Department of Comparative Literature

Chair

- Mark Payne

Director of Graduate Studies

- Leah Feldman

Professors

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

Associate Professors

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

Assistant Professors

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

Department Administrator

- Ingrid Sagor

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

The Degree of Master of Arts

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

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

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

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

Language Requirements

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

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

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

Dissertation

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

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

Application

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

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

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

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS).
COMPARATIVE LITERATURE COURSES

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

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.
Instructor(s): Michael Fishbane Terms Offered: Spring
Prerequisite(s): Knowledge of Hebrew preferred but English translation will be supplied
Equivalent Course(s): RLST 28105, JWSC 28105, RLV 30405, HIJD 30405, CMLT 28105, FNCL 22902

CMLT 31221. Antigone. 100 Units.
Antigone: Heroine or harridan? Political dissident or family loyalist? Harbinger of the free subject or captive of archaic gender norms? Speaking truth to power or preserving traditional privilege? Sophocles’ Antigone has been good to think with since its first production in the fifth century BCE. From ancient commentators through Hegel to contemporary gender theorists like Judith Butler, readers have grappled with what Butler calls “Antigone’s Claim.” The play’s exploration of gender, kinship, citizenship, law, resistance to authority, family vs. the state, and religion (among other issues) has proved especially compelling for modern thought. We will supplement our reading of the play with modern commentary grounded in literary interpretation and cultural poetics, as well as philosophy and political theory. We will end by considering three modern re-imaginings of Antigone: Jean Anouilh’s Antigone, Athol Fugard’s The Island, and Tanya Barfield’s Medallion. Although no knowledge of Greek is required for this course, there will be assignment options for those who wish to do reading in Greek.
Requirements: weekly readings and posting on Canvas; class presentation; final paper.
Instructor(s): Laura Slatkin Terms Offered: Spring
Note(s): Requirements: Weekly readings and posting on Canvas; class presentation; final paper.
Equivalent Course(s): GREEK 45808, SCTL TH 31221

CMLT 31222. Oedipus Tyrannus: Thinking in and with Tragedy. 100 Units.
Oedipus: exemplary sovereign or outlier? Savior of the city or its destroyer? Epistemophile or -phobe? Upholder or suspender of the laws (including the laws of kinship)? Sophocles’ Oedipus Tyrannos has been good to think with since its first production in the fifth century BCE. As a meditation on kingship as well as kinship, the play offers a complex Oedipus, if not, perhaps, an Oedipus complex. Sophocles’ meditation on the polis, law, family, knowledge, the structure of mind, desire, and the disease in and of state has proved especially rich for philosophers, psychoanalysts, and theater artists: the play also famously provides the core example for Aristotle’s meditation on tragedy in the Poetics. We will explore the OT as tragedy, as resource, as example and exception. Although no knowledge of Greek is required for this course, there will be assignment options for those who wish to do reading in Greek.
Instructor(s): Laura Slatkin Terms Offered: Spring. Not offered 21-22.
Equivalent Course(s): SCTL TH 31222, GREEK 24714, GREEK 34717, FNCL 21222

CMLT 31600. Marxism and Modern Culture. 100 Units.
Designed for graduate students in the humanities, this course begins with fundamental texts on ideology and the critique of capitalist culture by Marx, Engels, Lenin, Gramsci, Althusser, Wilhelm Reich, and Raymond Williams, before moving to Marxist aesthetics, from the orthodox Lukács to the Frankfurt School (Adorno, Benjamin) to the heterodox (Brecht), and concludes with contemporary debates around Marxism and imperialism (Lenin, Fanon, and others), and Marxism and media, including the internet.
Instructor(s): Loren Kruger Terms Offered: Winter
Prerequisite(s): MA and PhD students in humanities disciplines only. Not suitable for the MAPSS program or for Social Science PhDs
Note(s): Graduate students interested in this course should email Loren Kruger (lkruger@uchicago.edu) by Thursday, November 12th at 5pm with a brief note of interest, student number, and their program and year of study, copying the department administrator, Ingrid Sagar (isagar@uchicago.edu) and will be notified of their admittance to the course on Monday, November 16th. After registration week ends on November 20th, through the start of winter quarter the instructor will have limited access to email, so please write the administrator (isagar@uchicago.edu) as course requires consent after add/drop begins, or to be added to the wait list.
CMLT 32400. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field
Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500 strongly recommended
Equivalent Course(s): MAAD 18500, ENGL 48700, ARTV 20002, MAPH 33600, ENGL 29300, CMST 48500, CMLT 22400, CMST 28500, ARTH 28500, ARTH 38500

CMLT 32500. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff
Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28600/48500 strongly recommended
Equivalent Course(s): CMST 28600, CMLT 22500, REES 45005, ARTH 38600, MAAD 18600, ENGL 29600, CMST 48600, REES 25005, ARTH 28600, MAPH 33700, ENGL 48900, ARTV 20003

CMLT 33301. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs, 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, "Balkan Dance."
Instructor(s): Angelina Ilieva
Terms Offered: Spring
Equivalent Course(s): REES 39009, REES 29009, CMLT 23301, NEHC 30568, ANTH 35908, ANTH 25908, NEHC 20568

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

CMLT 33700. How to do Things with South Asian Texts? Literary Theories and South Asian Literatures. 100 Units.
This course provides an overview of different methods, approaches and themes currently prevalent in the study of South Asian texts from various periods. Topics covered will include translation (theory and practice), book history, literary history, textual criticism, genre theory (the novel in South Asia), literature and colonialism, cultural mobility studies (Greenblatt) and comparative literature/new philologies (Spivak, Ette). Readings will include work by George Steiner, Sheldon Pollock, Meenakshi Mukherjee, Terry Eagleton, Stephen Greenblatt, Gayatri Spivak, Ottmar Ette, and others. We will discuss these different approaches with particular reference to the texts with which participating students are working for their various projects. Students interested in both pre-modern and modern/contemporary texts are welcome. While the course is organized primarily from a literary studies perspective, it will also be of interest to students of history, anthropology and other disciplines dealing with ‘texts’. The course is open to both undergraduate and graduate students (no prior knowledge of literary theory or South Asian writing is assumed).
Instructor(s): Sascha Ebeling
Terms Offered: Spring
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 Héloïse (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 Archaeology of Sympathy. The Sentimental Mode in Literature and Cinema) will be important points of reference. As always, Schiller's Über naïve und sentimentalische Dichtung will prove indispensable.
Instructor(s): David Wellbery Terms Offered: Autumn
Equivalent Course(s): STHH 33819, GRMN 33819

CMLT 34017. Fact and Fiction: Hoaxes and Misunderstandings. 100 Units.
This course will focus on fictional texts that readers have misrecognized as factual accounts, as well as the less frequent case of factual texts misidentified as fictional. Students will study the rhetorical strategies or historical and cultural circumstances responsible for these "errors of pragmatic framing" (O. Caïra) by investigating the contexts governing the production or reception of works such as Apuleius' The Golden Ass, Les Lettres d'une religieuse portugaise, Denis Diderot's La Religieuse, Wolfgang Hildesheimer's Marbot: A Biography, and Orson Welles' adaptation of The War of the Worlds, among others.
Instructor(s): Hoda El Shakry Terms Offered: Autumn
Note(s): Taught in French.
Equivalent Course(s): CMLT 24256, FREN 24256, FREN 34256

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, threats, phobias and paranomas that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.
Instructor(s): Hoda El Shakry Terms Offered: Autumn
Note(s): Content warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): CRES 23100, GNSE 22823, ENGL 24651, ENGL 34651, CMLT 24651, GNSE 32823

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

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

CMLT 35412. Writing Between Worlds: Exile, Migration, and Diaspora. 100 Units.
This course will examine the themes of exile, migration and diaspora in a variety of literary texts from the late 20th and early 21st centuries in dialog 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.

Instructor(s): Nisha Kommattam Terms Offered: Spring

CMLT 35713. Toward a Critique of Avarice. 100 Units.

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

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

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

CMLT 35902. Virgil, The Aeneid. 100 Units.

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

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

CMLT 36012. 19th Century French Poetry in Translation: Tradition and Revolution. 100 Units.

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

Instructor(s): Rosanna Warren
Equivalent Course(s): FREN 36019, FREN 26019, SCTH 36012, ENGL 36012, SCTH 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, T.R. Leavis, Kenneth Burke, John Crowe Ransom, Cleanth Brooks, Robert Penn Warren, W.K. Wimsatt, Yvor Winters, R. P. Blackmur, William Empson.

Equivalent Course(s): ENGL 43250, SCTH 36012

CMLT 36102. Ecstasy. 100 Units.

The concept of ecstasy is often associated with an extraordinary experience of the philosophical, sexual, and religious varieties, but in what way is ecstasy also bound to rituals of the ordinary? In this course we will explore numerous ways that ecstasy and synonymous terms like "orgasm," "bliss," and "jouissance" have been conceptualized in philosophical, theological, and literary texts from late antiquity to the present. What does the figural relationship between ecstasy and orgasm suggest about the broader relationship between philosophy, theology, sexuality, and desire? What role do pleasure and pain play in philosophical and theological reflection?
How has ecstasy been deployed both as 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.

Instructor(s): Kris Trujillo
Terms Offered: Autumn
Equivalent Course(s): CMLT 26102, RLST 26102, GNSE 36104, RLVC 36102, GNSE 26104

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

Though “aesthetic” philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with the unruly “sublime”? Just what kind of “truth” was revealed by poetry or painting? We will consider the relation between literature and other media (including music, opera, and the visual arts) and gauge the impact of French classical criticism on the broader European scene, considering its reception and contestation in Britain, Italy, Spain and Germany. Among the authors considered will be Descartes, Pascal, Boileau, Molière, Félibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu, Diderot, and Herder.

Instructor(s): L. Norman
Terms Offered: Autumn
Prerequisite(s): Reading knowledge of French
Note(s): Course conducted in English but students taking course for French credit must do all written work in French.
Equivalent Course(s): REMS 36210, FREN 36200

CMLT 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, Slavej Žižek’s reflection on trash sublime; and on parallels with visual arts: Italian arte povera, Bill Viola’s videos inspired by Italian Renaissance paintings, Anselm Kiefer’s paintings, Mario Martone’s movie on Leopardi, and Lars von Trier’s “Melancholia,” which recovers the theme of apocalypsis reinforced by Wagner’s sublime music.

Instructor(s): M. Fusillo
Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 36319

CMLT 37621. Philosophical Aesthetics: Heidegger and Adorno. 100 Units.

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

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

CMLT 38101. Don Quijote. 100 Units.

The course will provide a close reading of Cervantes’ “Don Quijote” and discuss its links with Renaissance art and Early Modern narrative genres. On the one hand, “Don Quijote” can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, “Don Quijote” exhibits a desire for Italy through the utilization of Renaissance art. Beneath the dusty roads of La Mancha and within Don Quijote’s chivalric fantasies, the careful reader will come to appreciate glimpses of images with Italian designs.

Instructor(s): Frederick de Armas
Terms Offered: Spring
Note(s): Taught in English. Students seeking Spanish credit will read the text in the original and use Spanish for the course assignments.
Equivalent Course(s): CMLT 28101, SPAN 24202, FNDL 21221, SCTH 38250, SPAN 34202

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

TBD

Equivalent Course(s): CHIN 21306, CMLT 28500, CHIN 31306, RLIT 49200
CMLT 38600. Aesthetics of French Classicism. 100 Units.

Though “aesthetic” philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier eighteenth- and seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with the unruly “sublime”? Just what kind of “truth” was revealed by poetry or painting? We will consider the relation between literature and other media (including music, opera, and the visual arts) and gauge the impact of French classical criticism on the broader European scene. Readings will include works by Descartes, Pascal, Boileau, Molière, La Fontaine, Félibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu.

Instructor(s): L. Norman Terms Offered: Spring

Prerequisite(s): Undergrads admitted with permission of instructor.

Note(s): Course will be conducted in French; students not taking course for French credit may do written work and class presentations in English.

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

CMLT 38647. Trauma and Narrative. 100 Units.

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

Instructor(s): Nisha Kommatnam Terms Offered: Autumn

Equivalent Course(s): ENGL 38647

CMLT 38810. Empire, Slavery & Salvation: Writing Diff. in Colonial Americas. 100 Units.

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

Instructor(s): Joshua Scodel Terms Offered: Spring

Note(s): This course fulfills the Poetry and 1650-1830 distribution requirements for English majors.
Equivalent Course(s): ENGL 29120, CMLT 29120, ENGL 39120

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-encircling 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, Maghrabi studies tends to privilege Francophone works while overlooking the region’s rich Arabic and indigenous traditions. Understanding the Maghreb as both a geopolitical as well as an imagined space, our course materials reflect the region’s diverse cultural histories and practices. We will consider the Maghreb’s ethnic, linguistic, and religious pluralism in dialogue with broader questions of cultural imperialism, orientalism, decolonization, and globalization. Fictional and cinematic works will be paired with relevant historical and theoretical readings. In light of the recent ‘Arab Spring’ catalyzed by the Tunisian uprising in January 2011, we will also touch on contemporary social and political happenings in the region.
Instructor(s): Hoda El Shakry Terms Offered: Spring
Equivalent Course(s): CMLT 29714, NEHC 39714, NEHC 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, premised 1592), and we will have an eye on later versions such as those of Paul Valéry and Thomas Mann. Some consideration will be devoted to the question of modern “myth” and the Faust myth will be compared to that of Don Juan in particular. Our major task, however, will be to develop a close reading and interpretation of Goethe’s text, which ranks as one of the supreme achievements of the European literary tradition. The interpretive issues at the center of our inquiry will include: a) the theory of (modern) tragedy; b) desire and subjectivity; c) Faust in relation to post-Kantian philosophy; d) the theme of time and the ‘moment.’ In addition to major works of scholarship, we shall touch on interpretations of the play by Schelling and Kierkegaard. Command of German will be helpful, but students may also refer to an English translation. (Recommended English version: Faust I & II, translated by Stuart Atkins, introduction by David E. Wellbery, Princeton Classics, 2014. Recommended German version: Faust I und II, hrsg. Albrecht Schöne, 2 vols. Text + commentary. Deutscher Klassiker Verlag 2017.)
Instructor(s): David Wellbery Terms Offered: Winter
Equivalent Course(s): GRMN 39821, SCTR 39821

CMLT 40010. Ruins. 100 Units.
Ruins” will cover texts and images, from Thucydides to WWII, via the Reformation. We will include films (e.g. Rossellini’s “Germany Year Zero”), art (e.g. H. Robert, Piranesi) archaeology, and the museum (Soane). On ruins writing, we will read Thucydides, Pausanias from within antiquity, the Enlightenment responses to the destruction and archaeological rediscovery of Pompeii, Diderot, Simmel, Freud on the mind as levels of ruins (Rome) and the analysis as reconstructive archaeologist as well as on the novel Gradiva and the Acropolis, the Romantic obsession with ruins, and the firebombing in WWII. We will also consider the photographing of ruins, and passages from the best-known works on photography (Benjamin, Sonntag, Ritchen, Fried, Azoulay). The goal is to see how ruin gazing, and its depictions (textual, imagistic, photographic, etc.) change from the ancients (Greek and Roman), to the Romantic use of ruins as a source of (pleasurable) melancholy, to the technological “advances” in targeting and decimating civilian populations that describe the Second Word War.
Equivalent Course(s): CDIN 40010, ARTH 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 the all these languages, students who are proficient a given language are asked to provide a guide (including text, translation, explanation of key vocabulary, etc.) for selected poems from in that language. Each member of the class will be asked to present one poem guide, in addition to a final assignment. Among the poems commonly included in the course are Ibn Zaydun, Ibn al-Farid, Ibn al-`Arabi, Rumi, Hafiz, Baba Fighani, Na’ili, Mir Dard, Bulleh Shah, and Ghalib.
Equivalent Course(s): ISLM 40100, RLIT 40300, NEHC 40600

CMLT 40203. Biopolitics & Posthumanism. 100 Units.
Much has been written about the possibility (or impossibility) of creating an integrated political schema that incorporates living status, not species boundary, as the salient distinction between person and thing. In this course, we will explore how biopolitical and posthumanist scholars like Michel Foucault, Hannah Arendt, Giorgio Agamben, Jane Bennett, Cary Wolfe, and Donna Haraway have acknowledged (and advocated
transcending) the anthropocentric ümwelt, to borrow Jakob von Uexküll’s influential term. In parallel with our theoretical readings, we will explore how actual legal systems have incorporated the nonhuman, with a particular focus on Anglo-American and transnational law. Our goal is to develop our own sense of an applied biopolitics-whether to our own research, to future legislation and jurisprudence, or both.

Instructor(s): Nicolette I. Bruner Terms Offered: Winter

Note(s): This course fulfills part of the KNOW Core Seminar requirement to be eligible to apply for the SIFK Dissertation Research Fellowship. No instructor consent is required, but registration is not final until after the 1st week in order to give Ph.D. students priority.

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

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

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

Instructor(s): David Wellbery Terms Offered: Autumn

Equivalent Course(s): FREN 41219, ENGL 41219, SCTH 41219, GRMN 41219

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

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

Instructor(s): J. Zeitlin Terms Offered: Autumn

Equivalent Course(s): EALC 41400

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

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

Instructor(s): Khalid Lyamlahy Terms Offered: Autumn

Note(s): All readings and in-class discussions will be in English. Students will have the option to write either in English or in French.

Equivalent Course(s): NEHC 41815, FREN 41815

CMLT 42101. Collapse: The End of the Soviet Empire. 100 Units.

This team-taught course invites students to reassess critically the meaning of the Soviet collapse on the occasion of its thirtieth anniversary. Topics to be examined include the neoliberal “shock therapy” economic reforms that ushered in a state of wild capitalism, the dissolution of the Soviet empire and rise of new right nationalisms, and the formation of alternative artistic movements that resisted the economic and political devastation that accompanied the transition. The course pedagogy employs economic, political, historical, and aesthetic analysis to develop a robust understanding across a variety of disciplines and methodological approaches.

Instructor(s): Leah Feldman and Faith Hillis Terms Offered: Autumn

Prerequisite(s): Consent required for undergraduate enrollment; email Professors Feldman and Hillis a paragraph long description about what you bring and what you hope to get out of this seminar.

Equivalent Course(s): HIST 43802, REES 42101, CDIN 42101

CMLT 42310. World Literatures in Dialogue: Latin American and Francophone Perspectives. 100 Units.

This course aims to explore the major debates that have surrounded the concept of “World literature” in both Latin American and Francophone contexts. Building upon a wide range of critical perspectives ( Said, Casanova, Damrosch, Apter, Moretti), it highlights the significance of the concept of “World literature” in two different yet equally instructive and often intersecting contexts. In the French-speaking world, this course will draw on the Manifesto “Toward a World literature in French” (2007) signed by eminent writers from areas as diverse as Sub-Saharan Africa (Mabanckou, Waberi), North Africa (Ben Jelloun, Sansal), Indian Ocean islands (Ananda Devi, Raharimanana), and the Caribbean (Conde, Laferriere). Some of the key questions that will be studied include
the critique of "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, Olózaga). This portion aims to revisit some of the
topics and issues present in contemporary scholarship on world literature as they relate to earlier Latin American
theory and criticism, and to discuss major contemporary works that directly intervene on world literature
debates today.
Instructor(s): K. Lyamlahy and V. Saramago Terms Offered: Autumn
Equivalent Course(s): FREN 42310, LACS 42310, SPAN 42310, PORT 42310, MAPH 42310
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,
arbitrage, and science dramatically reshaped European culture, mixing ancient and medieval and producing
the foundations of modern thought and society. Readings focus on primary sources: Petrarch, Poggio, Ficino,
Pico, Castiglione, and Machiavelli, with a historiographical review of major modern treatments of the topic.
We will discuss the history of the book, cultural and intellectual history, and academic writing skills especially
planning the dissertation as a book and writing and submitting articles to journals.
Instructor(s): A. Palmer Terms Offered: Spring
Prerequisite(s): Upper-level undergraduates with consent of instructor. Students with Latin, Greek, Italian,
French, Spanish, or German will have the opportunity to use them.
Equivalent Course(s): ITAL 42503, CLAS 42514, HIST 42503
CMLT 42918. Exploratory Translation. 100 Units.
Translation is one of the central mechanisms of literary creativity across the world. This course will offer
opportunities to think through both the theory and practice of this art form and means of cultural transmission,
 focusing on the problems of translation of and by poets in a variety of languages: it will emphasize precisely
the genre most easily “lost in translation,” as the truism goes. Topics to be discussed will include semantic and
grammatical interference, loss and gain, the production of difference, pidgin, translationese, bilingualism, self-
translation, code-switching, translation as metaphor, foreignization vs. nativization, and distinct histories of
translation. Alongside seminar sessions for discussion of readings, workshop sessions patterned on Creative
Writing pedagogy will offer students a chance to try their hands at a range of tactics of translation. We also hope
to invite a few poets and translators to engage in dialogue about the art (these visits conditioned on funding that
we are currently seeking). The course therefore engages with such fields as linguistics, literary study, creative
writing, psychology, and anthropology. Its thematic and methodological implications reach across the humanities
and social sciences.
Instructor(s): Jennifer Scappettone, Haun Saussy Terms Offered: Winter
Equivalent Course(s): SCTH 42918, RLLT 42918, CRWR 42918, ENGL 42918, MAPH 42918
CMLT 43121. Translation Theory and Practice. 100 Units.
This course introduces students to the field of Translation Studies and its key concepts, including fidelity,
equivalence, and untranslatability, as well as the ethics and politics of translation. We will investigate the
metaphors and models that have been used to think about translation and will consider translation as a
transnational practice, exploring how “world histories” may be hidden within “word histories,” as Emily Apter
puts it. In the process, we will assess theories of translation and poetry from classical antiquity to the present;
compare multiple translations of the same text; and examine notable recent translations. Students will carry out
translation exercises and create a final translation project of their own.
Instructor(s): Rachel Galvin Terms Offered: Autumn
Equivalent Course(s): CRWR 51503, ENGL 43121
CMLT 43301. Comparative Mystical Literature: Islamic, Jewish and Christian. 100 Units.
The mysticisms of the three monotheistic faiths share many features that invite comparison. All three deal with
sacred texts that overlap in instances, and all three responded in different ways to the philosophical mysticisms
inherited from Classical antiquity. While there are a number of influences, both direct and indirect, among these
traditions, there are far more instances of similar structural motifs shared by the three. This course is designed
to explore the history and structural dynamics of Jewish, Christian, and Islamic mysticisms through the careful
reading of primary sources across the traditions. The Class will be limited to 20 students on a first-come, first-
served 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): HCHR 43302, HIJD 43301, ISLM 43301, RLIT 43303
CMLT 43510. Films by Akira Kurosawa and Their Literary Sources. 100 Units.
This interdisciplinary graduate course focuses on nine films of Akira Kurosawa which were based on literary
sources ranging from Ryunosuke Akutagawa, Georges Simenon, and Shakespeare to Dostoevsky, Tolstoy, Gorky,
and Arseniev. The course will not only introduce some theoretical and intermedial problems of adaptation of
literature to film but also address cultural and political implications of Kurosawa's adaptation of classic and
foreign sources. We will study how Kurosawa's turn to literary adaptation provided a vehicle for circumventing
social taboos of his time and offered a screen for addressing politically sensitive and sometimes censored topics
of Japan's militarist past, war crimes, defeat in the Second World War, and ideological conflicts of reconstruction. The course will combine film analysis with close reading of relevant literary sources, contextualized by current work of political, economic, and cultural historians of postwar Japan. Prerequisites: Good reading knowledge of Japanese; successful completion of Intro to Film, or Close Analysis of Film.

Instructor(s): Olga Solovieva
Terms Offered: Winter

CMLT 43995. Comparative Issues in Monotheistic Mystical Traditions. 100 Units.

The mysticisms of the three monotheistic faiths share many features that invite comparison. All three deal with sacred texts that overlap in instances, and all three responded in different ways to the philosophical mysticisms inherited from Classical antiquity. While there are a number of influences, both direct and indirect, among these traditions, there are far more instances of similar structural motifs shared by the three. This course is designed to explore the history and structural dynamics of Jewish, Christian, and Islamic mysticisms through the careful reading of primary sources across the traditions.

Equivalent Course(s): ISLM 43995, HCHR 43995, HIJD 43995, RLIT 43995

CMLT 44150. Sartre, Beauvoir and Fanon. 100 Units.

This seminar has two goals. One is to combine the text-based tradition of French literary studies with the image-based, comparative tradition of art history—and, in so doing, to change the taxonomies of both. The other is to re-evaluate French Classicism by attending to practices of reading, writing, performing, looking and making. The seminar's breadth is designed to appeal to all graduate students interested in the theory and history of aesthetics, and the interleaving of visual and literary evidence. Looking will be no less important than reading, as we will conduct sessions with original objects in the Art Institute and in Regenstein Special Collections. Authors studied will include Corneille, Molière, La Fontaine, Pascal, and Descartes; among the artists, Poussin, Claude Lorrain, La Tour, and Callot. Critical readings will range from Leo Spitzer to Louis Marin and Foucault. The seminar will be conducted in English; all primary texts will be made available in both English translation and, for those with reading knowledge, in the French original. This seminar will travel to Paris during exam week (March 13-21, 2020); airfare and lodging covered by university. Consent of instructors required.

Instructor(s): Larry Norman and Richard Neer
Terms Offered: Autumn

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

CMLT 44410. Practices of Classicism in the French Seventeenth Century. 100 Units.

This seminar has two goals. One is to combine the text-based tradition of French literary studies with the image-based, comparative tradition of art history—and, in so doing, to change the taxonomies of both. The other is to re-evaluate French Classicism by attending to practices of reading, writing, performing, looking and making. The seminar's breadth is designed to appeal to all graduate students interested in the theory and history of aesthetics, and the interleaving of visual and literary evidence. Looking will be no less important than reading, as we will conduct sessions with original objects in the Art Institute and in Regenstein Special Collections. Authors studied will include Corneille, Molière, La Fontaine, Pascal, and Descartes; among the artists, Poussin, Claude Lorrain, La Tour, and Callot. Critical readings will range from Leo Spitzer to Louis Marin and Foucault. The seminar will be conducted in English; all primary texts will be made available in both English translation and, for those with reading knowledge, in the French original. This seminar will travel to Paris during exam week (March 13-21, 2020); airfare and lodging covered by university. Consent of instructors required.

Instructor(s): Françoise Meltzer
Terms Offered: Autumn

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)

Instructor(s): Loren Kruger
Terms Offered: Spring

Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies

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

CMLT 46000. How to Think about Literature: the Main Notions. 100 Units.

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

Equivalent Course(s): STCH 34601

CMLT 46202. Performance Theory: Action, Affect, Archive. 100 Units.

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

Instructor(s): Loren Kruger Terms Offered: Winter
Equivalent Course(s): ENGL 46202, CMST 38346, TAPS 46202

CMLT 47201. History of Criticism: 16th-19th Centuries. 100 Units.

The second of a two-course sequence that offers a survey of major historical moments in the theory of interpretation. The course will pursue the thesis that the sixteenth to nineteenth centuries are dominated by three cardinal moments in the sociology of modern knowledge: the emergence of the figure of “the critic”; the articulation of “aesthetics” as an independent mode of thought; and the establishment of historical-critical methodology as prerequisite to understanding, and in turn properly interpreting, the Bible. Prerequisite: completion of the first course in the sequence. Required of Ph.D. students taking the RLVC 1 exam.

Instructor(s): Richard Rosengarten Terms Offered: Spring
Equivalent Course(s): 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): GNSE 48017, TAPS 48017, FREN 48017, CDIN 48017, CLAS 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): CLAS 48616, GRMN 48616

CMLT 49002. Conservation Paleobiology. 100 Units.

Paleobiological data from very young sedimentary records, including skeletal ‘death assemblages’ actively accumulating on modern land surfaces and seaboards, provide unique information on the status of present-day populations, communities, and biomes and their responses to natural and anthropogenic stress over the last few decades to millennia. This course on the emerging discipline of ‘conservation paleobiology’ uses weekly seminars and individual research projects to introduce how paleontologic methods, applied to modern samples, can address critical issues in the conservation and restoration of biodiversity and natural environments, including such basic questions as ‘has a system changed, and if so how and when relative to suspected stressors?’. The course will include hands-on experience, either in the field or with already-collected marine benthic samples, to assess societally relevant ecological change in modern systems over time-frames beyond the reach of direct observation.

Instructor(s): Jaś Elsner and Francoise Meltzer Terms Offered: Spring
Prerequisite(s): Note: Consent of instructor required for undergraduates; email Professors Meltzer and Elsner a paragraph long description about what you bring and what you hope to get out of this seminar. (CDI seminar enrollment is capped at 18 students.)
Equivalent Course(s): ARTH 40401, RLVC 49002, DVPR 49002, CDIN 49002

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

TBD
Instructor(s): Michael Gluzman Terms Offered: Spring

CMLT 49999. Graduate Comparative Literature Workshop. 100 Units.

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

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

CMLT 50104. Blood Libel: Damascus to Riyadh. 100 Units.
This course examines the Blood-Libel from the thirteenth-century to the present, with special focus upon the
Damascus Affair of 1840 and its repercussions in the modern Middle Eastern and European contexts and
in polemics today among Muslims, Christians and Jews. We will review cases and especially upon literary
and artistic representations of ritual murder and sacrificial consumption alleged to have been carried out by
Waldensians, Fraticelli, witches, and Jews, with special attention to the forms of redemptive, demonic, and
symbolic logic that developed over the course of the centuries and culminated in the wake of the Damascus
Affair. Each participant will be asked to translate and annotate a sample primary text, ideally one that has not yet
been translated into English, and to use that work as well in connection with a final paper.
Instructor(s): M. Sells Terms Offered: Autumn
Prerequisite(s): Willingness to work on a text from one of the following languages—Latin, German, French,
Italian, Spanish, Polish, Hungarian, Russian, Arabic, Modern Greek, or Turkish—at whatever level of proficiency
one has attained. This course fulfills the autumn core requirement for first year PhDs in Comparative Literature
Equivalent Course(s): ISLM 41610

CMLT 50105. Literary Theory: Auerbach’s Mimesis. 100 Units.
This seminar will explore Western literary criticism from Plato to the late eighteenth-century conceived of
as a prehistory of comparative literature as a discipline. The course will take as its particular lens the critical
treatment of epic in some of the following authors: Plato, Aristotle, Longinus, Horace, Montaigne, Tasso, Giraldi,
Sidney, Boileau, Le Bossu, St. Evremond, Dryden, Addison, Voltaire, Fielding, and Burke. The course will also
examine both twentieth-century comparative approaches to epic (e.g., Auerbach, Curtius, Frye) and more recent
debates within comparative literature with an eye to continuities and discontinuities in critical method and goals.
Instructor(s): David Wray Terms Offered: Autumn
Equivalent Course(s): ENGL 52502

CMLT 50106. Literary Theory: Pre-Modern, Non-Western, Not Exclusively Literary. 100 Units.
Readings in theories of literature and related arts from cultures other than those of the post-1900 industrialized
regions. What motivated reflection on verbal art in Greece, Rome, early China, early South Asia, and elsewhere?
Rhetoric, hermeneutics, commentary, allegory, and other modes of textual analysis will be approached through
source texts, 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.
Instructor(s): Haun Saussy
Equivalent Course(s): 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.
Terms Offered: Autumn

CMLT 50201. Contemporary Critical Theory. 100 Units.
This course will examine some of the salient texts of postmodernism. Part of the question of the course will be the
status and meaning of "post"-modern, post-structuralist. The course requires active and informed participation.
This course fulfills the winter core requirement for first-year Ph.D. students in Comparative Literature.
Instructor(s): Françoise Meltzer Terms Offered: Winter
Equivalent Course(s): DVPR 50201, ENGL 50201

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

Equivalent Course(s): SALC 50204, RLVC 50204, HREL 50204, CDIN 50204, ARTH 40204

CMLT 50205. Contemporary Critical Theory 1920-Present. 100 Units.
This course (the second half of the required Comparative Literature introductory sequence) roams the cultural landscape transformed by Freud, Saussure, Shklovsky, the First World War, and the Russian Revolution. Readings from psychoanalytic, formalist and Marxist criticism, from the corresponding heresies, and their successors. The aim throughout is to locate theoretical texts in the polemical situations to which they originally were addressed, and others in which they subsequently were invoked.
Instructor(s): Haun Saussy Terms Offered: Winter
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.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): TAPS 50300, ENGL 50301

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

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

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