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. Students pursue the Ph.D. in one of two tracks of learning and training:

1. National literatures
2. Literature and other disciplines

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

The objective of the program is the Ph.D. degree. Doctoral students in the program are eligible for 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, one of which must be either French or German. The remaining six quarter courses are normally divided among two literatures, although a student may, with the Department's permission, place greater emphasis on one literature or on some special 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

Students are required to take six graduate level courses in their second year of Ph.D. study and two in their third year. Students are also required to write a minimum of one substantial paper in the first year and two substantial papers in the second year. Substantial papers should be 20-25 pages, not including bibliography with standard formatting and 12 point font. Copies of these papers must be submitted to the Director of Graduate Studies with the evaluation form.

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

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

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

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

LANGUAGE REQUIREMENTS

For admission to candidacy the same language requirements hold for both Track I and Track II.

The minimal requirements:

- High proficiency in French or German (demonstrated by passing a graduate literature course in the language or a high pass (P+) on the Graduate Reading Exam [http://languageassessment.uchicago.edu/page/academic-reading-comprehension-assessment/])

and

- High proficiency in a second language other than English (demonstrated by passing a graduate literature course in the language or a high pass (P+) on the Graduate Reading Exam [http://languageassessment.uchicago.edu/page/academic-reading-comprehension-assessment/])

All graduate students who wish to fulfill the language requirement through graduate course work must pick up a form in the departmental office to be filled out by the instructor after the course work has been completed. No student will receive credit for the language requirement by course work without the instructor’s completion of such a form. The form will rate the student’s general knowledge of the language with emphasis on reading skills.

Students should also be working towards native fluency in the language of their major literature, first by coursework on our campus and, once they have exhausted the University’s offerings, by applying to study abroad. Funding for language study depends on the language and on the student’s immigration status; for information, please review the websites of the Division (http://humanities.uchicago.edu/students/financial-aid/fellowships/) and UChicagoGrad (https://grad.uchicago.edu/admissions/). Further information on the registration for the language exam (for which a High Pass is required) can be found at the Office of Language Assessment. (http://languageassessment.uchicago.edu/page/academic-reading-comprehension-assessment/)

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 the fifth quarter after their admission to candidacy, in which they will discuss with their dissertation committee the current state of the dissertation and outline
their plans and schedule for further progress. Students are strongly urged to join appropriate workshops and present dissertation chapters on a regular basis to such workshops. After satisfying the above requirements, the candidate is expected to pursue independent research under the direction of a member of the faculty culminating in the writing of a doctoral dissertation. Candidates conclude their studies by successfully defending their dissertation in a final oral examination.

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

APPLICATION

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

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

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

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

COMPARATIVE LITERATURE COURSES

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

CMLT 34111. The Soviet Empire. 100 Units.
What kind of empire was the Soviet Union? Focusing on the central idea of Eurasia, we will explore how discourses of gender, sexuality and ethnicity operated under the multinational empire. How did communism shape the state’s regulation of the bodies of its citizens? How did genres from the realist novel to experimental film challenge a cohesive patriarchal, Russophone vision of Soviet Eurasia? We will examine how writers and filmmakers in the Caucasus and Central Asia answered Soviet Orientalist imaginaries, working through an interdisciplinary archive drawing literature and film from the Soviet colonial ‘periphery’ in the Caucasus and Central Asia as well as writings about the hybrid conception of Eurasia across linguistics, anthropology, and geography.
Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): REES 24110, CRES 34111, NEHC 34110, CMLT 24111, NEHC 24110, REES 34110, CRES 24111

CMLT 34272. The Ancestral. 100 Units.
Recent work in history and anthropology has stressed the need for deeper models of origins and relations, perhaps even dispensing with ‘prehistory’ as an alternative to more familiar forms of historical self-understanding. This class will look at how the ancestral in literature imagines such deep forms of historical belonging, staging modes of revenance whose cryptic vitalism challenges the phenomenological basis of new materialism. Readings will include Martin Heidegger, Ronald Hutton, Ethan Kleinberg, Quentin Meillassoux, Hans Ruin, and Anna Tsing, poetry by Li He and Osip Mandelstam, weird fiction by H. P. Lovecraft, Arthur Machen and Algernon Blackwood, and futurology by Cicely Hamilton, Jean Hegland, Sarah Moss, and Will Self.
Instructor(s): Mark Payne Terms Offered: Winter
Equivalent Course(s): 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.
Instructor(s): Kris Trujillo Terms Offered: Spring
Equivalent Course(s): RLVC 24554, CMLT 24554, GNSE 24554, ENGL 34554, ENGL 24554, GNSE 34554

CMLT 35020. 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.
Instructor(s): Na’ama Rokem Terms Offered: Autumn
Equivalent Course(s): NEHC 35020, JWSC 25020, CMLT 25020, NEHC 25020, HIJD 35020

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

CMLT 36311. Global Speculative Fiction. 100 Units.
This course examines literary and cinematic works of speculative fiction in a comparative context. An expansive genre that encompasses science fiction, fantasy, magic realism, horror, as well as utopian and dystopian literature, speculative fiction envisions alternate, parallel, possible, or imagined worlds. These worlds often exhibit characteristics such as: scientific and technological advancements; profound social, environmental, or political transformations; time or space travel; life on other planets; artificial intelligence; and evolved, hybrid, or new species. The course reflects on how these texts and films reimagine the past and the present in order to offer radical visions of desirable or undesirable futures. To that end, we will consider how this genre interrogates existential questions about what it means to be human, the nature of consciousness, the relationship between mind/body, thinking/being, and self/other, as well as planetary concerns confronting our species. Literary and cinematic works will be paired with theoretical readings that critically frame speculative and science fiction in relation to questions of gender, race, class, colonialism, bio-politics, human rights, as well as environmental and social justice. In addition to exploring speculative fiction as a way of reading and interpreting the universe, we will examine its generic and aesthetic qualities across a variety of subgenres (Afrofuturism, cyberpunk, steampunk, climate fiction).
Instructor(s): Hoda El Shakry Terms Offered: Winter
Equivalent Course(s): ENGL 36312, ENGL 26312, CMLT 26311

CMLT 36660. The Rise of the Global New Right. 100 Units.
This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinary and comparatively as a historical, geopolitical and aesthetic problem.
Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): SIGN 26050, CRES 36660, REES 26660, CMLT 26660, ENGL 26660, CRES 26660, REES 36661, ENGL 36661
CMLT 36855. Queer Theory. 100 Units.
This course examines the innovative, creative forms autobiography has taken in the last one hundred years in literature. We will study closely works written between 1933 and 2013 that are exceptional for the way they challenge, subvert and invigorate the autobiographical genre. From unpublished sketches to magazine essays and full-length books, we will see autobiography take many forms and engage with multiple genres and media. These include biography, memoir, fiction, literary criticism, travel literature, the graphic novel and photography. Producing various mutations of the autobiographical genre, these works address some of the same concerns: the self, truth, memory, authenticity, agency and testimony. We will complement discussions of these universal issues with material and historical considerations, examining how the works first appeared and were received. Autobiography will prove a privileged site for probing constructions of family narratives, identity politics and public personas. The main authors studied are Virginia Woolf, Gertrude Stein, James Baldwin, Vladimir Nabokov, Roland Barthes, Paul Auster, Doris Lessing, Marjane Satrapi and W.G. Sebald.
Instructor(s): Kris Trujillo Terms Offered: Winter
Equivalent Course(s): CMLT 28655, GNSE 28655, RLST 28685, GNSE 38655, ENGL 38655, ENGL 28655

CMLT 37512. Dream of the Red Chamber: Forgetting About the Author. 100 Units.
The great Chinese-Manchu novel _Honglou meng_ (ca. 1750) 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.
Instructor(s): Haun Saussy Terms Offered: Spring
Prerequisite(s): Familiarity with classical Chinese required.
Equivalent Course(s): EALC 37512, FNDL 27512, SCTH 37512, CMLT 27512, EALC 27512

CMLT 39120. Renaissance Christian Epic: Tasso, Vida, Milton. 100 Units.
This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered (first pub. 1581) and John Milton’s Paradise Lost (first pub. 1667), and two brief Biblical epics, Marco Girolamo Vida’s Christiad (1535) and Milton’s Paradise Regained (1671). We will examine these four 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 (primarily the Bible); seek to forge an elevated and appropriate language for epic in Latin, Italian, and English; 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
Equivalent Course(s): ENGL 39120, CMLT 29120, ENGL 29120

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 39714. North Africa in Literature and Film. 100 Units.
This course explores twentieth- and twenty-first century literary and cinematic works from the countries of North Africa. We will focus in particular on the region of Northwestern Africa known as the Maghreb-encompassing Algeria, Morocco, and Tunisia. Situated at the crossroads of Africa, the Middle East, and Europe, the Maghreb has a layered colonial past culminating in France’s brutal occupation of the region through the 1960s. Inflected by this colonial history, Maghrebi studies tends to privilege Francophone works while overlooking the region’s rich Arabic and indigenous traditions. Understanding the Maghreb as both a geopolitical as well as an imagined space, our course materials reflect the region’s diverse cultural histories and practices. We will consider the Maghreb’s ethnic, linguistic, and religious pluralism in dialogue with broader questions of cultural imperialism, orientalism, decolonization, and globalization. Fictional and cinematic works will be paired with relevant historical and theoretical readings. In light of the recent ‘Arab Spring’ catalyzed by the Tunisian uprising in January 2011, we will also touch on contemporary social and political happenings in the region.
Instructor(s): Hoda El Shakry Terms Offered: Spring
Equivalent Course(s): CMLT 29714
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.
Instructor(s): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan Terms Offered: Autumn
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the
instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course,
and what they will bring to it.
Equivalent Course(s): ARTV 20351, ARTH 32351, ENGL 42351, CMLT 22351, ENGL 22351, ARTH

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. Seminar on Contemporary Critical Theory: How to think about Literature. 100 Units.
This course will examine some of the salient texts of postmodernism. Part of the question of the course will be the
status and meaning of ‘post’-modern, post-structuralist. The course requires active and informed participation.
Instructor(s): Thomas Pavel Terms Offered: Winter
Note(s): Comp Lit core course. 2nd part of sequence.
Equivalent Course(s): DVPR 50201, RLLT 50201

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): ENGL 50301, TAPS 50300
CMLT 59999. Graduate Comparative Literature Writing Workshop. 100 Units.
Graduate writing workshop for PhD students in Comparative Literature to engage in various modes of writing, editing, and revision. Writing assignments may include developing conference papers, writing the dissertation prospectus, generating a chapter draft, curriculum vitae and letter of interest drafting, and other professional writing development to prepare students for the academic job market and writing in the academy.
Instructor(s): Hoda El Shakry Terms Offered: Spring