migration, and diaspora, the works we will study, lodged between tongues, lend nuance and fascination to debates surrounding “global literature” and untranslatability. We will examine the formal and social prompts and repercussions of experiments in polylingualism, barbarism, dialect, creole, and thwarted translation, and will delve into examples of the potential for mixed/new media poetics to accommodate multiple linguistic systems. While it is not at all necessary for students to be fluent in more than one language to take this course, some experience learning or attempting to learn languages beyond English is essential. Texts up for discussion may include George Steiner’s After Babel, Emily Apter’s Against World Literature, Futurist and Zaum.
Equivalent Course(s): ENGL 57100

CMLT 58613. Poetry of the Americas. 100 Units.
In what tangled ways does poetry transform through dialogue across linguistic and geographical distances, and through performance, translation, and collaboration? This seminar takes a comparative, hemispheric approach to 20th- and 21st-century poetry from the Southern Cone to the Caribbean to Canada, with significant attention to Latinx poets. We will examine developments in poetic form, especially transformations of the epic and the lyric, in conjunction with questions of modernization, globalization, and colonialism, race, ethnicity, sexuality, and gender. This course is held in tandem with Fall quarter events including Chicago’s Lit & Luz Festival, which stages Mexican-U.S. artistic collaborations. Seminar members will have the opportunity for dialogue with poets and translators who visit our seminar and/or give poetry readings on campus. (No knowledge of Spanish, French, or Portuguese is required.) (20th/21st) Equivalent Course(s): SPAN 48613, ENGL 58613

CMLT 58910. Aesthetics and Politics. 100 Units.
Aesthetics and Politics: Adorno, Benjamin, Bloch, Brecht, Lowenthal, Lukacs, … This PhD seminar will examine arguments about the intersections and frictions between aesthetics and politics in high, middle, and mass cultural forms of literature, performance, film and other media, in the work of the above influential theorists and the formations that link and divide them, including Marxism, Critical Theory, and the Cold War in Europe, the US
and beyond. Depending on class participants, readings may also include contemporary theorists influenced by the above.
Equivalent Course(s): ENGL 58910, TAPS 58910, CMST 58910

CMLT 59400. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.  
The theoretical influence of arguments in the 1920s and 1930s about the relative value of realism and modernism is well known, but the entwining of theory with cultural production and political debates is less so. This intensive reading course will attempt to historicize theory between the world wars—or more specifically between Bolshevik and German revolutionary responses to the first war and Popular Front against the rise of Fascism leading to the second—by reevaluating the work relatively familiar theorists such as Benjamin, Lenin, and esp. Lukacs in the light of their interlocutors, in fiction, film, and drama Brecht, Gladkov, Gorki, Pudovkin, Eisenstein, Dovzhenko, Seghers, Sholokhov, Christa Wolf, Konrad Wolf, Frank Beyer and their counterparts in America, the Living Newspaper, Film and Photo League, writers for New Masses as well as in theory Bloch, Eisler, Zhdanov, Kenneth Burke, Mike Gold, John Howard Lawson, among others. Essential texts are available in English but working knowledge of German (or Russian) and/or marxist theory very helpful.
Equivalent Course(s): TAPS 59400, GRMN 43700, CMST 67100, ENGL 59401

CMLT 59999. Graduate Comparative Literature Writing Workshop. 100 Units.
The elective writing workshop for PhD students in Comparative Literature to develop and refine skills in various modes of writing, editing, and revision. Writing assignments may include developing conference papers, writing the dissertation prospectus, generating a chapter draft, reformulating a paper for submission as a journal article, and other professional writing development to prepare students for writing in the academy and communicating with readers.

CMLT 67814. Cinema Without an Archive. 100 Units.
This seminar takes a comparative approach to issues of archival precarity with particular attention to cinema, memory, and materiality. We will investigate the fraught and contested histories and problems of the archive and the limitations of archival thinking and practice in a comparative context, focusing on post-colonial and post-conflict sites in the Middle East, Asia, Africa, as well as the low rates of survival for minoritarian film practices in the United States. Some of these problems are about gaps: how do we attend to the absence and instability of the film artifact? How do these problems surface-and how are they mediated-in postcolonial sites that grapple with conflict, weak state structures, and contested commemorative practices and issues? Other questions concern definitive versions, remediation, degraded extant material, and barriers to archival access. Topics include the use of extrafilmic evidence and primary paracinematic evidence, fiction and speculative approaches to history, theories of evidence, archival theories and practices, commemorative practices, and the role of state and nongovernmental institutions in the formation of cultural memory.
Equivalent Course(s): CDIN 67814, CMST 67814, NEHC 40711

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

CMLT 75000. Advanced Research. 300.00 Units.
TBD