Comparative Literature

Department Website: http://complit.uchicago.edu

The major in Comparative Literature leads to a BA degree. This program is designed to attract students who wish to pursue an interdisciplinary plan of course work focused on the study of literature as written in various languages and in various parts of the world.

Such a student might come to the University with a strong background in languages other than English and want to work in two or more literatures (one of which can be English). Another student might have a strong interest in literary study and wish to address general, generic, and/or transnational questions that go beyond the boundaries of national literature offered by English and other literature departments. Or, a student might wish to pursue an in-depth study of the interrelationship of literature and culture, as well as issues that transcend the traditional demarcations of national literary history and area studies.

These descriptions of academic interest are not mutually exclusive. Each student will design a plan of course work that will suit his or her individual goals and that will take advantage of the rich offerings of this university.

Program Requirements

The requirements outlined below are in effect as of Autumn Quarter 2017. Students in the Classes of 2018 and 2019 will follow the previous Comparative Literature requirements. If the updated program makes sense with their interests and fits within their graduation plans, they may request to switch to the new requirements. Those in the Class of 2020 and beyond will follow the requirements below.

Students interested in applying to the major in Comparative Literature should review the following guidelines and consult with the Director of Undergraduate Studies in Comparative Literature. These guidelines are to assist students in developing a balanced and cohesive interdisciplinary plan of study.

The major is comprised of seven literature courses selected in consultation with the department, two foundational courses in comparative literary theory and history, and two courses in comparative literature methods and topics, with a BA project workshop serving as a capstone to the major.

1. Prospective majors in Comparative Literature must complete the second-year sequence in a language other than English (for example: Persian, Kirgiz, Latin, Italian, etc.) or demonstrate language ability at an equivalent level through accreditation by the time they apply to the Comparative Literature program, typically by the end of the second year. Exceptions may be granted by the Director of Undergraduate Studies.

2. Four courses in a primary field, or in closely-linked subject areas in more than one field. The primary field must focus on literature in a language other than English.

3. Three courses in a secondary field, or in closely-linked subject areas in more than one field. The secondary field may be literature in another language (including English), or else a discipline or area of intellectual interest (e.g., mathematics, performance studies, etc.) or literary theory, and must be approved by the Director of Undergraduate Studies.

4. Two foundational courses in comparative literary theory and methods: CMLT 29701 Introduction to Comparative Literature I: Problems, Methods, Precedents and CMLT 20109 Comparative Methods in the Humanities. These can be taken in any order, but students are encouraged to take them fairly early in their studies.

5. Two 20000-level special topics, methods, or theory courses in Comparative Literature.

6. CMLT 29801 BA Project and Workshop: Comparative Literature is a capstone project completed in the student's last year of study. See BA Project for details.

Summary of Requirements

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td>4 courses in a primary literature</td>
<td>400</td>
</tr>
<tr>
<td>3 courses in a secondary field or literature</td>
<td>300</td>
</tr>
<tr>
<td>CMLT 29701 Introduction to Comparative Literature I: Problems, Methods, Precedents</td>
<td>100</td>
</tr>
<tr>
<td>CMLT 20109 Comparative Methods in the Humanities</td>
<td>100</td>
</tr>
<tr>
<td>2 methods or theory courses in Comparative Literature (20000-level)</td>
<td>200</td>
</tr>
<tr>
<td>CMLT 29801 BA Project and Workshop: Comparative Literature</td>
<td>100</td>
</tr>
<tr>
<td>Total Units</td>
<td>1200</td>
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The department encourages students to pursue further language study by taking courses in a second or third language. NOTE: Those language courses will be approved for use in the major only if they are at an intermediate or advanced level; elementary-level courses cannot be counted toward the total number of courses needed to complete the major.

A student wishing to work in two literatures (one of which can be English) might choose two literatures as the primary and secondary fields. A student interested in literary study across national boundaries with a focus on generic and transnational questions might create a primary field along generic lines (e.g., film, the epic, the novel, poetry, drama, opera); the secondary field might be a particular national literature or a portion of such a literature. A student interested in literary
and cultural theory might choose theory as either a primary or secondary field, paired with another field designed along generic lines or those of one or more national literatures.

Courses in the various literature departments and in Interdisciplinary Studies in the Humanities are obviously germane to the building of any individual program. A student is likely to find courses in the Humanities Collegiate Division and in the Department of History that extend beyond the usual definitions of literature (e.g., film, art, music, history) to be appropriate to her or his individual program of study. Study abroad offers an attractive means of fulfilling various aims of this program as well. More than half of the major requirements must be satisfied by courses bearing University of Chicago numbers.

Participation in the Program

Students should express their interest in the major as soon as possible, typically before the end of their second year. The first step is to meet with the Director of Undergraduate Studies to consult about a program of study. Thereafter, students are required to submit a written proposal of about one thousand words in length that consists of two parts:

1. a statement explaining how the proposed plan of study will take advantage of existing College offerings and meet departmental requirements
2. a list of proposed courses (as well as alternates) and indications of how they will fulfill the department's requirements

Applicants must also submit a list of completed courses and a list of courses in which they are currently registered. Special mention should be made of language courses or other language training that affirms a student’s level of language proficiency. Each proposal will be evaluated on the basis of the interest of the student and his or her achievement in the languages needed to meet the goals of the intended course of study. Students will be notified by email of their acceptance to the program. Students will need to formalize their declaration through my.uchicago.edu with the assistance of the College adviser.

Comparative Literature majors should demonstrate proficiency in a literary language (other than English) that is relevant to their proposed course of study (as indicated in requirement number one above). This requirement must be met at the time of application or shortly thereafter. Such proficiency is measured by the completion of a second-year sequence in the language, or by demonstration of an equivalent skill. Language ability is essential to work in comparative literature of whatever sort. The Department of Comparative Literature takes language preparation into consideration when evaluating applications, but it will also help students achieve their individual goals by suggesting programs of study that will add to their language expertise as appropriate.

BA Project

The project should be approved by the Director of Undergraduate Studies and is supervised by a faculty member of the student's choice in Comparative Literature. It may be co-advised by a faculty member from another department. Students must complete their formal application to the major by spring of third year and should identify a faculty advisor at that time.

One obvious choice for a BA project is a substantial essay in comparative literary study. This option should not, however, rule out other possibilities. Two examples might be a translation from a foreign literature with accompanying commentary, or a written project based on research done abroad in another language and culture relating to comparative interests. Students are urged to base their project on comparative concepts, and to make use of the language proficiency that they will develop as they meet the program's requirements. Visit complit.uchicago.edu/undergraduate for details on the BA project.

This program may accept a BA paper or project used to satisfy the same requirement in another major if certain conditions are met and with the consent of the other program chair. Approval from both program chairs is required. Students should consult with the chairs by the earliest BA proposal deadline (or by the end of third year, when neither program publishes a deadline). A consent form, to be signed by both chairs, is available from the College adviser. It must be completed and returned to the College adviser by the end of Autumn Quarter of the student's year of graduation.

Grading

All courses to be used in the major, except for CMLT 29801 BA Project and Workshop: Comparative Literature, must be taken for a grade of B- or higher. CMLT 29801 is graded on a Pass/Fail basis.

Honors

To be eligible for honors in Comparative Literature, students must earn an overall cumulative GPA of 3.25 or higher, and a GPA of 3.5 or higher in the major. They must also complete a BA essay or project that is judged exceptional in intellectual and/or creative merit by the first and second readers.

Advising

Students must consult on an ongoing basis with the Director of Undergraduate Studies for selection and approval of course work for the major. Students will need to regularly provide documentation of any approvals for the major to their College adviser for the necessary processing. Further advice and counseling will be available from the preceptor for the program and from the faculty member who supervises the student's BA project.
Comparative Literature Courses

CMLT 20109. Comparative Methods in the Humanities. 100 Units.
This course introduces the models of comparative analysis across national literatures, genres, and media. The texts to be discussed include Orson Welles's “Citizen Kane” and Coleridge's poem “Kubla Khan”; Benjamin’s “The Storyteller,” Kafka’s “Josephine the Mouse Singer,” Deleuze and Guattari, Kafka: Toward a Minor Literature, and Mario Vargas Llosa’s The Storyteller; Victor Segalen’s Stèles; Fenollosa and Pound’s “The Chinese Character as a Medium of Poetry” and Eliot Weinberger’s Nineteen Ways of Looking at Wang Wei; Mérimée, “Carmen,” Bizet, Carmen, and the film adaptation U-Carmen e-Khayelitsha (South Africa, 2005); Gorky’s and Kurosawa’s “Lower Depths;” Molière, Tartuffe, Dostoevsky, The Village Stepanchikovo and its Inhabitants, and Bakhtin, “Discourse in the Novel”; Gogol, The Overcoat, and Boris Eikhenbaum, “How Gogol’s Overcoat Is Made.”
Instructor(s): Olga Solovieva Terms Offered: Winter

Equivalent Course(s): SALC 30722,CMLT 30702,SALC 20722

CMLT 20702. Colonialisms and Literature: Adventures, Exoticisms, East and West. 100 Units.
European imperialism and colonialism have shaped the modern world as we know it today. The “Age of Empire” has bequeathed us a wealth of literary texts, from adventure tales to more serious novels about colonial encounters and life in the colonies. Colonialism also introduced the novel as a new literary genre to many literatures in Asia. Over the past decades literary critics, theorists, historians and philosophers have examined the interdependence of imperialism/colonialism and literature from many perspectives, notably in what is generally referred to as postcolonial theory. The present course provides a first introduction to to colonial writing and theoretical approaches to literary practices under colonialism, to its key thinkers, concepts and methods by examining what Empire was in the case of British India and the Dutch East Indies (today’s Indonesia) and by reading English and Dutch novels together with the work of Asian writers (Forster, Rajam Aiyar, Couperus, Abdel Moeis). We will explore key terms, such as “otherness”, “hybridity”, “agency”, “modernity”, “nationalism” as well as larger themes, such as empire and gender and sexuality or colonial knowledge formation. – Of interest to students of history, literature, anthropology and other disciplines dealing with ‘texts’. Open to both undergraduate and graduate students; No prior knowledge of literary theory or South or Southeast Asian writing assumed.
Instructor(s): Sascha Ebeling Terms Offered: Spring

CMLT 21200. Literature and Technology: Machines, Humans, and the Novel. 100 Units.
What is technology? What impact did it have on human beings and on the writing of literature as the Industrial Revolution exploded onto the European continent? In this course, we will trace the ecological, economical, and emotional footprints of various machines and technological devices (automata, trains, phonographs, cameras) in the European novel, from Frankenstein to the Futurists. We will delve into the topic with a discussion of Charlie Chaplin’s Modern Times, continue with a reflection on the human being as a machine and vice versa (Frankenstein and Pinocchio), transition to accounts on cities, progress, death, and machines (Dickens, Zola, Eça de Queirós), and end with the Futurists' technological extravaganzas that will include a visit to Chicago's Art Institute. Other readings include texts by Marx, Raymond Williams, Heidegger, Leo Marx, Deleuze & Guattari, etc.
Instructor(s): Ana Ilievska Terms Offered: Winter

CMLT 21209. The Woman in Modern Greek Literature. 100 Units.
This course aims to reveal the woman and her world or what the society claims to be this world through prose and poetry written in different historical periods in Greece. The works chosen are part of major contemporary Greek literature and interact with culture, history and social ideas of the country. They represent three different periods: the beginning of the 20th century, the years of dictatorship (1967-1974) and the period after the dictatorship until today. They all have a big impact on Greek literature and they all have drawn the interest of excellent translators in English. The works are offering the opportunity to observe the changes in women’s position in Greece, and mostly to analyze major works examining the impact on Greek literature and they all have drawn the interest of excellent translators in English. The works are offering the opportunity to observe the changes in women’s position in Greece, and mostly to analyze major works examining the impact on Greek literature and they all have drawn the interest of excellent translators in English. The works are offering the opportunity to observe the changes in women’s position in Greece, and mostly to analyze major works examining the impact on Greek literature and they all have drawn the interest of excellent translators in English. The works are offering the opportunity to observe the changes in women’s position in Greece, and mostly to analyze major works examining the impact on Greek literature and they all have drawn the interest of excellent translators in English.
Instructor(s): Chrysanthi Koutsiviti Terms Offered: Spring

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

CMLT 22380. Nature in/as Literature. 100 Units.
It seems self-evident that the world we live in influence our literatures and languages. The question is, How? On the other hand, nature itself is a kind of literature, and in more ways than one. From one point of view, nature writes itself when coastlines shift and mountains erode. But there are at least two other ways in which nature is a kind of literature. One of these stories is written by scientists and environmental historians, who take data acquired and use it to reconstruct narratives of environmental change. At the same time, there is another (and some would say, an especially urgent) story of nature, which is being etched into the natural world by bulldozers, bridges, and dynamite. Just like more traditional forms of nature writing, these other narratives of the environment are as much a form of literature as any other, and since humans have a role, not only in shaping the natural world, but also in telling its story, humans are the coauthors of the story of our planet in more than one sense. This course is an introduction to the history of the concept of nature, ecocriticism, and environmental history. We will discuss issues and topics such as: relationships between nature and literature, ecofeminism, literary/textual ecosystems, environmental ethics, narratives of rise/collapse, animal studies, urban studies, ecocolliginguals, and human-environment interactions.
Instructor(s): David Orsbon Terms Offered: Spring

CMLT 22400-22500. History of International Cinema I-II.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

CMLT 22400. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): J. Lastra Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, ARTV 20002, CMST 28500

CMLT 22500. 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): Y. Tsivian Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTH 38600, CMLT 32500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700, ARTV 20003, CMST 28600

CMLT 22402. Fate and Duty: European Tragedy from Aeschylus to Brecht. 100 Units.
This class will explore the development of European drama from Attic tragedy and comedy and their reception in Ancient Rome and French Neoclassicism to the transformation of dramatic form in 18-20th c. European literatures. The focus will be on the evolution of plot, characterization, time-and-space of dramatic action, ethical notions (free will, guilt, conscience), as well as on representations of affect. All readings in English. No prerequisites.
Instructor(s): Staff Terms Offered: Autumn
Equivalent Course(s): CMLT 32402, GRMN 22402, CLCV 22117, CLAS 32117, REES 22402

CMLT 22609. A Social History of the Poet in the Arab and Islamic World. 100 Units.
What constitutes a poet? What role does a poet play in society? Can we think of poets as agents of change? If so, in what capacity? This course asks the student to consider the role of the poet in the shaping of Islamic history. The course traces the changing role of the poet and of poetry in Islamic history with a focus on Arabic poetry (in translation) in the early modern and modern Middle East and North Africa. From early modern mystical poets, to modern Arab nationalist poets, to the street poets of the Arab Spring, the course investigates the role and function of the poet as an agent of change and of poetry as a catalyst for the formation of collective identity. To do this the course also explores the variety of mediums through which poetry was transmitted and remembered. We will thus consider the role of orality, aurality, and memory in the creation, preservation, and transmission of poetry in the early modern and modern Arabic-speaking world.
Instructor(s): B. Salem Terms Offered: Spring
Prerequisite(s): Students taking the course as CMLT 22609 must read at least one text in an original language (Arabic, Persian, Turkish, or French).
Equivalent Course(s): NELC 20745, HIST 22609
CMLT 23112. Trans Performativity. 100 Units.
In this course we will explore how these dialogues and conflicts between gender studies, queer theory, and trans studies have developed and transformed our understandings of categories like “gender,” “sex” and “trans.” Some guiding questions will be: how do we, and should we, conceive the materiality of the body? How do assumptions about ‘nature’ and the ‘natural’ determine how we view categories of identity, and what are the political ramifications of these determinations? Why, within certain discourses, has the fluidity of gender been promoted, while the fluidity of race remains controversial and generally unsupported? How do we account for these different receptions, and what kind of opportunities do they make available for politically engaged communities? How can we simultaneously value performative theories of gender, while also maintaining a certain stability of identity as developed within trans criticism, even when these two discourses seem in direct conflict?

Instructor(s): Alexander Wolfson Terms Offered: Autumn
Equivalent Course(s): GNSE 23112

CMLT 23305. Directors and Directing: Theory, Stage, Text. 100 Units.
Theatre has always needed the concept of directing when staging a play. However, the role of the director as we know it has emerged only with the beginning of modern drama. This course will investigate the role of the director as an intersection between text, theory, and performance. The course explores the impact of the director in shaping modern drama, as well as critical approaches of literary and theatrical theory. We will deal not only with the historical development of the director’s role and textual interpretation, but also with the dynamics between theory and practice, and the changes in the concepts of space, acting, and performing. We will focus on approaches and writings by André Antoine, Vsevolod Meyerhold, Yevgeny Vakhtangov, Konstantin Stanislavski, Gordon Craig, Max Reinhardt, Jacques Copeau, Leopold Jessner, Erwin Piscator, Bertolt Brecht, and Samuel Beckett. We will examine these approaches in relation to literary theories of performativity (John Austin, John Searle, Judith Butler, Mikhail Bakhtin). We will also be interested in testing whether these theories match the practice, and discuss the potential of constructing a theory of acting, performing, and directing today.

Instructor(s): Michal Peles-Almagor Terms Offered: Spring
Equivalent Course(s): TAPS 23305, ENGL 23305

CMLT 24408. Before and After Beckett: Theater and Theory. 100 Units.
Beckett is conventionally typed as the playwright of minimalist scenes of unremitting bleakness, but his experiments with theatre and film echo the irreverent play of popular culture (vaudeville on stage and screen, e.g., Chaplin and Keaton) as well as experimental theatre and modern philosophy, even when there are no direct lines of influence. This course will juxtapose these points of reference with Beckett’s plays and those of his contemporaries (Ionesco, Genet, and others in French; Pinter in English). It will then explore more recent plays that suggest the influence of Beckett by Pinter, Caryl Churchill, and Sarah Kane in English; Albert Jarry and Michel Vinaver in French; as well as the relevance of theorists and philosophers include Barthes, Wittgenstein, and critics writing on specific plays. (D, G)

Instructor(s): L. Kruger Terms Offered: Winter
Prerequisite(s): PQ: one course in the HUM Core
Equivalent Course(s): TAPS 28438, ENGL 44408, ENGL 24408

CMLT 24813. 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 decolonization. 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 a Hungarian-born, British-based director (Zoltan Korda) and an American screenwriter (John Howard Lawson), which together show both the international impact of South African stories and the important elements missed by overseas audiences. We will continue with fictional and nonfictional narrative responses to apartheid and decolonization in film and in print, and examine the power and the limits of what critic Louise Bethlehem has called the “rhetoric of urgency” on local and international audiences. We will conclude with writing and film that grapples with the complexities of the 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 struggle era.

Instructor(s): L. Kruger Terms Offered: Winter
Prerequisite(s): PQ: one course in the HUM Core
Equivalent Course(s): CMST 24813, CRES 24813, ENGL 24813

CMLT 25551. Psychoanalytic Theory: Freud and Lacan. 100 Units.
This course is an introduction to psychoanalytic theory, from the works of the two most influential figures in the field. We’ll read seminal texts by both Freud and Lacan, and look at the ideas at how those works have influenced the Humanities and philosophy— specifically, we’ll consider brief passages by Derrida, Kristeva, Kofman and Zizek. Starting with Freud, the idea is to make students feel “at home” in the fascinating world of psychoanalysis and its assumptions. Major texts by Freud will include “Beyond the Pleasure Principle,” “Note on a Mystic Writing Pad,” “The Uncanny,” “Jensen’s Gradiva,” the Dora case, and a selection of texts from other works. Lacan readings: “Seminar on the Porloined Letter,” Poe’s “The Porloined Letter,” “God and the Jouissance of the Woman: A love letter,” and parts of the Ecrits. We will also read excerpts from a variety of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.

Instructor(s): Françoise Meltzer Terms Offered: Winter
Equivalent Course(s): ENGL 25509, ENGL 35509
CMLT 28900. Health Care and the Limits of State Action. 100 Units.
In a time of great human mobility and weakening state frontiers, epidemic disease is able to travel fast and far, mutate in response to treatment, and defy the institutions invented to keep it under control: quarantine, the cordon sanitaire, immunization, and the management of populations. Public health services in many countries find themselves at a loss in dealing with these outbreaks of disease, a deficiency to which NGOs emerge as a response (an imperfect one to be sure). Through a series of readings in anthropology, sociology, ethics, medicine, and political science, we will attempt to reach an understanding of this crisis of both epidemiological technique and state legitimacy, and to sketch out options.
Instructor(s): E. Lyon, H. Saussy Terms Offered: Spring. May be offered in 2017-2018
Prerequisite(s): Third- or fourth-year standing. This course does not meet requirements for the biological sciences major.
Equivalent Course(s): BPRO 28600, HMRT 28602, KNOW 27006, BIOS 29323

CMLT 29023. Returning the Gaze: The West and the Rest. 100 Units.
This course provides insight into the existential predicament of internalized otherness. We investigate identity dynamics between the “West,” as the center of economic power and self-proclaimed normative humanity, and the “Rest,” as the poor, backward, volatile periphery. We will focus on self-representational strategies of the “Rest” (primarily Southeastern Europe and Russia), and the inherent internalization of the imagined western gaze whom the collective peripheral selves aim to seduce but also defy. Two discourses on identity will help us understand these self-representations: the Lacanian concepts of symbolic and imaginary identification, and various readings of the Hegelian recognition by the other in the East European context. Identifying symbolically with a site of normative humanity outside oneself places the self in a precarious position. The responses are varied but acutely felt: from self-consciousness to defiance and arrogance, to self-exoticization and self-mythicization, to self-abjection, all of which can be viewed as forms of a quest for dignity. We will also consider how these responses have been incorporated in the texture of the national, gender, and social identities in European and other peripheries. Fyodor Dostoevsky, Orhan Pamuk, Ivo Andri#, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 39023, CMLT 39023, HIST 23609, HIST 33609, NEHC 29023, NEHC 39023, REES 29023

CMLT 29024. States of Surveillance. 100 Units.
What does it feel to be watched and listened to all the time? Literary and cinematic works give us a glimpse into the experience of living under surveillance and explore the human effects of surveillance – the fraying of intimacy, fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrey Tzyagintsev), former Yugoslavia (Ivo Andri#, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 39024, REES 29024

CMLT 29025. Language is Migrant: Yiddish Poetics of the Border. 100 Units.
This course examines Ashkenazi Jewish literary narratives about geopolitical borders and border-crossing through travel and migration, engaged with questions about the linguistic borders of Yiddish itself. As a diasporic language, Yiddish has long been constructed as subversively internationalist or cosmopolitan, raising questions about the relationships between language and nation, vernacularity and statelessness. This course explores the questions: How do the diasporic elements of the language produce literary possibilities? How do the “borders” of Yiddish shape its poetics? How do Yiddish poets and novelists thematize their historical experiences of immigration and deportation? And how has Yiddish literature informed the development of other world literatures through contact and translation. Literary and primary texts will include the work of Anna Margolin, Alexander Harkavy, Peretz Markish, Dovid Bergelson, Yankev Glatshteyn, Yosef Luden, S. An-sky, and others. Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria Anzaldúa, Wendy Trevino, Agamben, Arendt, Weinreich, and others. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): ENGL 29413, ENGL 39413, CMLT 39402, JWSC 29402

CMLT 29040. Language is Migrant: Yiddish Poetics of the Border. 100 Units.
This course examines Ashkenazi Jewish literary narratives about geopolitical borders and border-crossing through travel and migration, engaged with questions about the linguistic borders of Yiddish itself. As a diasporic language, Yiddish has long been constructed as subversively internationalist or cosmopolitan, raising questions about the relationships between language and nation, vernacularity and statelessness. This course explores the questions: How do the diasporic elements of the language produce literary possibilities? How do the “borders” of Yiddish shape its poetics? How do Yiddish poets and novelists thematize their historical experiences of immigration and deportation? And how has Yiddish literature informed the development of other world literatures through contact and translation. Literary and primary texts will include the work of Anna Margolin, Alexander Harkavy, Peretz Markish, Dovid Bergelson, Yankev Glatshteyn, Yosef Luden, S. An-sky, and others. Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria Anzaldúa, Wendy Trevino, Agamben, Arendt, Weinreich, and others. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): ENGL 29413, ENGL 39413, CMLT 39402, JWSC 29402

CMLT 29070. Reading Course. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and Director of Undergraduate Studies.
Note(s): Students are required to submit the College Reading and Research Course Form. Must be taken for a quality grade. This course does not satisfy distribution requirements for students who are majoring in CMLT unless an exception is made by the Director of Undergraduate Studies.
CMLT 29801. BA Project and Workshop: Comparative Literature. 100 Units.

This workshop begins in Autumn Quarter and continues through the middle of Spring Quarter. While the BA workshop meets in all three quarters, it counts as a one-quarter course credit. Students may register for the course in any of the three quarters of their fourth year. A grade for the course is assigned in the Spring Quarter, based partly on participation in the workshop and partly on the quality of the BA paper. Attendance at each class section required.

Terms Offered: Autumn, Winter, Spring

Note(s): Required of fourth-year students who are majoring in CMLT.
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

- Times was used instead of Trajan.
- Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.