Comparative Literature

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

PROGRAM OF STUDY

The major in Comparative Literature leads to a BA degree and is designed to attract students who wish to pursue interdisciplinary course work focused on the study of literature, textual artifacts, and translation, written in various languages and in various parts of the world.

Some students come to the University of Chicago with a strong background in languages other than English and want to work in two or more literatures (one of which can be English). Some students have a strong interest in literary theory and wish to address poetics, study of genre or translation, and/or questions of transnational circulation and production of knowledge that go beyond the boundaries of national literature offered in other literature departments. Or, some students wish to pursue in-depth study of the interrelationship of literature, culture, and other arts and fields of knowledge, as well as issues that transcend the traditional demarcations of literary history and area studies.

Our students work with the Director of Undergraduate Studies to design a plan of course work that will suit their individual goals while taking advantage of the rich offerings of the University.

PROGRAM REQUIREMENTS

Students interested in majoring 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 plan of study which would be most accommodating and beneficial to the student’s academic development.

The major includes seven courses in the major and supportive fields of study, selected in consultation with the Director of Undergraduate Studies; one foundational course in comparative methodology; two courses in Comparative Literature, offered by the department; and a yearlong BA Seminar that serves as a capstone to the major.

Students work with the Director of Undergraduate Studies to identify a primary field (four courses) and a secondary field (three courses) of study. A student wishing to work in two literatures might choose two literatures as the primary and secondary fields (note: only the second literature can be English). The secondary field might be another national literature or area studies (e.g., East European Studies), another discipline (e.g., mathematics, history, film, performance studies, music), or literary theory.

Study abroad offers an attractive means of fulfilling various aims of this program. More than half of the major requirements must be satisfied by courses bearing University of Chicago numbers.

SUMMARY OF REQUIREMENTS

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<th>Requirement</th>
<th>Units</th>
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<tr>
<td>Three language courses in a single language at the intermediate level or above</td>
<td>300</td>
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<tr>
<td>Four courses in a literature other than English, one of which can be in a closely related field</td>
<td>400</td>
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<tr>
<td>Three courses in a secondary field, which can be literature in another language (including English), another discipline (e.g., mathematics, performance studies, music), or literary theory</td>
<td>300</td>
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<tr>
<td>CMLT 20109 Comparative Literature - Theory and Practice</td>
<td>100</td>
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<tr>
<td>Two 20000-level courses in literary theory, methods, or special topics in Comparative Literature</td>
<td>200</td>
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<tr>
<td>CMLT 29801 BA Project and Workshop: Comparative Literature (See BA Project for details)</td>
<td>100</td>
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<tr>
<td>Total Units</td>
<td>1400</td>
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Foreign Language Requirement

The Comparative Literature major requires three language courses in a single language at the intermediate level or above. Students who come in with high or native proficiency in a language other than English may instead substitute three courses in a second language (other than English) at any level.

A student can provide proof of high language proficiency in two ways:

1. A student may pass one of the Chicago Language Center’s Office of Language Assessment Academic Reading Comprehension Assessments (ARCA) in a foreign language, if available for the relevant language; for more information, visit languageassessment.uchicago.edu/arca (https://languageassessment.uchicago.edu/arca/). Note: On occasion, faculty may need to provide language examination in the case that no ARCA test is available.

2. A student can demonstrate high proficiency on the basis of the student’s formal schooling experience in a country outside the United States at the high school (secondary) level. Students should write a brief description of their schooling and submit it, along with a transcript showing at least two years of high school study in the relevant language, to the Director of Undergraduate Studies in Comparative Literature.
Though all majors must demonstrate proficiency in a single language through at least the second-year sequence in a foreign language (or by providing proof that they enter the program with high proficiency in either of the two ways noted above), they are encouraged to continue their language study beyond the minimum required for the major. The Department of Comparative Literature works closely with the University of Chicago Language Center and helps students achieve their individual goals in language acquisition by suggesting programs of study that would best add to their language expertise and desired proficiency goals.

BA Project

The BA capstone project is to be completed in the student's last year of study. The project should be approved by the Director of Undergraduate Studies and 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 or interdisciplinary literary study. This option should not, however, rule out other possibilities. Alternative examples are 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 will develop as they meet the program's requirements.

NB: 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 approval from both program chairs. 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.

Participation in the Program

Students should express their interest in the major as early as possible. The first step is to meet with the Director of Undergraduate Studies to consult about a program of study. Applicants must submit an application form which consists of 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. Finally, students will need to formalize their declaration through my.uchicago.edu (http://my.uchicago.edu) with the assistance of the College adviser.

GRADING

All courses to be used in the major must be taken for a quality grade of B– or higher, except for CMLT 29801

BA Project and Workshop: Comparative Literature, which 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 thesis 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 need to regularly provide documentation of any course approvals for the major to their College adviser for the necessary processing. Further advice and counseling will be available from the preceptor of the BA Seminar and from the faculty member who supervises the student’s BA project.

COMPARATIVE LITERATURE COURSES

CMLT 10601. Traditional East Asian Lit: Crime and Punishment. 100 Units.

This course will investigate the literary production of justice in premodern East Asia. Drawing on Chinese, Japanese, and Korean literary traditions, we will read selections from novels, short stories, plays, and biographies that center around criminal acts and their aftermath, paying particular attention to the acts of textual interpretation and the performances of judgment in which character, author, and reader are simultaneously engaged. Over the course of the class, we will ask: What are the moral and narrative possibilities for rebels, pirates, and thieves? How can we account for the popularity of both outlaw romances and legal procedural? How can earthly and karmic laws, central and local authorities, family and state commitments be reconciled? What do narratives of investigation and punishment tell us about the limits of human knowledge and the potential for redemption? What constitutes justice, and is it possible in this world or only the next? Equivalent Course(s): EALC 10601

CMLT 11008. Introduction to Latinx Literature. 100 Units.

From the activist literature of the Chicano Civil Rights Movement to contemporary fiction and poetry, this course explores the forms, aesthetics, and political engagements of U.S. Latinx literature in the 20th and 21st centuries.
Theoretical readings are drawn from Chicana/o Studies, Latinx Studies, American Studies, Latin American Studies, Hemispheric Studies, Indigenous Studies, and Postcolonial Studies, as we explore Latinx literature in the context of current debates about globalization, neoliberalism, and U.S. foreign policy; Latinx literature’s response to technological and socio-political changes and its engagement with race, gender, sexuality, class, and labor; and its dialogues with indigenous, Latin American, North American, and European literatures. (Poetry, 1830-1940, Theory)

Equivalent Course(s): LACS 11008, SPAN 21008, ENGL 11008, CRES 11008

CMLT 12003. Jewish Civilization III: Language, Creation, and Translation in Jewish Thought and Literature. 100 Units.

Jewish Civilization is a three-quarter sequence that explores the development of Jewish culture and tradition from its ancient beginnings through its rabbinic and medieval transformations to its modern manifestations. Through investigation of primary texts-biblical, Talmudic, philosophical, mystical, historical, documentary, and literary-students will acquire a broad overview of Jews, Judaism, and Jewishness while reflecting in greater depth on major themes, ideas, and events in Jewish history. The Spring course in 2021 will start with two stories from Genesis—the creation story and the story of the Tower of Babel in chapter 11—and consider the intertwined dynamics of language, creation, and translation in Jewish thought and literature. In addition to commentaries on both of these key texts, we will read philosophical and literary texts that illuminate the workings of language as a creative force and the dynamics of multilingualism and translation in the creation of Jewish culture. Through this lens, we will consider topics such as gender and sexuality, Jewish national identity, Zionism, the revival of the Hebrew language, Jewish responses to the Holocaust, and contemporary American Jewish culture.

Equivalent Course(s): RLST 22012, JWSC 12003, NEHC 22003

CMLT 13019. Why Eros? 100 Units.

Eros ("desire" or "appetite" in Greek) names something in desire that goes beyond, something connected to wisdom, ethics, and the realization of our highest potentials. At least since Plato’s Symposium, eros has attracted thinkers, writers, artists, and other social change agents, and has also been regarded as a dangerously subversive threat. Studying a broad range of texts and artifacts from ancient and modern poetry to philosophy and theory—Sappho and Plato, Shakespeare and Michelangelo, Sade and Sacher-Masoch, Freud and Foucault, Sedgwick and Muñoz, among many others—this course asks why the category of the erotic has been so persistent and productive. It also asks whether eros might continue to enable new ways of thinking about human desire in relation to genders and sexualities as well as new ways of relating to self, others, community, and world.

Equivalent Course(s): CLCV 13019, SIGN 26053, FNLD 23019, GNSE 23019

CMLT 14920. Comparative Media Poetics: Horror. 100 Units.

Cinema, videogames, and VR: all moving-image media, which have at times exerted multi-directional aesthetic influences on each other. This course will investigate the raw materials and basic forms at the disposal of artists working in and across these media, with a special focus on horror as a genre. Along with fundamental questions regarding the social, psychological, and political uses (and abuses) of horror as a genre, this course will also look at how horror works across a variety of media. In what way do the possibilities available to game developers differ from those available to filmmakers, and vice versa? How are space, time, and action presented and segmented differently across moving images (cinema), interactive moving images (games), and fully-immersive virtual environments (VR)? How do techniques ranging from psychological identification to jump scares work in each medium, and what aesthetic effects are open to one that are not open to the other? Course materials will include horror cinema, horror games (video and otherwise), VR experiences, and written horror literature.

Equivalent Course(s): MAAD 14920, CMST 14920

CMLT 20104. Queer Theology and Queer of Color Critique. 100 Units.

This course provides an introduction to queer theology by examining, most broadly, the relationship between theology, theory, literature, and art. We will explore the foundations of queer theology in queer theoretical texts and illuminate, in particular, queer theology’s relationship to queer of color critique in order to identify and analyze some of the controversies that have arisen in queer theology and queer religions. Building on a critique of diversity and inclusion, we will pursue a sustained interrogation of the intersection of race, settler colonialism, capitalism, and cultural production through an encounter with theological and literary texts, including but not limited to speculative fiction, poetry, film, and photography, so as to imagine the theological potential of literary and artistic production. Throughout, we will survey and question the dominance of Christianity in queer theological production. How do Christian symbols, claims, and practices reflect and shape the multiplicity of queer life? How might theology provide a language for queer critique? And, how do queer literature and art contest and complicate the values taken for granted by the assumption of queerness’s putative secularity? While still acknowledging the injury to and exclusion of queers enacted by forms of Christianity, this course turns to theology and literature as resources for social justice and transformation.

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

CMLT 20109. Comparative Literature - Theory and Practice. 100 Units.

This course introduces methods of study in Comparative Literature. We will take up interdisciplinary approaches, including translation and critical theory. Students will develop and deepen their skills in close reading and the comparative analysis of text and art forms.

Equivalent Course(s): ENGL 28918
CMLT 20111. Theories and Methods in Religious Studies. 100 Units.
The term fetish was coined in the 18th century by Portuguese sailors to describe the amulets or charms used by the indigenous people of Guinea. It was popularized soon after as a term used to describe the endowment of material objects with special powers among traditions deemed to be primitive. It has a long subsequent history within the Philosophy of Religions, Marxism, and Psychoanalysis, but in fact mostly disappeared from the taxonomic lexicon of scholarship within the field of Religious Studies once it was deemed a "category mistake" in the 20th century. It is thus, a term that tells the story both of the construction of Comparative Religions as a European endeavor, as well as the reverberations of that story across the social sciences. In this course we will track its history from the 18th Century to the present and consider its recent redeployments and resignifications in recent theoretical texts. Readings will include texts by David Hume, Immanuel Kant, Karl Marx, Sigmund Freud, Marcel Mauss, Bruno Latour, Jacques Derrida, Sarah Kofman and others.
Equivalent Course(s): KNOW 20100, RLST 20100

CMLT 20124. The Bible Throughout History: From the Dead Sea Scrolls to King James. 100 Units.
While the collection of ancient texts found in modern Bibles appears fixed and is read by many people as a source of edification or theological insight, it has not always been this way. Though absent from most Bibles, there is an entire body of literature commonly known as "rewritten bible": early translations, retellings, or entirely new stories with familiar names and faces that update, retext, or subvert their "biblical" sources. How might we understand these ancient forms of fan fiction? The class will introduce this corpus (including some of the Dead Sea Scrolls) and its sources, production, and historical contexts. We will confront significant problems in understanding religious texts: how is it that some texts become authoritative while other similar texts do not? Who gets to retell foundational religious narratives, and within what social or political constraints? What does it mean to relate to sacred texts as artistic prompts or imperfect points of departure? Can a biblical text be rewritten for an entirely different religious tradition? We will consider similar questions for contemporary religious practice, asking: how did rewriting the Bible get started, and has it stopped?
Equivalent Course(s): RLST 20124, FNDL 20124, MDVL 20124, JWSC 20924, HIST 29908

CMLT 20230. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the "icon" and the "logos." A plausible translation of this compound word into Chinese would describe it as "Words in Pictures, Pictures in Words": ## #######. This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between "East" and "West" that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)
Equivalent Course(s): ARTH 20033, ARTV 20033, ENGL 30230, ARTH 30033, ENGL 20230, CMLT 30230, ARTV 30033

CMLT 20467. The Nobel Prize in Literature. 100 Units.
The purpose of this course is to read, interpret, and consider four novels from authors who have received the Nobel Prize in literature. The novels will be approached from a comparatist point of view, from the tools of some literary analyses, and from the perspective of cultural differences. The novels were written in English, French, German, and Spanish. Any student who is able to read a novel in the original is encouraged to do so, though that is not a requirement.
Equivalent Course(s): SIGN 20467

CMLT 20505. Monstrosity and the Monstrous. 100 Units.
This course centers on the relationship between literature and science by focusing on the figure of the monster. The human imagination can produce the most outlandish forms: we will call this the monstrous. Natural philosophy and science, on the other hand, have to deal with the deformed, the organically distorted, the prenaturally: we will call this monstrosity. Both concepts can spark thrilling debates on identity and difference, divine providence and chance, fear and lust, gender, race, and more. In a journey that takes us from antiquity to the 21st century, we will be looking at ancient history and literature, Medieval bestiaries, Renaissance scientific treatises, plays, nineteen and twentieth-century novels, evolutionary biology, theory, philosophy, and film.

CMLT 20510. Translation and Translation Theory. 100 Units.
Translation is one of the central mechanisms of literary creativity. This course will consider translation both concretely and theoretically. Topics to be discussed will include semantic and grammatical interference, loss and gain, the production of difference, pidgin, translationese, bilingualism, self-translation, code-switching, translation as metaphor, foreignization vs. nativization, and distinct histories of translation.
Equivalent Course(s): SCTH 30510, CMLT 30510

CMLT 20525. Women's Writing/Writing Women in Islamic Literary History. 100 Units.
Despite commonplace assumptions about their restricted status in Islam, Muslim women have a long, if sometimes fraught, history of participation in literary culture. Nevertheless, the male-dominated sphere of literary history writing has tended to minimize, misrepresent, or entirely mute their significant contributions. In this course, students will read and discuss the literary works of important yet all-too-often forgotten women
writers from the Islamic world from the 7th-21st centuries. We will be reading and analysing works authored by women translated from Arabic, Turkish, Persian, and Urdu, including various genres of poetry (Sufi, lyric, erotic), oratory, short stories, novels, life writing, and songs. Additionally, students will probe methodological and theoretical issues which pertain to the study of women’s writing and Islamicate cultural history. In the context of a weekly seminar guided by primary and secondary readings, presentations, and group discussion, together we will interrogate the gendered aspects of canon formation in the premodern and modern Islamic world; consider how gender has affected form, content, and access to literary spaces; explore modern feminist literature by Muslim women; question Eurocentric approaches to the study and translation of women’s writing; and ask: how can women’s literary history be written and criticised responsibly?

Equivalent Course(s): NEHC 20525, GNSE 20525

CMLT 20601. Introduction to Drama. 100 Units.
This course explores the unique challenges of experiencing performance through the page. Students will read plays and performances closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents-playwrights, readers, directors, actors, and audiences-generate plays and give them meaning. While the course is not intended as a survey of dramatic literature or theater history, students will be introduced to a variety of essential plays from across the dramatic tradition. The course culminates in a scene project assignment that allows students put their skills of interpretation and adaptation into practice. No experience with theater is expected. (Gateway, Drama)
Equivalent Course(s): ENGL 10600, TAPS 19300

CMLT 20610. Adaptation & Translation in Theater-Making. 100 Units.
This course combines seminar and studio practices to investigate the ways in which theater and performance-makers create work in relation to shifting contexts. How are theatre adaptations and translations shaped by aesthetics, geography, socio-economic conditions, cultural transition, shifting formulations of race, ethnicity, and gender? How do theatre-makers conceive and realize the resonance of their work within local and across transnational spaces? This course explores these and other questions through practical experiments in adaptation and translation, case studies of artists, attending performances, critical readings on adaptation and translation theory, and discussions of the relationship between art and national and transnational political imaginaries. At the center of the course is a visit from the artistic directors of two theater companies working with translations and adaptations of “World Literature” for a (post)Soviet context, one based in Uzbekistan and the other in Kazakhstan. We hope the exposure to their working processes will animate the questions of the course in exciting and unpredictable ways. For their final project, students will have the option of writing a critical paper, writing a proposal for a speculative work, or creating an artistic work.
Equivalent Course(s): HMRT 30610, ARTV 30211, ENGL 20610, ARTV 20211, HMRT 20610, ENGL 30610, TAPS 30610, CMLT 30611, TAPS 20610

CMLT 20675. St. Petersburg: Text and City. 100 Units.
St. Petersburg, Petersburg, Petrograd, Leningrad, Piter. Russia’s “Window to Europe” has as many faces as it has names: eastern and western; imperial and revolutionary; physical and mythical. This course explores the relationship between geographical space and cultural imaginary by examining what Vladimir Toporov has called the “Petersburg Text of Russian Literature,” a mythology of Russia’s European capital that has arisen from and through a unique constellation of literary classics. Readings include a close analysis of Andrei Bely’s modernist proposal for a speculative work, or creating an artistic work.
Equivalent Course(s): HMRT 20675, SCTH 20675

CMLT 20702. Colonialisms and Literature: Adventures, Exotics, 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, Abdoel Moeis). We will explore key terms, such as “otherness,” “hybridity,” “agency,” “modernity,” “nationalism” as well as larger themes, such as empire and gender and sexuality or colonial knowledge formation. - Of interest to students of literature, history, anthropology and other disciplines dealing with ‘texts’. Open to both undergraduate and graduate students; No prior knowledge of literary theory or South or Southeast Asian writing assumed.
Equivalent Course(s): CMLT 30702, SALC 30722, SALC 20722

CMLT 20711. Jewish Graphic Narrative: Between Memory and Caricature. 100 Units.
Over the past decade, there has been an explosion of “graphic novels” aimed at adult readers concerning Jewish society, history, and religion. This course explores the history of comics through the lens of its Jewish creators and Jewish themes, and the history of Jewish culture and society through the lens of graphic storytelling. We learn to interpret this complex art form that combines words and hand-drawn images, translating temporal
progression into a spatial form. Reading American, European, and Israeli narratives, our discussions will focus on autobiographical and journalistic accounts of uprooting, immigration, conflict, and loss. We will ask: how do Jewish graphic novelists grapple with the history of racist caricature? What is the relationship between graphic narrative and memory culture? Authors whose work we will study include: Art Spiegelman, Rutu Modan, Lianna Finck, Joann Sfar, Joe Sacco, R. Crumb
Equivalent Course(s): SIGN 26062, RLST 26062, JWSC 20701, NEHC 26062

CMLT 20800. Brecht and Beyond. 100 Units.
Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht’s own theatre, from the Threepenny hit to the agitprop film Kühle Wampe) to classic parable plays, as well as Brecht heirs in German theatre and film (RW Fassbinder & Peter Weiss) theatre and film in Britain (Peter Brook & John McGrath), and African theatre and film, South Africa to Senegal, influenced by Brecht, and the recent NYC adaptation of Brecht’s Days of the Commune. (Drama, 1830-1940)
Equivalent Course(s): CMST 26200, ENGL 24400, FNDL 22405, TAPS 28435, GRMN 26590

CMLT 20905. Literatures of Eurasia. 100 Units.
This course explores literatures produced across Eurasia, with a particular focus on the Caucasus and Central Asia including the writings of Lermontov, Blok, Gorodetsky, Solovyov, Memmedkuluzadeh, Iskender, Aitmatov, as well as the films of Paradjanov and Ibragimbekov. We will also trace the intellectual history of the orientalist conception of Eurasianism and its variants including conceptions of race and ethnicity that it produced. In this way, we will attend to connections forged between Eurasianist ideologies and conceptions of language, geography and biology.
Equivalent Course(s): CMLT 30905, REES 29812, NEHC 20705, NEHC 30705, HIST 33603, HIST 23603

CMLT 21090. Reading Transnational Early Modern Race through Gender. 100 Units.
Is race an anachronistic expression in Renaissance Europe? What are the stakes for studies of race in premodern periods? How did early modern race operate differently from contemporary racialized epistemologies and in what ways are we continuously influenced by the premorden times? This course tackles these questions by foregrounding two vocabularies in the early modern racial paradigm: gender and transnational constructions. We will read primary texts set and produced both in Renaissance Europe and its colonies in Africa, Americas, and Asia, and ask: how did the structural relationship of race and gender work in tandem with, or against each other? What roles did transnational and transcultural exchanges such as Christian missions, colonization, commerce, and slave trade play in the ideations of race? We will pay close attention to fictionalized female characters and women writers, ranging from the desired white beauties in Shakespeare’s Othello and Cervantes’s The Bagnios of Algiers, to Nahua (Mexico) and Visayan (the Philippines) women in The Florentine Codex and The BoxerCodex, to the spiritual diaries of indigenous and black nuns in the Colonial Spanish America, to Aphra Behn’s depiction of Oroonoko’s execution in Surinam, and finally to the unwritten disposable lives of enslaved black women in the Atlantic slave trade.
Equivalent Course(s): CMLT 30905, REES 29812, NEHC 20705, NEHC 30705, HIST 33603, HIST 23603

CMLT 21100. Roman Elegy. 100 Units.
This course examines the development of the Latin elegy from Catullus to Ovid. Our major themes are the use of motifs and toposi and their relationship to the problem of poetic persona.
Equivalent Course(s): CMLT 31101, LATN 31100, LATN 21100

CMLT 21112. Nudes, Princesses and Cyborgs : Gender, Violence, and Biblical Fiction. 100 Units.
To many, Bathsheba is simply the nude who seduced David. The connotations of being a Jezebel are strong enough that a popular feminist website re-appropriates the insult. Yet the biblical texts themselves make it difficult to imagine female characters as types, or the violence with which they are often associated as comprehensible. Furthermore, Hebrew Bible figures have often been taken up as sites to explore contemporary questions relating to gender and violence. Did Dinah ‘ask for it’? Does Ruth’s story celebrate the refugee and mother or justify a colonial politics of assimilation? In this course, students will examine literary works that reuse difficult portions of biblical narrative and challenge readers to reassess biblical violence and its legacies. By engaging with both more popular extended rewritings like The Red Tent and world-literary political works like A Grain of Wheat, this course will reconsider biblical women and the variety of problematic and productive ways they may be appropriated in fiction and in popular culture.
Equivalent Course(s): GSNE 23166, RDIN 21090, SPAN 22090, GLST 21090

CMLT 21101. Realms of Uncertainty: Buddhism & Chinese Literature. 100 Units.
Description: During these uncertain times, this course explores the uncertain boundaries between illusion and reality, dream and waking, form and emptiness, and self and other. We will traverse these paired themes of Buddhist significance as they arise in Chinese literary works from another epoch of uncertainty: the twilight of the Ming dynasty (1368-1644). Our starting point will be the Heart Sutra’s famous assertion that “Form is emptiness; emptiness is form.” Accepting the uncertainty this statement inspires, we will investigate this and other distinctive indistinctions through works of fiction, drama, autobiography, and poetry. Along the way, we will examine (and call into question) the distinction between Buddhist and literary concerns: What makes literature suitable for reflecting on Buddhist ideas about being? What insights does Buddhist philosophy grant into how we engage with literature and other forms of mediated experience? No prior knowledge of Chinese
language or history is necessary. NB: All materials will be provided by the instructor and read in translation (with Chinese available upon request).
Equivalent Course(s): EALC 21207

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 inner nature of the human being.
Equivalent Course(s): CLAS 32517, MOGC 21000, GNSE 21209, CLCV 22517

CMLT 21224. Against Interpretation: Philology at the Crossroads. 100 Units.
Susan Sontag closed her essay "Against Interpretation" calling for "an erotics of art." Such an "erotics" would avoid doing anything to tame the work of art-allowing its hold on the imagination to grow, without trimming down its excrescences. Eros here stands for the irreducibility of the presence of art-the finite or even infinitesimal presence that imposes itself as irrepressibly fractal in its growth. Sontag was challenging us to make a certain kind of intellectual and affective space available-and this challenge has been reprimed in recent scholarship that attempts to trace the state of the Humanities and some of its more eminent toolkits. Both philology and close-reading have been exposed as disciplariant disciplines of the Humanities-long having abandoned the "erotic" power reading as a strategy of unfolding in favor of what might be termed strategies of containment. But this was not always the case. This course seeks to recover what then remains, peeking into the backgrounds of these disciplines as they stand at the crossroads of relevance and retreat-hoarding just short of the intimate space of textual experience described by Sontag.
Equivalent Course(s): SACL 21224, KNOW 21224, ENGL 21224

CMLT 21233. Black Speculative Fiction. 100 Units.
This course familiarizes students with Black literary speculative fiction, sci-fi, and fantasy. The objective of this course is to read Black speculative fiction alongside the historical contexts the assigned works speak to, as well as orient students to the radical re/imaginings of Black pasts, presents, and futures in the novels and short films at the center of the course. This class will pay particular attention to Black diasporic/international contributions to the genre. (Fiction, Theory)
Equivalent Course(s): ENGL 41223, CREC 21233

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

CMLT 21600. Comparative Fairy Tales. 100 Units.
How do we account for the allure of fairy tales? For some, fairy tales count as sacred tales meant to enchant rather than edify. For others, they are cautionary tales, replete with obvious moral lessons. For the purposes of the course, we will assume that these critics are correct in their contention that fairy tales contain essential underlying meanings. We will conduct our own readings of fairy tales from the German Brothers Grimm, the Norwegians, Asbjørnsen and Moe and the Dane, Hans Christian Andersen, relying on our own critical skills as well as selected secondary readings.
Equivalent Course(s): GRMN 28500, HUMA 28400, NORW 28500

CMLT 21648. Languages of Migration: Literature, Law, and Language Justice. 100 Units.
For decades, human rights activists and lawmakers in the United States have been fighting for a person’s right to speak their native language before the law, implying that language justice could be achieved through the use of interpreters. At the same time, a new generation of poets and fiction writers has been exercising alternative approaches to language justice, shifting the focus from speakers to listeners, and from the legal to the personal. This course brings these seemingly separate discourses into conversation in an attempt to trace the assumptions that undergird different formulations of language justice in the late 20th century and 21st century. Drawing on Edward Said’s The Public Role of Writers and Intellectuals, we will examine NGO statements and immigration court hearings side by side with poetry and fiction by Monica de la Torre, Antonio Ruiz Camacho, Irena Klepfisz, Joseph Brodsky and others. As we analyze theories of identity, desire, language and responsibility and engage with thinkers such as Andrea Long Chu, Hannah Arendt and Aamir Mufti, we will consider the potential implications of bringing literature and law into conversation with one another.
Equivalent Course(s): HMRT 21648, ENGL 21648

CMLT 21667. Poetics of Space in Travel: Performance and Place in Japan and Beyond. 100 Units.
The role of space in everyday life has acquired a newfound prominence in light of recent events, as exemplified in the emergence of terms like ‘social distancing’ and ‘quarantine’ as common parlance. Approaching the implications of this from a different angle through an examination of how spatial imaginings travel across time and medium, we will explore questions of space as they are bound up with problems of gender, exile, aesthetics, and performance. How is space imagined and evoked across different media? How might attention to this question lead us to rethink the way that space mediates our experiences of our surroundings? While Japan will
be our primary geographic topos, we will interrogate an understanding of these spatialities as 'Japanese' by surveying the role they come to play in discourses of both 'Japanese-ness' and Western modernism. We will pay special attention to performance (namely, nō dance-drama); however, we will also take up short stories, novels, film and more. Centering our investigations on modern and contemporary cultural production, our travels will also take us through premodern terrain to trace the multiple axes along which our diverse array of objects circulate. Figures considered include: Murata Sayaka, Gaston Bachelard, Hori Tatsuo, Doreen Massey, Mishima Yukio, Ōe Kenzaburō, Ezra Pound, and W. B. Yeats. All readings will be in English.

Equivalent Course(s): TAPS 21667, EALC 21667

CMLT 21702. Nowhere Lands: Utopia, Dystopia, and Afterlife of Empire. 100 Units.

Otherworldly, fantastic, and futuristic spaces often offer a forum for social critique or a window into the formation of systems of knowledge. This course examines the ways in which the experiences of empire, revolution, and globalization produced utopian and dystopian spaces that challenged the boundaries of the human and society. While utopia has a long history in European literature and thought, this course will focus on the ways in which space is constructed outside of the imperial centers of the West, including a selection of novels and films from Eastern Europe, Central/West Asia, and the Middle East.

CMLT 21748. Global Human Rights Literature. 100 Units.

This course surveys key human rights texts (philosophical texts, literary works, and legal documents) of the 20th and 21st centuries. By reading global literatures alongside international human rights instruments, and by treating literature as an archive of ideas that circulate among a literary public invested in human rights, this course explores the importance of art and literature to legal and political projects and provides students with the opportunity to conceptualize the role of narrative for human rights advocacy and human rights imaginaries. We will chart the rise of the global human rights movement, beginning with the 1940s up to our contemporary moment, paying close attention to key human rights issues such as genocide, citizenship, enforced disappearance, detention, apartheid, refugee crises, and mass incarceration. Readings will include works by Anna Seghers, Primo Levi, Hannah Arendt, Jacobo Timerman, Aleksandr Solzhenitsyn, Rigoberta Menchú, Ngũgĩ wa Thiong'o, Antti Reijonen, Dave Eggers, and Albert Woodfox.

Equivalent Course(s): HMRT 21748, CRES 21748

CMLT 21801. Caribbean Fiction: Self-Understanding and Exoticism. 100 Units.

The Caribbean is often described as enigmatic, uncommon, and supernatural. While foreigners assume that the Caribbean is exotic, this course will explore this assumption from a Caribbean perspective. We will examine the links between Caribbean and Old World imagination, the relationship between exoticism and Caribbean notions of superstition, and the way in which the Caribbean fictional universe derives from a variety of cultural myths.

Equivalent Course(s): LACS 23500, FREN 33500, CMLT 31801, FREN 23500, CRES 33500, CRES 23500, LACS 33500

CMLT 21822. Creative Ecologies: Environmental and Multispecies Storytelling. 100 Units.

Literature plays a pivotal role in addressing environmental issues: it can perpetuate damaging narratives or offer creative solutions for sustainable living. What is then the role of literature in an era of ecological crisis? How does literature forward environmental change? How do writers represent the natural world and imagine innovative ways of living ecologically? To answer these questions, we will turn to the field of ecocriticism informed by queer ecology, decolonial thought and critical animal studies. We will explore the themes of migration, extinction, displacement, hegemony, and biodiversity in texts of various genres, from poetry to speculative fiction, particularly in relation to imperial, colonial and capitalist ecologies. Besides questioning troublesome dichotomies within our corpus, such as domestic/wilderness and nature/culture, we will also examine the links between environmental concerns and gender, race, class, and species. While we will be attentive to the specificities of the Italian local environment to fully unravel the role of Italy in aggravating or lessening environmental problems, our approach will remain comparative and global in scope. We will also revisit the literary canon and privilege the stories of historically disenfranchised voices that narrativize ethical and sociopolitical issues related to ecology. The course will include visits to special collections and the Map Collection to further enrich our engagement with the literary sources.

Equivalent Course(s): ENST 21822, ITAL 21822

CMLT 21880. Posthumanism: Heidegger and Haraway. 100 Units.

Posthumanism: Heidegger and Haraway. Through close reading of two of its most important theorists, this course will consider the stakes of posthumanism as a critical reevaluation of what it means to be human and as an existential project for the future of humanity. We will consider how both theorists articulate the past and future of human being in relation to nonhuman life on the one hand and the history of science on the other. We will also pay close attention to the role of anthropological reflection in their work as a gateway to imagining new forms of relationality.

Equivalent Course(s): SIGN 26083

CMLT 21901. Beyond the Canon: The New Testament Apocrypha. 100 Units.

The twenty-seven books of the New Testament have been the authoritative canon for Christians for centuries. But these books were not the only Christian texts written in the early centuries CE to be read and circulated. While not adopted into the canon, these texts, which are often referred to as the New Testament Apocrypha, have had much influence on later literature, art, liturgy, and popular culture. The course provides a survey of these texts, which include gospels of the life of Jesus, acts of the lives of different apostles, and apocalypses of
heavenly realms. In this course, we will explore a variety of questions: What were these alternative early stories about Jesus and his followers? Why were these texts written and for whom? What authority did these non-canonical accounts have? What can an analysis of these texts tell us about how textual authority is construed across religious traditions, especially in terms of popular piety? How can these accounts change our perception of early Christianity? Students will leave the course better acquainted with the diversity of the early Christian movement and the alternative paths the religious tradition could have taken. Equivalent Course(s): RLST 21900, MDVL 21901, FNDL 21905

CMLT 22001. Bringing up the Novel in Bohemia. 100 Units.
TBD
Equivalent Course(s): FNDL 22203, REES 28007

CMLT 22100. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock’s take on 39 Steps and the Czech New Wave manifesto film, Pearls of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Equivalent Course(s): HUMA 26901, REES 23137, ENGL 46901, REES 33137, CMST 25102, CMST 35102, ENGL 26901

CMLT 22120. Clair de Lune: Etude comparée de la lune dans le Romantisme littéraire et musical. 100 Units.
Le poète romantique éprouve une fascination pour la nuit, lieu des mystères et des passions cachées. La lune est l’élément sublime par excellence, déchirant la nuit, confondant mystère et grandiose. Le thème du clair de lune devient un thème de prédilection du Romantisme, et en particulier des poètes, des poétesses et des compositeurs. A travers une étude des œuvres majeures du Romantisme français et allemand (poésies, tableaux, lieder et sonates), nous tenterons d’examiner les différentes phases de la lune, afin de comprendre la versatilité des enjeux et des topos du Romantisme. C’est l’occasion de revoir des genres littéraires consacrés (le sonnet, la ballade) mais aussi des genres musicaux ou picturaux traditionnels du Romantisme (le paysage surplombant, le nocturne, le lied). La lune entraîne le poète romantique dans une rêverie, et revêt tantôt un rôle consolateur (dans une symbiose parfaite avec la nature), tantôt un rôle mélancolique, le poète y voyant le symbole de la féminité et de l’être aimé. Parfois, le mystère de la lune qui avait d’abord frappé le poète laisse place à l’évocation de la mort ou d’une menace. Il arrive enfin que le poète se trouve embarqué dans un voyage extraordinaire : la lune devient alors le fantasme d’une destination surnaturelle et idéale. Nous adopterons également une perspective comparatiste dans ce cours, en examinant les liens entre texte et image, ou bien entre musique et contexte politique.
Equivalent Course(s): FREN 22120

CMLT 22200. Dangerous Games. 100 Units.
In this course, we will investigate the intersection of game playing and cognition in world literature. From the earliest shatranj puzzles of the sixth-century to the chess schools of the Soviet Union, societies across the world have turned to the game for intellectual challenge and to sharpen mental acuity. As the quintessential activity of human reasoning, chess soon became a favorite subject for cognitive science research, yielding insights into search methods, memory, judgment, and problem-solving strategies. In this course, we will read select chess narratives in tandem with supplementary readings on cognition to understand the role of game playing in cultural imagination beyond metaphor. These supplementary readings will explore evaluative judgments, memory processes, and human perception, among other topics. We will examine various works of troubled genius, beginning with Vladimir Nabokov’s 1930 tale of chess and obsession, The Defense. Stefan Zweig’s own contribution in his 1941 Chess Story will round out our exploration of monomania and the tenuous boundaries of reason. Other authors of interest include Edgar Allan Poe, Samuel Beckett, Viktor Shklovskii, Johan Huizinga, Michel Foucault, H.Simon & W.Chase, et al.

CMLT 22210. Decolonization and Culture. 100 Units.
This course introduces students to the various theories of militant or “fighting” cultures engendered by global struggles for decolonization throughout the twentieth century. Beginning with the global upswell of revolutionary movements at the end of World War I, intellectuals and artists from the colonial world began to enlist poetry, novels, art, music and other cultural forms in the struggle for decolonization. At the same time that culture was instrumentalized for larger political struggles, meanwhile, "culture" itself was increasingly understood as a distinct site of struggle: The decolonization of culture was part and parcel of the decolonization of peoples. This course traces this evolving global discourse linking culture and decolonization across the twentieth century, exploring how writers and activists from the colonial world articulated a new cultural agenda within the context of broader programs of social transformation. Throughout we will contend with key questions and dilemmas faced by culture producers in the age of decolonization: What is the role of artists in a revolution? How does culture serve as a staging-ground larger political and ideological conflicts? What are the promises and pitfalls of treating decolonization as a metaphor? To answer these and other related questions, we will draw on
case studies from the Harlem Renaissance, the Proletarian Literature movement, Haitian and Latin American Indigenist movements, Négritude, and Third Worldism.

Equivalent Course(s): CRES 22210

CMLT 22301. War and Peace. 100 Units.

Tolstoy’s novel is at once a national epic, a treatise on history, a spiritual meditation, and a masterpiece of realism. This course presents a close reading of one of the world’s great novels, and of the criticism that has been devoted to it, including landmark works by Victor Shklovsky, Boris Eikhenbaum, Isaiah Berlin, and George Steiner. (B, G)

Equivalent Course(s): FNDL 27103, REES 30001, ENGL 28912, REES 20001, HIST 23704, ENGL 32302, CMLT 32301

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.

Equivalent Course(s): ENGL 32303, GRMN 22314, SLAV 22303, CLAS 31313, CMLT 32303, SLAV 32303, CLCV 21313, GRMN 32314, ENGL 22310

CMLT 22351. The Sonic Image. 100 Units.

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

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

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 provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Equivalent Course(s): ENGL 29300, CMLT 32400, CMST 28500, ARTH 38500, CMST 48500, MAPH 33600, ARTV 20002, ARTH 28500, ENGL 48700, MAAD 18500

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.

Equivalent Course(s): ARTV 20003, ARTH 38600, CMST 48600, ENGL 48900, ARTH 28600, ENGL 29600, REES 25005, MAPH 33700, MAAD 18600, REES 45005, CMLT 32500, 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.

Equivalent Course(s): CLCV 22117, CLAS 32117, GRMN 22402, REES 22402
CMLT 22410. Proust: The first volume. 100 Units.
This course will undertake in-depth readings of the first volume of Proust's In Search of Lost Time. While we will use a translation, any student who can read the French is strongly encouraged to do so (alongside the English, to facilitate class discussion). By doing close readings, we will explore the famous Proustian world, its textual and cultural complexities, the literary style it inaugurates, as well as the belle époque it depicts. The course will thus consider social, literary, historical, and critical approaches to this seminal text. Equivalent Course(s): CMLT 42410, FREN 22410, DVPR 42410, FREN 32410, RLST 28410

CMLT 22501. Vico's New Science. 100 Units.
This course offers a close reading of Giambattista Vico's masterpiece, "The New Science" (1744) - a work that sets out to refute "all opinions hitherto held about the principles of humanity." Vico, who is acknowledged as the most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor, history, and philology in order to promote in his readers that originary "wonder" and "pathos" which sets human beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are the ones humanity "authored" by means of its culture and history-creating activities. For this reason the study of myth and folklore as well as archeology, anthropology, and ethnology must all play a role in the rediscovery of man. "The New Science" builds an "alternative philosophy" for a new age and reads like a "novel of formation" recounting the (hi)story of the entire human race and our divine ancestors. In Vico, a prophetic spirit, one recognizes the fulfillment of the Renaissance, the spokesperson of a particular Enlightenment, the precursor of the Kantian revolution, and the forefather of the philosophy of history (Herder, Hegel, and Marx). “The New Science” remained a strong source of inspiration in the twentieth century (Cassirer, Gadamer, Berlin, Joyce, Beckett, etc.) and may prove relevant in disclosing our own responsibilities in postmodernity. Equivalent Course(s): ITAL 22900, ITAL 32900, CMLT 32501, FNDL 21408

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. Equivalent Course(s): NEHC 20745, HIST 22609

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

CMLT 22715. Antisocial Modernism: Troubled Subjects in 20th-Century East Asian Literature and Film and Beyond. 100 Units.
This course aims at an in-depth examination of the “dark side” of modernism through closing readings of various kinds of outsiders, misfits, and sociopathologies in literature and film, with a focus on but not limited to East Asia and the 20th Century. If being “social” amounts above all to an acknowledgement of the plurality of human lives and an acquiescence to live together with others, what then does it mean to reject such a fundamental premise? In this course, we will investigate a variety of fictional characters who cannot or will not conform with the implicit conventions of communal life-criminals, lunatics, or simply people who find themselves struggling to sympathize with the feelings of others, etc. In tackling the aforementioned questions, our inquiry will be guided by a range of distinct methodological approaches such as moral philosophy, psychoanalysis, and queer theory. Readings may include works by Lu Xun, Ma-Xu Weibang, Yi Sang, Kinugasa Teinosuke, Edogawa Rampo, Akutagawa Ryunosuke, Dazai Osamu, Mishima Yukio, Abe Kōbō, Murakami Haruki, Fyodor Dostoevsky, Herman Melville, Samuel Beckett, Gaston Leroux, Aimé Césaire, and Derek Jarman. All readings will be in English. Equivalent Course(s): EALC 22715

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

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?
Equivalent Course(s): ENGL 23112, GNSE 23112

CMLT 23119. On “Women’s Writing” 100 Units.
This course interrogates “women’s writing” as a historical, theoretical, and literary category. Since the 1970s, feminist scholarship has used the category “women’s writing” to recuperate texts by historically marginalized female authors. This practice has led to a reconsideration of the role of gender in literary production, authorship, and canon formation. Focusing on the context of modern Europe, and the genre of narrative prose, this course aims to reevaluate the classification “women’s writing.” Is “women’s writing,” to borrow a phrase from Joan Scott, a “useful category of analysis” in the 21st century? Can it help us account for how gendered subjects have been constructed through narrative? To what extent do traditional generic and disciplinary divisions limit our understanding of women’s texts? Does the concept “women’s writing” allow for intersectional approaches to the study of gender and sexuality? Course readings will include literary texts from the 18th-21st centuries (works by Jane Austen, Annette von Droste-Hülshoff, Elfriede Jelinek, and Marjane Satrapi, among others), as well as theoretical approaches from feminist, queer, and transgender studies.
Equivalent Course(s): GNSE 20102, GRMN 33119, CMLT 33119, GNSE 30102, GRMN 23119

CMLT 23122. Taboo and Transgression. 100 Units.
This course circulates five questions: 1) what does it mean to conceive of the foundations of society as forming through structures of prohibition, 2) why is it that these prohibitions primarily take the form of sexual regulation, 3) what are the gendered dynamics of these prohibitions, 4) why are these conceptions always formulated through studies of cultural otherness, 5) what dangers and potentialities reside within the concept of transgression? As is clear from these fundamental questions, this class is not primarily a study of taboo as a theoretical concept, but rather of the ways in which the concept of taboo is used in specific discourses internal to 20th and 21st-century social sciences, cultural theory and psychoanalysis.
Equivalent Course(s): ENGL 23122, GNSE 23122

CMLT 23123. Cybernetics and Trans Identities. 100 Units.
This course is an examination into the ways in which theorizations of trans identity have been bound to discourses concerning cyborgs and cybernetics. On one hand, we will look into the ways in which medico-technological discourses have inscribed and produced the limits for conceptualizing trans-ness. On the other, we will examine how trans self-narratives have mobilized cybernetic language to parasitically produce autonomous discourses. The over-arching questions of this class will be: how should we engage concepts, such as the cybernetic and the prosthetic, that have been used towards the disenfranchisement of trans identities, while simultaneously have been re-inscribed as emancipatory concepts? How should we tell the histories of these discourses? How do they affect, produce, contain, and enliven contemporary worlds of trans identities and existences? This course will, from its onset, be interdisciplinary in nature, both in terms of the academic disciplines from which we choose our texts (trans theory, queer theory, critical race theory, psychoanalysis, philosophy, new media theory, literary criticism, etc.) and also through an engagement with various genres and media, engaging fiction, film and visual art, as ways to further expand and develop our critical investigations. Readings will include works by figures such as Karen Barad, Jean Baudrillard, Mel Chen, Gilles Deleuze, Donna Haraway, Beatriz Preciado, Jasbir Puar, Gayle Salamon, Sandy Stone, Alexander Weheliye.
Equivalent Course(s): GNSE 23123, ENGL 23123

CMLT 23126. Philosophy and Sexuality. 100 Units.
This course is an examination of sexuality within the archives of continental philosophy. It has two fundamental concerns. First, we will look at how sexuality effects and determines the trajectories and foundations of modern and contemporary philosophy. Second, we will examine the ways in which contemporary queer, feminist, and critical race theory employ and engage the “canon” of modern and contemporary philosophy. The overarching questions of the class include: What kinds of discourses can be produced through a reliance upon Western philosophical thought? What are the political and conceptual consequences of the use of philosophy as a
fundamental source for theories of identity? Can one inhabit a canon while critiquing its assumptions? While framed from within the discipline of philosophy, this course will be interdisciplinary in nature, both in terms of the academic disciplines from which we choose our texts and also through an engagement with various genres and media. Readings will include works by figures such as Kant, Hegel, Nietzsche, Freud, Julia Kristeva, Luce Irigaray, Gilles Deleuze, Michel Foucault, Jacques Derrida, Sylvia Wynter, Judith Butler, Fred Moten, and Denise Ferreira da Silva.

Equivalent Course(s): GNSE 23126

CMLT 23201-23401. Returning the Gaze: The Balkans and Western Europe; The Burden of History: A Nation and Its Lost Paradise.

The Other Within the Self: Identity in Balkan Literature and Film. This two-course sequence examines discursive practices in a number of literary and cinematic works from the South East corner of Europe through which identities in the region become defined by two distinct others: the “barbaric, demonic” Ottoman and the “civilized” Western European.

CMLT 23201. Returning the Gaze: The Balkans and Western Europe. 100 Units.

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

Equivalent Course(s): NEHC 30885, NEHC 20885, CMLT 33201, REES 29012, REES 39012

CMLT 23401. 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 they have? This course considers some possible answers to Benedict Anderson’s question on the basis of material from the Balkans. We will examine the transformation of the scenario of paradise, loss, and redemption into a template for a national identity narrative through which South East European nations retell their Ottoman past. With the help of Žižek’s theory of the subject as constituted by trauma and Kant’s notion of the sublime, we will contemplate the national fixation on the trauma of loss and the dynamic between victimhood and sublimity.

Equivalent Course(s): REES 39013, NEHC 20573, NEHC 30573, HIST 24005, REES 29013, HIST 34005, CMLT 33401

CMLT 23203. Animal Stories. 100 Units.

N/A

Equivalent Course(s): REES 33203, REES 23203, ENGL 33303, ENGL 23303

CMLT 23212. Art, Ekphrasis, and Myth in Early Modern Spanish Theater. 100 Units.

In the early modern age, the verbal had a strong visual component. Poets and playwrights utilized the sense of sight since it was the highest of the Platonic senses and a mnemonic key to lead spectators to remember vividly what they had read or heard, long before spectacle plays were in fashion. One important technique for visualization was ekphrasis, the description of an art work within a text. Often, to perform was to imitate the affects, sentiments and poses of a painting. For this purpose, playwrights such as Cervantes, Lope de Vega and Calderón often turned to the mythological canvases of the Italian Renaissance along with the portraits of great rulers and images of battle. The class will examine the uses of art onstage: mnemonic, mimetic, political, religious comic, tragic, lyric and licentious. It will also delve into different forms of ekphrasis from the notional to the dramatic and from the fragmented to the reversed. Although the course will focus on Spanish plays of the early modern period, it will also include ancient treatises by Cicero and Pliny as well as Renaissance mnemonic treatises by Della Porta. The course will be in English. Reading knowledge of Spanish is required since plays will be read in the original. Those taking the class for credit in Spanish must write their final paper in Spanish.

Equivalent Course(s): SPAN 23201, CMLT 33212, SPAN 33201

CMLT 23301. Balkan Folklore. 100 Units.

Vampires, fire-breathing dragons, veneful 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.”

Equivalent Course(s): ANTH 25908, NEHC 30568, REES 29009, NEHC 20568, ANTH 35908, CMLT 33301, REES 39009

CMLT 23310. Baudelaire. 100 Units.

TBD

Equivalent Course(s): CMLT 43300, FREN 43300, RLIT 43500
CMLT 23324. The Human Form in Contemporary Art. 100 Units.
In a present where humanity faces planetary challenges with an unprecedented urgency, the human form - what Marx calls our "genus-being" (Gattungswesen) - has become a focus for artistic production of all sorts. The thesis of the class is this: Contemporary art is an actualization of the human form that doesn’t presuppose the form, doesn’t take it for granted, but instead troubles the form and poses it as a question. The class considers presentations of the form in performance art (Tino Sehgal, Anne Imhof, Wu Tsang), sculpture (Kara Walker, Cai Guo-Qiang, Cecilia Vicuña), writing (Friederike Mayröcker, Layli Long Soldier, Tracie Morris), sound (Maria Chavez, Christina Kubisch, Samson Young), and painting (Michael Armitage, Tammy Nguyen, Mark Bradford). The class contextualizes these artists with theoretical work by Sylvia Wynter, Donna Haraway, Bruno Latour, Peter Sloterdijk, Dipesh Chakrabarty, Jane Bennett, Achille Mbembe, Eva Horn, and Emanuele Coccia. Readings and discussion in English.
Equivalent Course(s): MUSI 23324, GRMN 23324, ARTH 23324

CMLT 23336. Religion, Nation, Race. 100 Units.
Religion, nation, race: as familiar as these terms and the categories they name may be, they prove strangely resistant to definition especially when, as often happens, they are entangled with one another. This seminar course orient students in the busy field of contemporary theoretical writing on these categories and the myriad ways they mutually complicate one another. Our central texts will be two recent books addressing a pair of historically, culturally, and geographically disparate examples: Anustup Basu, Hindutva as Political Monotheism (2021), on Hindu right-wing nationalism in contemporary India, and Adi Ophir and Ihsay Rosen-Zvi, Goy (2018), on the figure of the non-Jewish other in late-ancient Jewish literature. These books will be supplemented by shorter texts by philosophers, historians, literary theorists, political scientists, and anthropologists. The major assignment for this course (in lieu of a final paper) is the collaborative production of a critical lexicon of keywords for the study of religion, nation, and race. Prerequisite: completion of a Social Sciences core sequence.
Equivalent Course(s): HMRT 23336, SALC 23336, JWSC 23336, CRES 23336, RLST 26336

CMLT 23376. Progress to Catastrophe? History, Historical Fiction, and Modernity. 100 Units.
The language of the past is always oracular: you will only understand it as builders of the future who know the present," wrote Nietzsche in the late nineteenth century. He was reacting against what he saw as the stifling orthodoxies of established historical discourse, in particular its claims to scientific objectivity. This course explores the "language of the past" and how it is mediated by the living. What is the relationship between the representation of past events and the past itself? How do such phenomena as literary form, narrative, and plot operate in the mediation of the past? What role do imagination and affect play in historical understanding?
We will investigate these questions by reading two great works of historical fiction alongside two masterpieces of historical writing, spanning the mid-nineteenth to mid-twentieth century: Charles Dickens’ A Tale of Two Cities alongside Thomas Carlyle’s The French Revolution; and Alejo Carpentier’s The Kingdom of This World alongside CLR James’ The Black Jacobins. As part of our analyses, we will study the development and demise of the narrative of history as progress, and we will consider the relationship between the emergence of this narrative and the conception of the discipline of history as an objective science.
Equivalent Course(s): FNDL 23376

CMLT 23421. Transcontinental Romanticism. 100 Units.
In 1836, at the age of 26, Margaret Fuller began teaching the great works of German Romanticism to students at Amos Alcott’s radically progressive Temple School in Boston. Fuller’s passion for the German Romantics and their propagation in America is representative of the profound importance that the “American Transcendentalists” (Emerson, Thoreau, Fuller) attributed to German literature and its potential to shape American culture and values. In this course, we will explore the elective affinities between German Romanticism and its American counterpart, tracing the ways in which the two traditions mutually illuminate each other. Each unit will pair one major German and one major American text or artwork. Themes / pairings include: gender and mythology in Novalis’ fragmentary novel Heinrich von Ofterdingen and Fuller’s fairy tales; spiritual landscapes in the paintings of Caspar David Friedrich and the Hudson River School; slavery and abolition in Hegel’s Phenomenology of Spirit and Thoreau’s “Civil Disobedience;” exemplarity and individualism in Emerson’s “Self-Reliance” and Nietzsche’s “Schopenhauer as Educator.”
Equivalent Course(s): ENGL 23421, GRMN 23421

CMLT 23611. Global Speculative Fiction. 100 Units.
TBD

CMLT 23810. Spanish Cinema-Basque Cinema. 100 Units.
This course explores Basque cinema from its beginnings to our days while also reviewing Spanish cinema from a Basque point of view. Among other topics, the course will explore the nationalist imaginary and its influence in film, the centrality of gender (and motherly) representations in Basque cinema, Basque films’ recent tendency to become Spanish blockbusters outselling Hollywood, and allusions to the Basque Country in Spanish cinema.
Equivalent Course(s): SPAN 24716, BASQ 24710

CMLT 23823. Melancholy: Readings in Medieval Christian Literature. 100 Units.
The idea of melancholy, a persistent affective orientation toward sadness and/or despair, is ubiquitous in Christian writings from the Middle Ages. This course considers the nature and function of melancholy and possible remedies in Christian discourses, and in so doing it provides a survey of medieval Christian literature. Readings may be drawn from authors such as Boethius, Alan of Lille, Jean de Meun, Marguerite Porete, Dante,
and Christine de Pizan. Special attention will be given to the role of literary form in Christian writing, competing accounts of despair and hope, and the relationship of Christianity to non-Christian discourses. There are no language prerequisites, though reading groups may be formed if sufficient students possess relevant language skills.

Equivalent Course(s): RLST 23823, MDVL 23823

CMLT 23902. Gender in the Balkans: Wounded Men, Sworn Virgins, Eternal Mothers. 100 Units.
This introductory course examines the poetics of femininity and masculinity in some of the best works of the Balkan region. We contemplate how the experiences of masculinity and femininity are constituted and the issues of socialization related to these modes of being. Topics include the traditional family model, the challenges of modernization and urbanization, the socialist paradigm, and the post-socialist changes. Finally, we consider the relation between gender and nation, especially in the context of the dissolution of Yugoslavia. All work in English.

Equivalent Course(s): CMLT 33902, GNSE 27607, REES 39016, REES 29016

CMLT 24017. 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. Caira) by investigating the contexts governing the production or reception of works such as Apuleius’ The Golden Ass, Les Lettres d’une religieuse portugaise, Denis Diderot’s La Religieuse, Wolfgang Hildesheimer’s Marbot: A Biography, and Orson Welles’ adaptation of The War of the Worlds, among others.

Equivalent Course(s): FREN 24017, CMLT 34017, FREN 34017

CMLT 24022. Seneca and European Drama. 100 Units.
Readings include tragedies of Seneca the Younger along with their classical Greek precedents and their early modern English, French, German, Italian, and Spanish successors. Students taking this course as a Latin course will read at least one tragedy of Seneca in the original. Students taking it as a Comparative Literature course will read at least one non-English tragedy in the original language. Students taking it as as a Classical Civilization or Fundamentals course may read all the plays in English translation.

Equivalent Course(s): FNDL 22316, LATN 34022, LATN 24022

CMLT 24104. Representing Revolutions. 100 Units.
TBD

Equivalent Course(s): CMLT 34104, ENGL 24114, ENGL 34114

CMLT 24105. Letters to Zion. 100 Units.
This seminar centers the question: what do we mean when we describe Jewish authors and thinkers from the past as Zionist, anti-Zionist, or non-Zionist? We will approach this question by reading three correspondences: Kafka’s letters to Felice Bauer, and the correspondences between Gershom Scholem and Hannah Arendt and between Paul Celan and Ilana Shmueli. In each case, the question of Zionism and of Israel looms in the background of the exchange in some way. Our key question is: can we definitively determine the position of each of these letter-writers on the question of Zionism? And do we want to? Or does the form of the correspondence rather open a possibility for a more flexible, complex account of their positions, allowing us to think of them as changing and evolving, indeed as dialogic? In addition to the letters themselves, we will read other texts by these authors and about them, as well as background reading on the letter as genre and as historical document. We will also take note of the fact that these are all exchanges that cross the gender divide and ask how the question of Zionist ideology intersects with issues of gender in Jewish history.

Equivalent Course(s): JWSC 24105, CMLT 34105

CMLT 24110. Love and Transformation. 100 Units.
TBD

Equivalent Course(s): ITAL 24110

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

Equivalent Course(s): NEHC 24110, REES 34110, NEHC 34110, CRES 24111, CRES 34111, CMLT 34111, REES 24110

CMLT 24189. Comparative Mythology: Methods and Madness. 100 Units.
Comparative Mythology has been one of the most controversial disciplines in the Humanities. Interdisciplinarity at its finest and most erratic, different definitions of Comparative Mythology have found their roots in linguistics, psychology, the history of religions, structuralism, and many more hybrid fields. Haunted by the question of “What is Myth?” and equally concerned with the toolkits that allow us to make sense of myths, it has been the
source of constant fascination as an important part of nineteenth- and twentieth-century intellectual history. Its ambitions cut across boundaries of time, geography, and languages. Its results have inspired revolutions in the academy with critical political consequences, building and destroying nationalist essentialisms, forging communities and tearing them apart. In this course we will review its complex history and attempt to assert its role as an important catalyst of academic debate by focusing on the manner in which myth and poetry-two often inscrutable and difficult-to-define categories of cultural production-so often appear to work alongside each other in order to probe at ineffable mysteries whilst developing dazzling ideological programs that can grant us a purchase on the myriad ways in which poets, scribes, scholars, religious leaders, political agitators, and university professors have attempted to make sense of the world.

Equivalent Course(s): KNOW 24189, CLVC 21919, RLST 24189, SALC 24189

CMLT 24202. Philosophy and Literature in India. 100 Units.

Is philosophy literature? Is literature philosophy? What constitutes either of these seemingly disparate enterprises, formally and thematically, and what kinds of conjunctions can we imagine between them (philosophy in/of/as literature)? Can one translate these terms across cultures? Are they the sole prerogative of leisurely elites, or can they harbor and cultivate voices of dissent? Above all, what does it mean to reflect on these categories outside the parochial context of the Western world? This course explores these questions by introducing some of the literary cultures, philosophical traditions, religious poetry, and aesthetic theories of the South Asian subcontinent. Students will encounter a variety of genres including scriptural commentary, drama and courtly poetry, and the autobiography. Readings, all in translation, will range from Sanskrit literature to Sufi romances and more.

Equivalent Course(s): SALC 20903, SIGN 26073, RLST 24200

CMLT 24218. Unveiling Chivalry: Chivalric literature in Medieval and Early Modern Europe (1100-1600) 100 Units.

When we think of chivalry today we imagine damsels in distress, knights' self-sacrifice, adventures and courtly love. But how was chivalry in the 11th- or 17th-century literature different from today's perception? What changed between historical chivalry and its fictional representation? This course aims to challenge the mainstream narrative of chivalry as conventionally characterized by its progressive decadence, from the superstitious Middle Ages to scientific modernity, from the virtuous Roland to the ironic Don Quixote. We will see instead how chivalry is constantly redefined across time and space, and how each literary text provides multiple layers of interpretation that contradict this stereotypical narrative. Exploring the notion of chivalry will allow us to question the so-called "spirituality" of the Middle Ages and the relationship between Early Modernity and the past. We will study chivalric literature from the "Chanson de Roland" to Cervantes's "Don Quijote." A strong emphasis will be given to Italian literature, including Dante's "Commedia," Boccacio's "Decameron" and Ariosto's "Orlando furioso." Readings will also include Chrétien de Troyes's "Lancelot and Perceval," with a final session devoted to T.S. Eliot's "The Waste Land."

Equivalent Course(s): MDVL 24218, ITAL 24218

CMLT 24220. A Hero and a Fool: Don Quixote and Its Impact on Art and Literature. 100 Units.

The course will study the most popular novel of Early Modern times, its heroic origins, its comedy, and its humanist message. The adventures of Don Quixote on the dusty roads of La Mancha challenge the actual world in the name of a dream and mix the highest ideals with the humblest reality. We will see how Cervantes's novel dialogues with the narratives of its period and later play a major role in English, French, Russian, and Spanish fiction. We will also examine and appreciate the silent omnipresence of Italian Renaissance art in this novel.

Equivalent Course(s): SCTH 38251, FNDL 21211, REMS 34220, RLLT 34220, SPAN 34220, SPAN 24220, CMLT 34220

CMLT 24223. Parrhesia: Fearless Speech from Socrates to Greta von Thunberg. 100 Units.

The course will examine the long history of parrhesia, the Greek term for free and fearless speech, from ancient Athens to its current renaissance through the rediscovery by Michel Foucault. Focusing on the relation of truth and discourse, the course will consider not only the extraction of truth as a form of subjection to disciplinary power but also acts of telling truth to power as a practice of self-formation and exercise of freedom. Parrhesia implies a relation between the human self and the act of truth-telling that is suffused with interesting political, philosophical, and ethical possibilities, which students will be encouraged to explore. The course will begin by reviewing Foucault's final lectures on parrhesia and "the courage of truth." It will then examine some of the ancient Greek and Christian texts that Foucault analyzed. It will go on to consider early modern instances of parrhesia (e.g. Galileo and Descartes) and will conclude by surveying relatively recent versions (e.g. Greta von Thunberg and James Comey, JD'85), including contemporary feminist and queer practices of parrhesia. Lectures and discussions in English. No prerequisites.

Equivalent Course(s): GRMN 24223, PARR 24223, GRMN 34223, RLST 24223, RLVC 34223, CMLT 34223

CMLT 24256. Récits et mémoire des catastrophes naturelles. 100 Units.

Ce cours propose d’interroger, dans une perspective diachronique et comparatiste, les enjeux de la mise en récit et de l’artification des « catastrophes naturelles ». On se demandera, par exemple, quelles formes de rationalisation, quels rapports à la temporalité implique le choix du récit, de l’image, du spectacle et de tel ou tel média (architecture, peinture, film, bande dessinée…). L’hypothèse de travail majeure du cours est que l’artification des catastrophes est inséparable de stratégies mémorielles et d’enjeux politiques. La réflexion se portera sur quelques mémoires (avec des extraits de Boccace, Montaigne, Samuel Pepys) et représentations
fictions of the epidemics. La comparaison entre Le Journal de l’année de Peste de Defoe et la Peste de Camus amènera à s’interroger sur l’usage de la première personne dans les fictions de la peste.
Equivalent Course(s): FREN 34256, CMLT 34256, FREN 24256

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

CMLT 24405. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieslowski’s The Decalogue and The Double Life of Veronique catapulted the Polish director to the international scene. His subsequent French triptych Blue, White, Red turned out to be his last works that altered his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally dazzling artistry, the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. By focusing on the filmmaker’s dissolution of the thing-world, often portrayed on the verge of vague abstraction of (in)audibility or (un)transparency, this course bridges his cinema with the larger concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker’s contribution to world cinema. All along, we read selections from Kieslowski’s and Piesiewicz’s screen scripts, Kieslowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.
Equivalent Course(s): REES 31002, CMST 34405, CMST 24405, FNDL 25312, REES 21002

CMLT 24408. Before and After Beckett: Theater and Theory. 100 Units.
Beckett is conventionally typed as the playwright of minimalistic scenes of unremitting bleakness but his experiments with theatre and film echo the irreverent play of popular culture (vaudeville on stage and screen eg 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 Caryl Churchill and Sarah Kane in English, Michel Vinaver in French, as well as the relevance of theorists and philosophers include Barthes, Wittgenstein, and critics writing on specific plays. (Drama)
Equivalent Course(s): ENGL 24408, TAPS 28438

CMLT 24410. From Dostoevsky to Samurai to Spaghetti Western: Adaptation and Akira Kurosawa. 100 Units.
Why are films and literature constantly remade and adapted from culture to culture across differences of time and space? What is at stake? What is gained and what is lost in cinematic remakes and adaptations? And how do cultural, historical and narrative conventions transform the adapted stories? Focusing on Akira Kurosawa’s cinematic adaptations of literary works, for example Ran, based on Shakespeare, or Hakuchi, based on Dostoevsky’s The Idiot; and on remakes of Kurosawa’s own films, such as Sergio Leone’s “spaghetti” Western A Fistful of Dollars, Georg Luca’s Star Wars episode “Phantom Menace” and Sturges’ Western The Magnificent Seven, we will discuss how originals relate to remixes and how films transform their literary counterparts. The course is an introduction to the cinema of Akira Kurosawa and its international afterlife as well as to the problems of intercultural adaptation. Course books are available at the Seminary Co-op. The films will be viewed independently through links posted on Canvas.
Equivalent Course(s): EALC 24410, SIGN 26081

CMLT 24419. Kafka: Acrobatics of Reading. 100 Units.
In a universe determined by power such as Kafka’s - patriarchal, legal, governmental, colonial power, but also physical constraints such as gravity and entropy - everything depends on one’s ability or inability to perform. Against such determination, Kafka’s texts work as exercises in self-empowerment and -disempowerment, acts that constitute their power to perform through their very performance. Taking Kafka’s short prose as a test case, the course investigates the relationship between two things: First, the acrobatics performed in and by the texts that not only feature a cast of tightrope walkers, hunger artists, bucket riders, and other performers, but can more generally be read as a series of kinetic experiments involving plot, description, imagery, sound, and grammar. Second, the acrobatics it takes us, the audience, to engage these texts-demanding a similar artistry of performance that includes casting highly flexible, improbable, and often risky readerly strategies in response. From the short prose, the course broadens its focus to include the longer texts and the diary, as well as excerpts from the fragments Amerika, The Trial, and The Castle. Readings and discussion in English.
Equivalent Course(s): GRMN 24419, FNDL 24419

CMLT 24425. Invasion Culture: Russia Through its Wars. 100 Units.
A look at contemporary culture through Russia’s invasions, from the Soviet invasion of Afghanistan in 1979 to the invasion of Ukraine in 2022. Broadly, this course explores how war determines cultural life. How do the policies and tactics of war, and the art and literature of wartime, convey ideas about power and the state,
traditional vs. modern values, civilizational mission vs. cultural pluralism? Beyond Russian literature and film, we consider voices from Afghanistan, the Caucasus, Chechnya, Syria, Belarus, and Ukraine, asking, How are Russia’s wars fought in the domain of culture?
Equivalent Course(s): REES 34425, REES 24425

CMLT 24510. Kawaii (cuteness) culture in Japan and the world. 100 Units.
The Japanese word kawaii (commonly translated as "cute" or "adorable") has long been a part of Japanese culture, but, originating from schoolgirl subculture of the 1970s, today’s conception of kawaiithas become ubiquitous as a cultural keyword of contemporary Japanese life. We now find kawaii in clothing, food, toys, engineering, films, music, personal appearance, behavior and mannerisms, and even in government. With the popularity of Japanese entertainment, fashion and other consumer products abroad, kawaii has also become a global cultural idiom in a process Christine Yano has called "Pink Globalization". With the key figures of Hello Kitty and Rilakkuma as our guides, this course explores the many dimensions of kawaii culture, in Japan and globally, from beauty and aesthetics, affect and psychological dimensions, consumerism and marketing, gender, sexuality and queerness, to racism, orientalism and robot design.
Equivalent Course(s): MAAD 14510, ENGL 24510, GNSE 24511

CMLT 24554. Mysticism and Modernity. 100 Units.
This course will explore the impact of medieval and early modern mysticism on modern theories of sex, gender, and sexuality. We will begin by examining some of the most highly-cited texts from the Christian mystical tradition and by paying particular attention to the significance of gender, eroticism, and embodiment in these texts. We will then explore the circulation of these texts in modern theoretical projects on sex, gender, and sexuality with particular emphasis on existentialism, psychoanalysis, and deconstruction. Why does Lacan cite Hadewijch in order to articulate his notion of feminine jouissance? Why does Beauvoir hold up Teresa of Ávila as an exemplar of existential authenticity? Why does Derrida follow Pseudo-Dionysius but not Hadewijch in his meditation on negative theology? And how might these intellectual genealogies give rise to contemporary work in queer, feminist, and queer of color critique? Ultimately, by putting premodern and modern texts into dialogue, this course will enable students not only to develop the skill of diachronic analysis but also to challenge the assumption that mysticism and theory are at all apolitical.
Equivalent Course(s): RLIST 24554, GS 34554, ENGL 34554, ENGL 24554, CMLT 34554, GNSE 24554

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

CMLT 24651. Global Horrors: Film, Literature, Theory. 100 Units.
This course explores literary and cinematic works of horror from around the world. Subgenres of horror include gothic/uncanny, sci-fi horror, post-apocalyptic, paranormal, monsters, psychological horror, thrillers, killer/ slasher, and gore/body-horror, among others. As a mode of speculative fiction, horror envisions possible or imagined worlds that center on curiosities, dreads, fears, terrors, phobias and paranoias that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.
Equivalent Course(s): GS 32823, ENGL 34651, ENGL 24651, CMLT 34651, GNSE 22823, CRES 23100

CMLT 24655. Forgeries and Flippancies: Literary "Fakes" 100 Units.
This is a course on fakes, forgeries, hoaxes, and all manner of intentional anachronisms designed to forge fake pasts, with a particular emphasis on how invented texts and artifacts might impact contemporary society and the "post-truth" world. By engaging in weekly case-studies around four central authors (Samuel Constantine Rafinesque, Pierre Louys, James Macpherson, Thomas Carlyle), students will learn to describe and categorize different kinds of such "flippancies" and to articulate their political weight across time. Examples include invented poems from Ancient Greece, spurious Native American epics, forged ancient Scottish epics, and the like. Our study of the main texts will be accompanied by a look at other forgeries that have played a not so fake role in the course of history (such as the Donation of Constantine). This course is appropriate to undergraduates of all levels interested in critical theory, the study of premodern cultures in a political dimension, as well as contemporary debates about cultural appropriation.
CMLT 24715. On Dialogue: Introduction to a Genre. 100 Units.
The figure of Socrates is famous for engaging Athenians in dialogue, but what was so important and effective about this mode of exchange? How did Socrates' dialogue work as a philosophical exercise? Why was the dialogue suited to mediate between gods, Socrates, and citizens? In this class, we will take a philosophical and historical approach to the genre of dialogue, analyzing key moments in the genre and related texts to trace the relationships between the mode of dialogue, the role of the divinity, the obligations of the citizen, and the formation of the subject. Starting from the dialogue of Socrates, we will read from classical antiquity into the Christian context, with attention to the creative transformations of the genre and the changing notions of subject, god, and citizen. In the final turn, we will return to two canonical texts of modern philosophy, the Dialogues by David Hume and Dialogues by Jean-Jacques Rousseau to examine how modern philosophical texts deploy the mode of dialogue, invoke the classical and Christian modes, and transform the genre again.
Equivalent Course(s): CLCV 24722, RLST 24715

CMLT 24723. Philosophical Anthropology: Origins of the Human. 100 Units.
What makes us human? What is our place in the cosmos? What common condition unites us as a species across race, gender, and ethnicity? In this course, we will explore these questions through the lens of twentieth-century German thinkers who placed the human being at the center of philosophical inquiry. Seeking an alternative to both religious and scientific accounts, the philosophers Max Scheler, Arnold Gehlen, and Helmut Plessner developed new conceptions of the human that sought to do justice to both our spiritual and our biological being. We will take an historical approach to this intellectual movement, considering how philosophers such as Herder, Kant, and Nietzsche laid the groundwork for a reevaluation of who we are. In the conviction that literature also plays a vital role in formulating a philosophical anthropology, we will also consider several poets, in particular Friedrich Hölderlin and Rainer Maria Rilke. All texts will be read in English translation.
Equivalent Course(s): GRMN 24723, CMLT 34723, GRMN 34723

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. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the "rhetoric of urgency" (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Equivalent Course(s): ENGL 24813, CMST 34813, CRES 24813, CMST 24813, ENGL 44813, CMLT 44813

CMLT 25001. Foucault and The History of Sexuality. 100 Units.
This course centers on a close reading of the first volume of Michel Foucault's "The History of Sexuality", with some attention to his writings on the history of ancient conceptualizations of sex. How should a history of sexuality take into account scientific theories, social relations of power, and different experiences of the self? We discuss the contrasting descriptions and conceptions of sexual behavior before and after the emergence of a science of sexuality. Other writers influenced by and critical of Foucault are also discussed.
Equivalent Course(s): HIPS 24300, FNDL 22001, KNOW 27002, RLST 24800, PHIL 24800, GNSE 23100

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

CMLT 25008. Don Juan’s Word: Speech Acts, Acting, and Lying. 100 Units.
Although the name Don Juan is now synonymous with libertinage, he began his life in a cautionary play by a seventeenth-century Spanish monk. And although his creator condemned him to hell, he has been resurrected in countless literary works, garnering the attention of figures ranging from Molière and Mozart to Shaw and Walcott. This course will approach these works both philosophically and dramaturgically, looking at changing attitudes towards acting, and relatedly, lying.
Equivalent Course(s): TAPS 28474, ENGL 25008

CMLT 25013. Plato on Poets. 100 Units.
TBD
Equivalent Course(s): RLLT 25013, RLLT 35013, CMLT 35013
CMLT 25017. Isalms and Modernities. 100 Units.
This course explores the topic of political Islam in Russia, the Caucasus and Central Asia with an eye on the emergence of similar discourses globally through historical, anthropological, and literary works produced both by contemporary scholars of Islam (Fazlur Rahman, Olivier Roy, Talal Asad) scholars of Islam in the Russian empire (Adeeb Khaleed, Alexandre Benningsehn, Ayne-Azade Rorlich) as well as nineteenth and twentieth century thinkers (Ismael Gasprinsky, Sultan Gallyev) alongside literary and artistic works (the satirical journal Molla Nasreddin, Umm El-Banine Assadoulaeff, Chingiz Aitmatov, Hamid Ismailov). The course focuses on the ways in which these works problematize the relationship between the representation of ethno-linguistic discourses of Muslim identity (including Pan-Turkism, Pan-Islamism, Ibadism) to national and supranational discourses of modernity and women’s rights formulated both during the formation of the Soviet Union and the post-Soviet national republics. Reading knowledge of Russian, French or Azeri Turkic is encouraged but not required.
Equivalent Course(s): CMLT 35017

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

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

CMLT 25103. Thomas Mann's Joseph and His Brothers. 100 Units.
Thomas Mann’s novel Joseph and His Brothers, a modern rewriting of the biblical story, was written over sixteen years (1926 - 1943) that shook German and European history through the assumption of power by the National Socialist party and the Second World War. Mann began the novel under the Weimar Republic and continued working on the novel in exile. The writer himself saw his novel as an act of resistance to his country’s anti-Semitic policies. In this course, we will closely read the novel, explore its relation to its biblical and other sources, learn about the history of its writing and publication and contextualize its genesis in Mann’s complicated involvement with German and world politics.
Equivalent Course(s): FNDL 25100, GRMN 25117, RLST 28215, JWSC 23402

CMLT 25105. In the Beginning’: Origin, Style, and Transformation in the King James Version Matrix. 100 Units.
The 400th anniversary of the King James Bible (KJV) set off a series of events and texts dedicated to the great influence of this literary classic-a vernacular English Bible from 1611. What is it about the KJV that has so obsessed readers and writers? How has it become part of and affected world literature? Are there competing ways of conceiving the biblical text in English literature? In this course, we will trace some of the KJV’s thematic and stylistic influences in global Anglophone literature; sometimes we will deal with direct allusion and rewriting, and other times we will study the possibilities of more tenuous links. In parallel to this work, we will problematize the KJV’s astounding centrality by: examining some pre-KJV literature and alternative early-modern and 20th century translations (particularly as these intersect with Jewish tradition); attending to subversive and postcolonial literary uses of the translation; and close-reading the political and ideological motivations behind certain forms of critical adulation. Texts examined may include works by authors such as George Peele, William Shakespeare, Herman Melville, William Faulkner, Toni Morrison, Cynthia Ozick, Zora Neale Hurston, Chinua Achebe and Wole Soyinka.

CMLT 25106. Thomas Mann’s Novel: Lotte in Weimar (1939) 100 Units.
In this course, we will read in German Thomas Mann’s Lotte in Weimar (1939), a novel written in response to the famous story by Wolfgang von Goethe Leiden des Jungen Werthers (1774). We will discuss the relation between these two texts, Thomas Mann’s understanding of the relations between art, love, society and politics as seen in this novel, and the book’s cinematic adaptation. All readings and discussion will be conducted in German so an adequate level of language proficiency is required.
Equivalent Course(s): FNDL 25106, GRMN 25106

CMLT 25130. Radical Reading. 100 Units.
This experimental course-part seminar and part practicum-brings together Berlin-based artist collective Slavs and Tatars and Prof. Leah Feldman (Comparative Literature). It explores material and conceptual approaches to radical reading. In the practicum students will design a creative project informed by the seminar’s exploration of histories, sites, and genres of radical reading (including revolutionary books and manifestos, children’s primers and comics). The course will challenge the patriarchal, colonial and gendered conventions of these genres, as we seek to expand their boundaries and borders.
Equivalent Course(s): REES 35130, TAPS 35130, TAPS 25130, ARTV 30806, REES 25130, ARTV 20806, GNSE 35130, CMLT 35130, GNSE 25130
CMLT 25218. Reading Nonhuman Animals: A Challenge to Anthropocentrism. 100 Units.

How can we "read" a literary nonhuman animal? In what ways does literature deal with ethical and political issues concerning nonhuman animals? What does it mean to live in a multicultural and multispecies world? What does it mean to be "human"? In this course we will ask these and other related questions as they are presented and represented in Italian 20th century literary texts, read alongside philosophical writings, scholarly essays, and visual materials. While maintaining a focus on Italian literature, a comparative approach involving literary works of non-Italian authors will be key in understanding the pervasiveness of the problems that have caused our detachment from nature and our broken relationship with nonhuman animals. We will closely analyze and critically evaluate the works of several authors, including those by Italo Calvino, Primo Levi, Anna Maria Ortese, Elsa Morante, Italo Svevo, Alice Walker, and Franz Kafka, giving particular attention to techniques of close reading. A thematic approach will enable us to explore a large number of critical discourses, from the moral status of nonhuman animals to the long-held assumptions regarding the anthropocentric set of values that have defined (Western) culture. We will also take into consideration different theoretical frameworks such as posthumanist theory and gender studies in order to discuss and evaluate the selected texts from different perspectives and entry points.
Equivalent Course(s): ITAL 25218, GNSE 25218

CMLT 25301. Sociology of Literature. 100 Units.

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

CMLT 25302. Fashion and Modernity. 100 Units.

The relationship between fashion and modernity has always been taken for granted. Indeed, it is guaranteed in the very etymology of the French and German words "mode" and "modernité." Yet, on closer inspection, there is a blind spot in this relation in that fashion seems rather to be the Other of modernity than modernity itself, an Oriental colony in the heart of the West. The course will center around this blind spot between fashion and modernity and the new gendering of fashion in the bourgeois, post-feudal era.
Equivalent Course(s): CMLT 35202

CMLT 25315. Rock, Paper, Surface: Matters of Meaning in Pre-Modern China. 100 Units.

17th- and 18th-century Chinese writers drew a correlation between textual traces of the past and stones: both seemingly solid objects that convey but also resist revealing their origins. With these stony surfaces in mind, we will examine literary commentaries that aim to make meaning out of history (Zuo Tradition), philosophy (Zhuangzi), poetry (Bai Juyi and Su Shi), drama (Romance of the Western Chamber), and fiction (short stories by Feng Menglong and Li Yu). We will assess each commentator's approach to their base text and develop our own methods for making sense of unyielding textual surfaces. Previous acquaintance with pre-modern Chinese literature is helpful but not necessary. Students with at least two quarters of classical Chinese may participate in an additional section focused on readings of the Zuo Tradition and Jin Shengtan's commentaries on fiction and classical prose.
Equivalent Course(s): CMLT 25315

CMLT 25510. Reading Giorgio Agamben on Literature and the Visual Arts. 100 Units.

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

CMLT 25512. Greek Antiquity, Modernity, and Multiculturality. 100 Units.

To an observer steeped in the classical tradition, Modern Greece is a layer cake of survivals, revivals, and innovations. To Greeks today, antiquity is only one element of a vastly more complex cultural heritage. This course, originally designed for Study Abroad, will investigate contemporary Greece in multidisciplinary fashion, with readings from history (narratives as well as primary texts), art history, theology, philosophy, music, and poetry, as well as film. Topics to be covered range from the late-antique iconoclam controversies to the contemporary financial crisis. We will compensate for the lack of field trips with virtual visits from professionals
in Greece and elsewhere. Knowledge of Greek (classical or modern) is not required, though we will often be pausing to examine the effects of language hybridity and change. 
Equivalent Course(s): CMLT 35512, CLCV 25510

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

CMLT 25551. Psychoanalytic Theory: Freud and Lacan. 100 Units.
For this course, we will read major texts by Freud and Lacan. Freud readings will include "Beyond the Pleasure Principle," "Note on a Mystic Writing Pad," "The Uncanny," "Jensen's Gradiva," the Dora case, and a selection of texts from other works. Lacan readings: "Seminar on the Purloined Letter," Poe's "The Purloined Letter," "God and the Jouissance of the Woman: A love letter," and parts of the Ecrits. We will also read excerpts from a variety of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.
Equivalent Course(s): CMLT 35551, FREN 25551, ENGL 25509, FREN 35551, ENGL 35509

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

CMLT 25662. Archiving AIDS: Art, Literature, Theory. 100 Units.
The AIDS pandemic had a major impact on cultural production of the 1980s and the 1990s. But its effects did not end with the advent of highly active antiretroviral therapy (HAART) in 1995. This course will examine the AIDS archive in its broadest sense—including art, literature, and theory produced in direct and indirect response to the pandemic from the 1980s to the present. What was the role of cultural production in political activism? What kinds of narratives did the allegorization of AIDS make possible and normalize? How has the AIDS pandemic been remembered and memorialized in more contemporary art and literature? Drawing from U.S., Latin American, and European texts, we will explore how AIDS has impacted sociopolitical issues related to sexuality, gender, class, and race.
Equivalent Course(s): LACS 25662, HLTH 25662, CRES 25662, GNSE 20105

CMLT 25677. Melville Fore and Aft: Typee and The Confidence-Man. 100 Units.
This course is dedicated to a slow reading of two of Melville's novels, roughly among his first and last works. We will explore how neither is a very traditional novel, and how they verge into the terrain of other prose genres (travel literature, utopian narrative, satirical pastiche). Students will learn to think about the novel as a flexible form organized along several conceptual axes, although we will give a special emphasis to affects and how texts produce paradigms of emotivity through which to interpret the complexities of a world on the verge of globalization, the emergence of international forms of capitalism, and the more general fraying of nerves associated with the arrival of the so-called "modern" period. This course is appropriate to undergraduates of all levels interested in the study of literature, especially those invested in questions of form, close reading, and the connections between history and literature.
Equivalent Course(s): FNDL 25677, ENGL 25677

CMLT 25702. Memoir in Modernism. 100 Units.
This course serves as an introduction to Russian and European modernism, taking the fictionalized autobiography as its focus. In the early twentieth century the novel-memoir becomes arguably the foremost vehicle for literary modernism. We will examine the literary strategies used to represent the workings of memory and the construction of their autobiographical worlds. What role does tradition play in foregrounding the writers’ approach to their immediate familial and cultural past? How is the experience of time reconfigured by the processes of memory, and what rhetorical techniques are used to effect this in prose narratives? Readings may include James Joyce’s A Portrait of the Artist as a Young Man, Andrei Bely’s Kotik Letaev, Virginia Woolf’s To the Lighthouse, Osip Mandelstam’s The Noise of Time and Vladimir Nabokov’s Speak, Memory, as well as selections from Boris Pasternak, Marcel Proust, Andrei Platonov, Marina Tsvetaeva and others. Supplementary readings will include texts by Sigmund Freud, Henri Bergson, Gérard Genette and Mikhail Bakhtin. No knowledge of Russian or French is required, but an additional discussion section can be arranged for students with sufficient reading fluency in Russian.
Equivalent Course(s): REES 25701

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

CMLT 25801. 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"),
fction 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 (Guicciardini, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.

Equivalent Course(s): CMLT 35801, ITAL 23000, ITAL 33001, FNDL 21603

CMLT 25823. Three Comedies of Sexual Revolution. 100 Units.
This seminar will discuss three comedies of sexual revolution from three different times and places. Aristophanes's Assemblywomen recounts how under the leadership of the able Praxagora the women of Athens take over the Assembly and legislate a new regime in which private property is replaced by communism and sexual equity is achieved in favor of the old and unattractive at the expense of the young and attractive. Machiavelli's Mandragola dramatizes the tricks by which young Callimaco manages with the aid of the trickster parasite Ligurio to have sex with Lucrezia, the beautiful young wife of the elderly lawyer Nicomaco, with the consent of both her and her husband, ushering in a new regime in which all are satisfied. In Shakespeare's Measure for Measure Angelo the interim duke of Vienna institutes a repressive sexual regime in which the brothels are closed and extramarital sex is a capital crime. What might we learn about sexual relations from these diverse plays? Why are they comedies?
Equivalent Course(s): SCTH 35997, CLCV 27623, CMLT 35997, PLSC 35997, STH 25823, CLAS 37623, PLSC 25997

CMLT 25905. Prophetic Speech: From Babylon to Birmingham. 100 Units.
Oscar Romero said, "The ones who have a voice must speak for those who are voiceless." How can someone on this responsibility? How can one person convince others that a better world is possible when no one seems to agree on what really matters? Though religious speech is often used to bless and validate unjust social systems, it also has the power to challenge injustice, call the status quo into question, and galvanize people to work together for those in need. In this course, we will analyze the rhetoric of the prophets in the Hebrew Bible to understand how social activism emerges within a matrix of preexisting beliefs and traditions. Then we will study controversial figures from a range of religious and non-religious backgrounds, paying close attention to the what, why, and the how of their protests. Comparing Jewish, Christian, and Muslim sources, students will discuss what prophetic speech conveys about the relationship between humanity and God. Applying ideas from the philosophy and psychology, students will uncover what makes some speeches and actions seem to have an authority higher than mere opinion.
Equivalent Course(s): JWSC 25905, RLST 25905

CMLT 25918. From the Victim to the Witness, From the Witness to the Hero, and Back. 100 Units.
In recent years the Victim has risen to the role of ethical touchstone once attributed to the Hero. Through the analysis of the textual strategies and the reception of Primo Levi's and Roberto Saviano's works, the course aims to explain the reasons and dynamics of this paradigm shift. Since the Hero is someone who does something, while the Victim is someone who suffers the effects of other people's actions, the question is: according to which conceptual framework may the testimony of a victimization be considered a sufficient condition for that person (or the role he/she epitomizes) to acquire the status of an exemplary figure, custodian of unalienable values and bearer of moral teachings?
Equivalent Course(s): ITAL 35918, ITAL 25918, CMLT 35918

CMLT 25999. Realism: Art or Metaphysics? 100 Units.
Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinning it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and García Marquez, Catherine Opie and Ai Weiwei? Can there be a realism of dreams and desire, such as one might find in Freud? And is realism a revolutionary venture, or a consolidating surveillance of social types? What role do new technologies and forms of spectatorship, from oil painting to photography, the printed book to streaming media, play in its rise and evolution? Readings in art history, fiction, and philosophy will alternate with film screenings and gallery visits.
Equivalent Course(s): STH 35010, KNOW 35010, ARTH 29609, STH 25010, CMLT 35999, KNOW 25010, ARTH 39609

CMLT 26002. Gramsci. 100 Units.
In this course we read selections from Antonio Gramsci's Letters and Prison Notebooks side by side with their sources. Gramsci's influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include: for the Renaissance, Petrarch (the cosmopolitan intellectual), Savonarola (the disarmed prophet), Machiavelli (the modern prince), and Guicciardini (the particularist; for Italy's long Risorgimento, Vico (living philology), Cuoco (passive revolution), Manzoni (questione della lingua), Gioberti (clericalism), and De Sanctis (the Man of Guicciardini); and Croce (the anti-Croce) and Pirandello (theater and national-popular literature), for Italy's twentieth century.
Equivalent Course(s): ITAL 26000, CMLT 36002, FNDL 26206, ITAL 36000
CMLT 26006. Modern French Poetry in Translation. 100 Units.
Equivalent Course(s): ENGL 26707, FREN 26113, SCTH 26000

CMLT 26078. Deconstruction: Derrida and de Man. 100 Units.
The term “deconstruction” has entered popular parlance as a synonym for just about any form of dissenting comment or debunking. But in the more specific sense, deconstruction is a technique of discourse analysis that questions the assumptions involved in making sense of things (even the assumptions on which itself relies). This course will retrace the history of deconstruction (how did it arise?), situate it among other critical options of the 1960s-80s (what is distinctive about it?), and offer readings of some of its best-known texts (how did its proponents perform it?). Now that it is more or less recognizable and accepted as a critical idiom, what tasks remain for deconstruction today?
Equivalent Course(s): SIGN 26078

CMLT 26102. 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 figurative relationship between ecstasy and orgasm suggest about the broader relationship between philosophy, theology, sexuality, and desire? What role does pleasure and pain play in philosophical and theological reflection? How has ecstasy been deployed both as a form of political resistance and as complicit in the perpetuation of histories of violence? Focusing on the Christian tradition and its impact on queer theory, our readings may include, but are not limited to, texts by Plotinus, Pseudo-Dionysius, Margaret Ebner, Hadewijch, Margery Kempe, Teresa of Ávila, Lacan, Glück, Edelman, and Muñoz.
Equivalent Course(s): CMLT 36102, RLVC 36102, GNSE 36104, RLST 26102, GNSE 26104

CMLT 26105. Queering God. 100 Units.
Can God be an ally in queer worldmaking? Is God queer? What does queerness have to do with Judaism, Christianity, or Islam? This course introduces students to foundational concepts in queer and trans studies by focusing on queer Jewish, Christian, and Islamic theologies. We will analyze the ways that contemporary artists, activists, and scholars are using theology to reimagine gender and experiment with new relational forms. Our readings will include a variety of genres: memoir, letters, scriptural interpretation, and a novel. There will be no presumption of previous acquaintance with any of the readings or topics discussed, or indeed with any academic theology or queer theory at all.
Equivalent Course(s): GNSE 12124, RLST 26105

CMLT 26111. Queer Asia(s) 1. 100 Units.
This course explores representations of queerness, same-sex love and sexualities and debates around them by introducing students to a variety of literary texts translated from Asian languages as well as Asian films, geographically ranging from India, Pakistan and Sri Lanka to China, Japan, Thailand, Indonesia, Korea and Singapore. We will also read scholarship that will help us place the production and reception of these primary sources in historical, political, cultural and religious contexts. In particular, we will examine questions of history and continuity (recurrent themes and images); form and genre (differences of representation in mythological narratives, poetry, biography, fiction, erotic/legal/medical treatises); the relationship of gender to sexuality (differences and similarities between representations of male-male and female-female relations); queerness as a site for exploring other differences, such as caste or religious difference; and questions of cross-cultural and transnational dialogue and cultural specificity. This course is part one of a two-quarter sequence, with the second part offered in Winter Quarter 2021. Each quarter can also be taken separately. Students need to be available for 2 synchronous online meetings per week.
Equivalent Course(s): HMRT 26111, GNSE 26111, SALC 26111

CMLT 26112. Queer Asia(s) 2. 100 Units.
While this course is conceptualized as a sequel to Queer Asia(s) 1 from last fall, it is nevertheless a standalone course that can be taken separately, without prerequisites. This course continues to explore representations of queerness, same-sex love and sexualities and debates around them by introducing students to a variety of literature and films in both Asian languages and English. The geographic regions represented include India, Pakistan, Sri Lanka, China, Japan, Thailand, Indonesia, Korea and Singapore. There will be a focus on the modern/contemporary period as well as queer diasporas. We will also read scholarship that will help us place the production and reception of these primary sources in historical, political, cultural and religious contexts. Questions of cross-cultural and transnational dialogue and cultural specificity will be addressed. Students need to be available for 2 synchronous online meetings per week.
Equivalent Course(s): SALC 26112, HMRT 26112, GNSE 26112, CRES 26112

CMLT 26113. Queer South Asia. 100 Units.
This course explores representations of queerness, same-sex love, sexualities and debates around them by introducing students to a variety of literary texts translated from South Asian languages as well as films, geographically ranging from India and Pakistan to Sri Lanka. We will also read scholarship that will help us place the production and reception of these primary sources in historical, political, cultural and religious contexts. In particular, we will examine questions of history and continuity (recurrent themes and images);
form and genre (differences of representation in mythological narratives, poetry, biography, fiction, erotic/legal/medical treatises); the relationship of gender to sexuality (differences and similarities between representations of male-male and female-female relations); queerness as a site for exploring other differences, such as caste or religious difference; and questions of cross-cultural and transnational dialogue and cultural specificity.

Equivalent Course(s): SALC 26113, GNSE 23145, HMRT 26113, CRES 26115

CMLT 26210. Oedipus in Zion: The Oedipal Figure in Modern Hebrew Literature. 100 Units.

Historians often refer to the emergence of Zionism as an "Oedipal Revolution. Hence, the secular son's rebellion against his orthodox father is understood as the thrust that triggered the modern Jewish revolution. Alan Mintz aptly described the inter-generational rift between fathers and sons at the turn of the 20th century as a tragic yet inevitable consequence of modernity, underscoring the psychological difficulties and political dilemmas that haunted the sons who were "banished form their father's table. This seminar will focus on the (highly androcentric) oedipal figure in literary theory and explore its prominence in modern Hebrew literature. Freud's preoccupation with the Oedipus complex at the turn of the century coincided with the emergence of a powerful oedipal narrative in modern Hebrew culture. This confluence provides a fascinating backdrop to the "invention" of the Oedipus complex. We will read a variety of literary texts which rework the oedipal figure from the late 19th century to the 1980s and beyond.

Equivalent Course(s): CMLT 36210, JWSC 26210

CMLT 26211. The World in Ruins. 100 Units.

In this course we will not limit ourselves to the traditional view of 'ruins' as remains of ancient or modern buildings. Our course will involve a variety of different artifacts (literary texts, paintings, films, philosophical tracts, etc.) from different cultural moments, in order to attain a clearer understanding of our notion of ruins, decay, and decadence. We will first examine 'ruins' in classical cultures, focusing on Plutarch's short treatise On the Obsolescence of Oracles. We will investigate the 'discovery' of ruins in the Renaissance through Petrarch's Letters on Familiar Matters, his canzoniere, and his epic poem Africa, Francesco Colonna's verbal/visual Hypnerotomachia Poliphili (The Strife of Love in a Dream), and Joaquim De Bellay's The Antiquities of Rome. 17th-century approach to ruins and decay will focus on Benjamin's texts (Origins of the German Tragic Drama among others), Agamben's response to Benjamin in Man Without Content, and European poetry and paintings. After an analysis of Piranesi's famous etchings Vedute di Roma, we will approach Romanticism through Leopardi's and Hölderlin's works. There will be a screening of Pasolini's The Walls of Sana'a (1970), which will open our discussion of the concepts of decay and annihilation in modern times. We will read Curzio Malaparte's novel The Skin and W. G. Sebald's On the Natural History of Destruction, César Aira's Episode in the Life of a Landscape Painter, and the recent Anthropocene: The Human Epoch.

Equivalent Course(s): ITAL 26210, CMLT 42311, ITAL 36210

CMLT 26212. Moses and Modernity. 100 Units.

The story of Moses is at once the most nationalist and the most multicultural of narratives. -Barbara Johnson "Moses fails to enter Canaan, not because his life is too short, but because it is a human life. -Franz Kafka The biblical figure of Moses has furnished a diverse range of interpreters-from the early Rabbis, to Black abolitionist activists in the antebellum U.S., to mid-20th century German authors challenging Nazism-with a powerful exemplar of the potential of emancipation and the meaning of national identity. At the same time, the sheer number of interpretations and retellings of the story of Moses and the Exodus of the ancient Israelites from Egypt suggests the contradictions and ambiguities which persistently haunt those political projects. In this discussion-based seminar course, we'll reflect on both of these aspects of the Exodus story as it is told and retold in modernity. Our journey begins with the books of Exodus and Deuteronomy as well as early rabbinic and Christian exegesis before moving on to more recent representations and interpretations. These include visual artworks (Michelangelo, Chagall); music (Schoenberg, African American spiritual songs); Cecil B. DeMille's 1923 silent blockbuster The Ten Commandments; Freud's Moses and Monotheism and a response to Freud by Edward Said; and literary writings by Yehuda Amichai, Shulamith Hareven, Frances E. W. Harper, Zora Neale Hurston, Alain Mabanckou, Thomas Mann, and Avivah Gottlieb Zolberg.

Equivalent Course(s): CRES 26212, RLST 26213, GRMN 26212, JWSC 26212

CMLT 26219. Theorizing Theater Antitheatrically. 100 Units.

From its very beginnings, theater as medium and institution has been contested. The periods of its greatest blossoming coincided with its most intense criticism - and even condemnation. Enemies of the theater did not battle theater because they deemed it ineffective and inconsequential. To the contrary, they were deeply convinced of its corrupt and corruptive character. Therefore, theater's detractors were much more perspicacious about its medial nature and efficacy than its defenders. In short, antitheatrical writers articulated the better theory of theater. Moreover, much of the theorizing by its advocates took the form of apology; apologies which often accepted many of the premises of their opponents, resulting in a notion of theater that was influenced by antitheatrical sentiment. Thus, the course will not only examine antitheatrical texts as a source of theater theory but try to understand their complex influence on the history of this medium in the Western tradition. We will start by investigating Plato's critique of theatrical mimesis and Aristotle's riposte in his Poetics, continue with an examination of the reign of maybe the most notorious and theatrical of Roman emperors, namely Nero, then turn to the antitheatrical polemics of the Fathers of the Church. Our next stops will be in the early modern period, with Renaissance England and the France of Louis XIV, before we arrive in the 18th century and have a closer look at the antitheatrical origins of bourgeois drama.
CMLT 26269. Religious Authority in Comparative Perspective. 100 Units.
When somebody tells us about the nature of God or the gods, about what such beings want from us, about our experiences before this life or our destinies after it-why should we believe them? With equal and opposite force, why shouldn’t we believe them? Are the standards of acceptable belief entirely independent of what we’re told by religious authorities, or is it impossible to arrive at any such standards without presuming something we’ve been told? When confronted with diverse claims about the divine, should we try to ascertain which ones are true, should we combine or harmonize them in some way, or should we dismiss the entire conversation as wrongheaded? In this course, we’ll think through these questions with the help of influential texts drawn from the Buddhist, Hindu, Platonic, and classical Chinese traditions.
Equivalent Course(s): DVPR 36269, RLST 26269

CMLT 26300. The Literature of Disgust. Rabelais to Nausea. 100 Units.
This course will survey a range of literary works which take the disgusting as their principle aesthetic focus, while also providing students with an introduction to core issues and concepts in the history of aesthetic theory, such as the beautiful and the sublime, disinterested judgment and purposive purposelessness, taste and distaste. At the same time, our readings will allow us to explore the ways in which the disgusting has historically been utilized as a way of producing socially critical literature, by representing that which a culture categorically attempts to marginalize, exclude, and expel. Readings will engage with the variety of aesthetic functions that the disgusting has been afforded throughout modern literary history, including the carnivalesque and grotesque in Rabelais and the bawdy and satirical in Swift; Zola’s gruesome naturalism, Sartre’s existential nausea and Clarice Lispector’s narrative of spiritual abjection; as well as Thomas Bernhard’s experiments with contempt and William Burroughs’ hallucinogenic inversions of pleasure and disgust. (F, G, H)

CMLT 26301. The Literature of Disgust, Rabelais to Nausea. 100 Units.
This course will survey a range of literary works which take the disgusting as their principle aesthetic focus, while also providing students with an introduction to core issues and concepts in the history of aesthetic theory, such as the beautiful and the sublime, disinterested judgment and purposive purposelessness, taste and distaste. At the same time, our readings will allow us to explore the ways in which the disgusting has historically been utilized as a way of producing socially critical literature, by representing that which a culture categorically attempts to marginalize, exclude, and expel. Readings will engage with the variety of aesthetic functions that the disgusting has been afforded throughout modern literary history, including the carnivalesque and grotesque in Rabelais and the bawdy and satirical in Swift; Zola’s gruesome naturalism, Sartre’s existential nausea and Dennis Cooper’s pseudo-pornographic genre explorations. We will read widely in literary and cultural theories of disgust, as well as in the psychological and biological literature of the emotion. Prerequisite: Strong stomach. (Pre-1650, 1650-1830, 1830-1940, Fiction, Theory)
Equivalent Course(s): GNSE 26302, ENGL 26300

CMLT 26305. Civil War and Literature. 100 Units.
The topic of civil war has massively resurfaced in literature after the Second World War. Interestingly, it comes back in the Roman disguise that had dominated already the 19th, and a fortiori the 20th and 21st centuries. How can one narrate the total dis-integration of society that is civil war? We will look at Claude Simon’s novel Les Guerres et Michel Houellebecq’s novel Soumission. But we will also go back ad fontes with Vergil’s poem Georgiques and Michel Houellebecq’s novel Soumission. But we will also go back ad fontes with Vergil’s poem Georgiques and the last book of the Aeneid. To understand the principle of this translatio Romae, we will take a look into Karl Marx’s The 18th Brumaire of Napoléon Bonaparte.
Equivalent Course(s): CMLT 36305

CMLT 26311. Worlding Otherwise: Speculative Fiction, Film, Theory. 100 Units.
Worlding Otherwise: Speculative Fiction, Film, Theory 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. Speculative works frequently reimagine the past and present in order to offer radical visions of desirable or undesirable futures. We will also 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. Fictional works will be paired with theoretical readings that 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 studying subgenres-such as Afrofuturism-we will explore speculative fiction as a critical mode of reading that theorizes other ways of being, knowing, and imagining.
Equivalent Course(s): ENGL 26312, GNSE 26311

CMLT 26313. Revenge Tragedy. 100 Units.
Description unavailable.
Equivalent Course(s): CLCV 26313, CLAS 36313, CMLT 36313
CMLT 26328. The Werewolf in Literature. 100 Units.
Human transformation into animals (and into wolves in particular) is a recurring trope in many cultures’ storytelling. Authors have used the story device to explore the nature of humans and animals, human fear and vulnerability, psychological problems and mental illness, gender and sexuality, social/racial hierarchy, marginalization, and identity, and our own capacity for violence and savagery. In this course we will examine werewolves in literature and film from several cultures (French, English, German, Finnish, Blackfoot, Japanese) in English translation, primarily from the late 20th century onward. We will focus on how the aforementioned themes are used and developed in each work and the overarching patterns of werewolf stories.

CMLT 26400. Introduction to the Renaissance. 100 Units.
The Renaissance, which first and foremost flourished in Italy, founded our modern concept of the self. The way we see ourselves, the values we cherish, derive from the Renaissance. Modernity is a product of the Renaissance. This course emphasizes the importance of introspection in Renaissance culture, poetry, and philosophy. The books I have selected have a strong autobiographical element. However, they also illuminate how the Renaissance theorizes the relationship between the individual and society. We will read, in Italian, passages from major Italian texts in prose, such as Castiglione's II cortigiano, Machiavelli’s Discorsi, Campanella’s Città del Sole, and poetry by Michelangelo, Monsignor della Casa, and numerous women poets, such as Veronica Franco, Vittoria Colonna, and Veronica Gambara.
Equivalent Course(s): ITAL 22200

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

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

CMLT 26610. The Brighter Side of the Balkans: Humor & Satire in Lit & Film. 100 Units.
In this course, we examine the poetics of laughter in the Balkans. In order to do so, we introduce humor as both cultural and transnational. We unpack the multiple layers of cultural meaning in the logic of “Balkan humor.” We also examine the functions and mechanisms of laughter, both in terms of cultural specificity and general practice and theories of humor. Thus, the study of Balkan humor will help us elucidate the “Balkan” and the “World,” and will provide insight not only into cultural mores and social relations, but into the very notion of “funny.” Our own laughter in class will be the best measure of our success - both cultural and intellectual.
Equivalent Course(s): REES 29007, NEHC 20884, NEHC 30884

CMLT 26624. Ekphrasis. 100 Units.
What happens when a text gives voice to a previously mute art work? Ekphrasis - the verbal representation of visual art - continues to be a central concern of word and image studies today. The understanding of ekphrasis as an often hostile paragone between word and image exists alongside notions of a more reciprocal model involving a dialogue or “encounter” between visual and verbal cultures. The affective dimension of the relationship -- ekphrastic hope, ekphrastic fear -- has also been prominent in recent scholarship, as well as attention to the “queerness” of ekphrasis. Drawing on literary works and theories from a range of periods and national traditions, the course will examine stations in the long history of ekphrasis. Why are certain literary genres such as the novel or the sonnet privileged sites for ekphrasis? How can art history inform our understanding of such encounters, and to what extent can we say that it is a discipline based in ekphrasis? What can we learn from current work on description, intermediality, narrative theory, and translation theory? Readings from Homer, Philostratus, Lessing, Goethe, Keats, A.W. Schlegel, Kleist, Sebald, Genette, among others.
Equivalent Course(s): ENGL 26624, GRMN 26624, GRMN 36624, ENGL 36624, ARTH 36624, CMLT 36624, ARTH 26624
CMLT 26654. Money Matters. 100 Units.
Money is everywhere: in people’s pockets and minds, behind their actions and beyond their dreams. And yet, what money is, how it works or organizes a society are questions that appear to elude us. For some, money is merely a tool used to carry out forms of exchange ingrained in human nature; for others, it is the most fundamental form of cultural mediation affecting from the manner we relate to each other to the way we think. This class aims to understand the functions, uses and representations of this peculiar object from a variety of perspectives. We will read short stories, ethnologies, philosophical texts, or analyze paintings and movies to try to understand money in its different milieux and as the complex institution it is. Other questions addressed in this course are the relation between money and value, the link between commoditization and ethics, or the different substances that historically have functioned as monetary tokens. Materials for this course will include a variety of sources from Marx and Smith to Marco Polo and Shakespeare among many others.

CMLT 26660. The Rise of the Global New Right. 100 Units.
This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use “f-word” (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinary and comparatively as a historical, geopolitical and aesthetic problem. Equivalent Course(s): CRES 26660, CRES 36660, ENGL 26660, SIGN 26050, REES 26660, REES 36661, ENGL 36661, CMLT 36660

CMLT 26670. Religious Autobiographies. 100 Units.
The self who writes their life is a remarkably protean form of religious narrative. Autobiographical texts aim to be representative and at the same time are almost always idiosyncratic: they want to instruct, and they must disclose to do so. The course begins by considering two outstanding examples of the genre, Augustine’s Confessions (ca. 400 C.E.) and Malcolm X’s Autobiography (1965), before proceeding to examine a range of autobiographical narratives whose relation to religion is somewhat less paradigmatic. Our reading of these texts will be structured around four of the genre’s major themes: conversion, confession, memory, and identity. Possible authors to be considered include Mahmoud Darwish, Frederick Douglass, and Maggie Nelson, among many others. For the writing component of the course, students will have the option of producing either 1) a series of short, analytic papers on a selected autobiography concerning each of the course themes, or 2) of composing one chapter of their own autobiography. Equivalent Course(s): SIGN 26067, RLST 26670

CMLT 26700. Renaissance and Baroque Fairytales and Their Modern Rewritings. 100 Units.
We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz. Equivalent Course(s): ITAL 26200, CMLT 36700, ITAL 36200, REMS 36200

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

CMLT 26774. Narrating Violence in Caribbean Literature. 100 Units.
As a region colonized by various European imperial forces, the Caribbean has long been marked by histories of brutality, resistance, and revolution. What are the stakes of remembering, narrating, and/or fictionalizing these moments of violence? This course, supplemented by historical and theoretical texts, takes a close look at a
selection of Caribbean literary works in order to illuminate the complex interaction between violent histories and cultural production. How do Caribbean writers represent historical epochs of terror and torture? What has been the function of violence in literary and cultural history? How do we ethically approach narratives of violence? Is it even possible? Thinking alongside these questions, students will craft close readings, argumentative stances, and personal reflections on the works read in class. These exercises will prepare students for the course’s final research project. Some of the authors we’ll read include Alejo Carpentier, Edwidge Danticat, Rita Indiana, and Jamaica Kincaid, which will help broaden our understanding of literary history across the varied Caribbean region. Materials will be available in their English translation and in their original languages. Course taught in English.

Equivalent Course(s): SPAN 26799, LACS 26774, CRES 26774

CMLT 26789. What is Art for? 100 Units.

In October 2022, two Just Stop Oil activists were arrested after throwing tomato soup on Vincent van Gogh’s “Sunflowers” painting. Their environmentally-motivated protest raises the question: did their action degrade the famous painting, or, on the contrary, did they revitalize the artwork’s relevance in a world where “Sunflowers” has become a cliché image, adorning the walls of corporate offices and printed on mass-produced T-shirts? In other words, did the activists make “good” use of art? In this seminar, we will study and debate different positions regarding the uses and misuses of aesthetic experience, particularly art, while also taking seriously the possibility that, as Oscar Wilde wrote, “all art is quite useless.” We will consider questions such as: What constitutes good art? Should art be political? Beautiful? Useful? Can the experience of an artwork redefine our understanding of these very concepts? Does art change us, and if so, how? We will explore these themes through a variety of philosophical and literary texts, works of art, and creative assignments designed to expand and enrich our discussions. Theoretical readings include Aristotle, Longinus, Kant, Schiller, Nietzsche, Artaud, Huizinga, Arendt, Nussbaum, and others.

Equivalent Course(s): TAPS 26335

CMLT 26802. Epic Religion: From the Ramayana to Game of Thrones. 100 Units.

What can epic literature and media teach us about religion? In this introductory seminar, students explore answers to this question, focusing on the ways epics dramatize the human relationship to divinity. We read the epics through the relationships of its central characters-humans, heroes, and gods. By following the winding quests and gory battles of these narratives, students examine how epics present various forms of human-divine relationships-transactional, intimate, inspirational, and manipulative. We employ a comparative approach to the genre; our readings originate in different world regions and historical periods—from ancient India and Greece to West Africa, England, and the contemporary US. We will read these texts closely and examine how they reflect particular views of the human condition within religious worldviews. Considering the contexts of post-colonization, nationalism, and globalization, we analyze how mass media-comic books, TV series, films, and social media-shape and spread those views to new popular audiences.

Equivalent Course(s): GLST 26802, SALC 26802, RLST 26802

CMLT 26810. Intellectuals and Power. 100 Units.

Intellectuals may be defined as those who speak truth to power, but how do they speak, with what conception of truth, and in relation to what kind of power? In this course, we will try to begin to answer these questions by looking at the works and lives of some exemplary intellectuals, including Machiavelli, Carlyle, Benda, Nietzsche, Sartre, Ellison, Foucault, Sontag, and Said.

Equivalent Course(s): CMLT 36810, ENGL 36810

CMLT 26855. Queer Theory. 100 Units.

This course aims to offer a foundation in queer theoretical texts. In order to understand the contested definitions of the term “queer” and explore the contours of the field’s major debates, we will work to historicize queer theory’s emergence in the 1980s and 1990s amidst the AIDS crisis. Reading texts by key figures like Foucault, Sedgwick, Butler, Lorde, Bersani, Crimp, Warner, Halperin, Dinshaw, Edelman, Anzaldúa, Ferguson, and Muñoz in addition to prominent issues of journals like GLQ, differences, and Signs, we will approach these pieces as historical artifacts and place these theorists within the communities of intellectuals, activists, and artists out of which their work emerged. We will, thus, imagine queer theory as a literary practice of mournful and militant devotion, trace queer theory’s relationship to feminism and critical race theory, critique the hagiographic tendency of the academic star system, and interrogate the assumptions of queer theory’s secularity.

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

CMLT 26856. Queer Theory: Futures. 100 Units.

TBD

Equivalent Course(s): ENGL 26856, CMLT 36856, RLVC 36856, ENGL 26856, GNSE 36856, GNSE 36856, RLST 26885, CRES 26856

CMLT 26902. Strangers to Ourselves: Twentieth Century Émigré Literature from Russia and SE Europe. 100 Units.

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

Equivalent Course(s): SOSL 36900, SOSL 26900, RUSS 26900, CMLT 36902, RUSS 36900

CMLT 26910. Narrating Israel and Palestine through Literature and Film. 100 Units.
In this course, we will problematize notions of conflict by exploring the ways in which Israeli and Palestinian identities are constructed and negotiated in literature and film. Specifically, we will investigate how national imaginaries are fashioned, how loss is narrated, and how linguistic and political boundaries between these two communities are demarcated and challenged. Engaging with an array of literary and cinematic depictions throughout the quarter, our aim is to go beyond stereotypes, dualistic, and black-and-white portrayals, in order to understand the rich landscape of voices that animate Palestinian and Israeli experiences and representations. Our class will begin with the 1948 War, the Palestinian Nakba, and the loss of Palestinian village life in contemporary Israel. We will then move thematically to illuminate important historical markers and issues in Palestine and Israel up until the early 2000s. By the end of the quarter, students will be able to develop their own complex evaluations of Israeli and Palestinian narratives and recognize how comparisons through artistic expression can be a powerful tool for honoring a multiplicity of stories. Through critically and thoughtfully analyzing a variety of literature and films, we will develop a nuanced understanding of a region that has customarily been defined through binaries and by discord.

Equivalent Course(s): NEHC 26910, CRES 26910, JWSC 26910

CMLT 26912. Strangers to Ourselves: Emigre Literature and Film from Russia and Southeast Europe. 100 Units.
Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking,” writes Julia Kristeva in “Strangers to Ourselves,” the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath-speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure, and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Iljia Trojanow, Tea Obreht.

Equivalent Course(s): CMLT 36912, REES 39010, REES 29010

CMLT 26918. Writing Under Fascism: Indifference, Surrealism, Satire, Allegory. 100 Units.
Unlike other totalitarian regimes, the policy of the Italian fascist regime concerning writers, artists and intellectuals was not only a matter of violence and constriction, but also and above all a search for consent, a form of seduction and corruption: there is no dictatorship without hegemony, as Gramsci said. Whereas control over political practice and media coverage was tight, authors enjoyed a relative degree of freedom. It was impossible to criticize the regime openly, but it was possible to bypass censorship by using rhetorical and textual strategies such as existential realism, irony, allegory and surrealism. The aim of the course is to show the thematic items and the stylistic devices employed by Italian writers under Fascism in order to produce a deterritorialization (to use Gilles Deleuze’s expression) of totalitarian discourse about subjectivity, gender, agency and national culture.

Equivalent Course(s): ITAL 26918

CMLT 27003. Woman/Native. 100 Units.
This course reads works of postcolonial literature and theory in order to consider the entanglements of the figures of “women” and “natives” in colonial as well as postcolonial discourse. We will discuss topics such as the persistent feminization of the profane, degraded, and contagious bodies of colonized natives; representations of women as both the keepers and the victims of “authentic” native culture; the status (symbolic and otherwise) of women in anti-colonial resistance and insurgency; and the psychic pathologies (particularly nervous conditions of anxiety, hysteria, and madness) that appear repeatedly in these works as states to which women and/as natives are especially susceptible. Authors may include Ama Ata Aidoo, Hélène Cixous J.M Coetzee, Maryse Condé, Tsitsi Dangarembga, Mahasweta Devi, Assia Djebar, Frantz Fanon, Sigmund Freud, Silvia Federici, Nuruddin Farah, Bessie Head, V.S. Naipaul, Jean Rhys, Tayeb Salih, Ousmane Sembône, Gayatri Chakravorty Spivak.

(Fiction, Theory)

Equivalent Course(s): ENGL 27003, GNSE 27013, CRES 27013

CMLT 27014. Voices from the Iron House: Lu Xun’s Works. 100 Units.
An exploration of the writings of Lu Xun (1881-1936), widely considered the greatest Chinese writer of the past century. We will read short stories, essays, prose poetry, and personal letters against the backdrop of the political and cultural upheavals of early 20th century China and in dialogue with important English-language scholarly works.

Equivalent Course(s): EALC 27014, FNDL 21907, EALC 37014
CMLT 27016. Comparative Metahistory. 100 Units.
The seminar will focus on classical, medieval, and modern historiography from China, India, and Tibet seeking answers to three general questions: (1) How are senses of historical time created in Asian historiographies by means of rhetorical figures of repetition, parallelism, dramatic emplotment, frame stories, and interweaving storylines? (2) How are historical persons and events given meaning through use of poetic devices, such as comparison, simile, and metaphor? And (3) How do Asian histories impose themselves as realistic accounts of the past by means of authoritative devices using citation of temporal-spatial facts, quotation of authority, and/or reliance on established historical genres? The methods employed to answer these questions are here adapted from pre-modern Asian knowledge systems of literary theory, poetics, dramaturgy, and epistemology, and thus permit looking at other knowledge formations from within the discourse of the traditions themselves. Equivalent Course(s): KNOW 27016, KNOW 37016, EALC 27016, EALC 37016

CMLT 27125. Voices of Alterity and the Languages of Immigration. 100 Units.
This course investigates the individual experience of immigration: how do immigrants recreate themselves in this alien world in which they seem to lose part of themselves? How do they find their voice and make a place for themselves in their adoptive homes? If in the new world the immigrant becomes a new person, what meanings are still carried in traditional values and culture? How do they remember their origins and record new experiences? Equivalent Course(s): REES 29025, ENST 27125, HIST 27710, PBPL 27125, ENGL 27125, CHST 29025

CMLT 27350. Jewish Literary Diasporas. 100 Units.
This course will examine concepts of migration, transnationalism, and anti-nationalism in Jewish literature, including Mizrahi, Sephardi, and Ashkenazi traditions, in conversation with contemporary global scholarship on diaspora theory. Theorists include Sarah Abrevaya Stein, Ella Shohat, Amnon Raz-Krakotzkin, Allison Schachter, Alexis Pauline Gumbs, David Eng, and M. Jacqui Alexander. Equivalent Course(s): CMLT 37350

CMLT 27450. Stateless Imaginations: Global Anarchist Literature. 100 Units.
This course examines the literature, aesthetics, and theory of global anarchist movements, from nineteenth-century Russian anarcho-syndicalism to Kurdish stateless democratic movements of today. We will also study the literature of "proto-anarchist" writers, such as William Blake, and stateless movements with anarchist resonances, such as Maroon communities in the Caribbean. Theorists and historians will include Dilar Dirik, Nina Gurianova, Paul Avrich, Luisa Capetillo, Emma Goldman, Maia Ramnath, and Thomas Nail. Particular attention will be given to decolonial thought, religious anarchism, fugitivity and migration, and gender and race in anarchist literature. Equivalent Course(s): ENGL 37451, CMLT 37450, ENGL 27451

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

CMLT 27517. Metaphysics, Morbidity, & Modernity: Mann's The Magic Mountain. 100 Units.
Our main task in this course is to explore in detail one of the most significant novels of the twentieth century, Thomas Mann's _The Magic Mountain_. But this novel is also a window onto the entirety of modern European thought, and it provides, at the same time, a telling perspective of the crisis of European culture prior to and following World War I. It is, in Thomas Mann's formulation, a time-novel: a novel about its time, but also a novel about human being in time. For anyone interested in the configuration of European intellectual life in the nineteenth and twentieth centuries, Mann's great (and challenging) novel is indispensable reading. Lectures will relate Mann's novel to its great European counterparts (e.g., Proust, Joyce, Musil), to the traditions of European thought from Voltaire to Georg Lukacs, from Schopenhauer to Heidegger, from Marx to Max Weber. Equivalent Course(s): SIGN 26086, GRMN 27517, FNDL 27517

CMLT 27522. Experimental Futures. 100 Units.
In this class students will get an outline of an emerging area of interdisciplinary research that reframes the category of the "human" in face of contemporary environmental challenges such as climate change and scarcity of resources. Students will become familiar with concepts and theories associated with post-humanism, new materialisms, and environmental humanities and use them to reflect on examples from architecture, design, and the arts. Assignments involve the reading and preparing of selected literature, written reflections on projects from architecture, design, and the arts, small lectures, and active participation in the class.

CMLT 27602. Renaissance Demonology. 100 Units.
In this course we analyze the complex concept of demonology according to early modern European culture from a theological, historical, philosophical, and literary point of view. The term 'demon' in the Renaissance encompasses a vast variety of meanings. Demons are hybrids. They are both the Christian devils, but also
syonyms for classical deities, and Neo-platonic spiritual beings. As far as Christian theology is concerned, we read selections from Augustine’s and Thomas Aquinas’s treatises, some complex exorcisms written in Italy, and a recent translation of the infamous “Malleus maleficarum,” the most important treatise on witch-hunt. We pay close attention to the historical evolution of the so-called witch-craze in Europe through a selection of the best secondary literature on this subject, with special emphasis on Michel de Certeau’s “The Possession at Loudun.” We also study how major Italian and Spanish women mystics, such as Maria Maddalena de’ Pazzi and Teresa of Avila, approach the issue of demonic temptation and possession. As far as Renaissance Neoplatonic philosophy is concerned, we read selections from Marsilio Ficino’s “Platonic Theology” and Girolamo Cardano’s mesmerizing autobiography. We also investigate the connection between demonology and melancholy through a close reading of the initial section of Robert Burton’s “Anatomy of Melancholy” and Cervantes’s short story “The Glass Graduate” (“El licenciado Vidriera”).

Equivalent Course(s): RLST 26501, HIST 22110, GNSE 26504, ITAL 26500

CMLT 27610. Brave Old Worlds: Russian Jewish Culture. 100 Units.

This course will examine the worlds of Russian Yiddish culture, with a focus on its radical and Revolutionary forms. Materials will include folklore and ethnography, poetry and visual art, and political history of Bundist and anarchist movements. Literature and theory will include the work of Dovid Bergelson, S. An-sky, Lilya Brik, Moyshe Kulbak, Peretz Markish, Gennady Estraiakh, Anna Shternshis, Yevgeniy Fiks, Nina Gourianova, and others. All texts will be in translation.

CMLT 27621. Philosophical Aesthetics: Heidegger and Adorno. 100 Units.

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

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

CMLT 27701. Imaginary Worlds: The Fantastic and Magic Realism in Russia and Southeastern Europe. 100 Units.

In this course, we will ask what constitutes the fantastic and magic realism as literary genres while reading some of the most interesting writings to have come out of Russia and Southeastern Europe. While considering the stylistic and narrative specificities of this narrative mode, we also think about its political functions -from subversive to escapist, to supportive of a nationalist imaginary-in different contexts and at different historic moments in the two regions.

Equivalent Course(s): REES 29018, CMLT 37701, REES 39018

CMLT 27721. Race and Religion: Theorizing Blackness and Jewishness. 100 Units.

Founded on ideals of universalism, pluralism and secularism, France and the United States are fraught with contradictions when it comes to race and religion. Which religions are accepted? Which religions are suspect? Is it minority that defines the difference—or only particular kinds of minority, such as race? To untangle the intersections of race and religion, we will examine Blackness and Jewishness as they are represented in historical polemic, fiction, memoir and philosophy from the 1960s to the present. This course introduces students to the foundational concepts for the critical study of race and religion through exploring the constructions of Black and Jewish identity. We will examine the contradictions of secular politics and culture in France and the United States, and discuss how religion, race, and intersecting categories such as gender and sexuality, can become tools of critique. Readings include works by thinkers such as Césaire, Fanon, Memmi, Levinas and Foucault, along with literary classics by Nella Larsen and Sarah Kofman, and contemporary critical essays by Judith Butler, Christina Sharpe and Talal Asad. Throughout this course, we will examine how the concepts of race and religion are key components of the political, philosophical and ethical projects of these authors. No prerequisite knowledge of critical theory, or this historical period, is expected.

Equivalent Course(s): GLST 27721, FREN 27721, GNSE 27721, JWSC 27721, CRES 27721, RLST 27721, ANTH 23916

CMLT 27804. Dostoevsky’s Demons/ Бесы Достоевского 100 Units.

In this course we will be reading closely and discussing the controversial novel by Fyodor Dostoevsky, Demons (Бесы, 1871-72) about political tension and terrorism in late nineteenth century Russia. Based on the historical incident of the “Nechaev cell,” a group that killed one of their own members as an act of political provocation, the novel gives a broad picture of the socio-political landscape, ideas about human agency in society, and the sensibilities of different social groups and classes in the late nineteenth century, and offers a philosophical meditation on the nature of political evil. We will read and discuss the novel in Russian. The final paper can be written in Russian or English.

Equivalent Course(s): FNDL 27804, REES 27804
CMLT 27880. Gendering Arabs: Embodiment, Agency, Affect. 100 Units.
This course explores the diverse ways that gender and sexuality are represented in contemporary cultural texts—film, fiction, and art—from the Middle East and North Africa. These creative works will be paired with critical writings from a variety of disciplinary and theoretical perspectives (gender studies, queer theory, affect theory, literary and cultural studies, anthropology, Islamic studies, and activist literature). While we will attend to the layered histories and legacies of colonialism, orientalism, globalization, military occupation, and war, our goal is to center gender discourses and practices as they are negotiated, performed, and contested by artists, writers, and thinkers in and from the region. Our readings and films emphasize how questions of agency, affect, and embodiment shape the lifeworlds and creative imaginaries of cultural producers from the Middle East and North Africa.
Equivalent Course(s): AASR 37880, ENGL 37880, CMLT 37880, RLST 27880, ISLM 37880, CHDV 27880, ENGL 27880, GNSE 27880, GNSE 37880

CMLT 28000. Racine: Phedre/Text/Sources/Translations. 100 Units.
TBD
Equivalent Course(s): FREN 23201, FNDL 29401

CMLT 28013. Love, Desire, and Sexuality in Islamic Texts and Contexts. 100 Units.
What separates love from lust? How do our erotic desires and sexual practices intersect with our beliefs? This interdisciplinary class explores these questions in conversation with foundational thinkers from the Islamic tradition alongside insights from feminist and queer theory. We will delve into questions on the relationship between romantic, familial, and divine love; gender, sexuality, and the body; and Orientalism and the politics of reading desire cross-culturally. Exploring a diverse set of primary sources that range from the Qurʾān to Rūmī’s Masnāvī to contemporary Bollywood, we will encounter different representations of love, desire, and sexuality in religious and philosophical discourses, literary representations, and visual media. We will examine not only how these representations reflect different historical norms, but also how and to what extent texts and images can inform or impact the norms of their contexts as well. No prerequisite knowledge of the topics or time periods discussed is needed, and students will have the opportunity over the course of the class to develop a project that relates our content to their own interests.
Equivalent Course(s): SALC 28013, NEHC 29018, RLST 28013, GNSE 23135, MDVL 28013

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

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

CMLT 28105. H. N. Bialik: Poetics of Light and Lament. 100 Units.
This course will comprise a close reading of lyrics of light and lament in the poetry of H. N. Bialik. Attention will be given to their content and interplay, through the prism of both the nostalgia for childhood illumination and the poet’s progressive sense of despair and fragmentation. The poet’s use of images drawn from Jewish mysticism and his links to Western romanticism will be considered. In addition, Bialik’s writing on language will be studied, both in its own right and in relation to his poetry. Comparisons will be drawn to Rilke’s lyric poetry and to Herder’s treatise on the origins of language. Students will be expected to prepare primary and secondary readings, and produce several short prompt papers during the quarter.
Equivalent Course(s): HIJD 30405, CMLT 30405, RLVC 30405, JWSC 28105, FNDL 22902, RLST 28105

CMLT 28110. Queer Jewish Literature. 100 Units.
Spanning medieval Hebrew to contemporary Yiddish, this course will explore the intersections of Jewish literature and queer theory, homophobia and antisemitism. While centered on literary studies, the syllabus will also include film, visual art, and music. Literary authors will include Bashevis Singer, Qalonymus ben Qalonymus, Irena Klepfisz, and others. Theorists will include Eve Sedgwick, Zohar Weiman-Kelman, Sander Gilman, and others. Readings will be in English translation.
Equivalent Course(s): CRES 28110, GNSE 28110, JWSC 28110, CMLT 38110, GNSE 38110

CMLT 28120. Narratology Laboratory: Basic Concepts and Research Potential. 100 Units.
This seminar is an introduction to the formal study of narrative. Its purpose is to provide students with a set of conceptual instruments that will be useful to them in a broad range of research contexts. Narratology, although it originated within in literary studies, is today an indispensable dimension of inquiry in the Human Sciences generally. Topics to be considered include: 1) the structure of the narrative text; 2) the logic of story construction; 3) questions of perspective and voice; 4) character and identification; 5) narrative genres; 6) narrative in non-linguistic media. After a brief consideration of Aristotle’s Poetics, we will move on to fundamental contributions by (inter alia) Propp, Lévi-Strauss, Barthes, Greimas, Genette, Eco, Lotman, Marin, Ricoeur, finishing with recent
work in analytic philosophy and cognitive science. There will be NO papers or examinations. Rather, the course material will be introduced in lectures and subgroups of course participants will carry out circumscribed projects of narratological research.

Equivalent Course(s): CMLT 38120, GRMN 28120, GRMN 38120

CMLT 28219. Negative Empathy, Catharsis, Fear: An Intermedial Approach to Tragedy and Its Transformations. 100 Units.

Literature on empathy has enormously increased in recent decades, especially from the point of view of neuroscience and neuro-aesthetics. Scholars, however, have been focusing on the ethical dimension of empathy: on the identification with the victims, which is also highlighted by the political use of this concept. The course focuses instead on the (more or less latent) empathy with negative characters, which can have a strong cathartic and social function, as a discharge of destructive and self-destructive drives, and is often linked to the representation of fear and other strong emotions. The preliminary step is a theoretical introduction to the category of empathy, from its first eighteenth-century conceptions to new aesthetic and psychoanalytic elaborations at the beginning of twentieth century (especially Theodor Lipp), up to recent developments coming from the neurosciences. Other parallel issues to be introduced are catharsis, identification, and discharge. Greek tragedy, Shakespeare, Giuseppe Verdi and Pier Paolo Pasolini will be studied, as well as the TV series "Breaking Bad," which brilliantly exemplifies what negative empathy means today.

Equivalent Course(s): ITAL 28219

CMLT 28280. The Good Place and the Bad Place: Judgement, Punishment, and Living a Good Life. 100 Units.

Do you believe that you are a good person and, if so, why are you good? This course will investigate the connections between personal intentions to be a "good person" and the fear of punishment. What do we owe each other as ethical actors? Do the intentions of our actions matter or only the results of our actions? How can one be good in an increasingly complicated web of intersecting needs, social developments, and understandings of morality? This course will examine conceptions of hell, eternal punishment, and justice in a variety of religious traditions. In addition to reading authors such as Dante and John Milton, students will critically engage The Good Place, a sitcom which tackles deep questions of faith, morality, and the complexity of the human person. We will think through competing understandings of justice (retributive, distributive, and restorative) alongside our individual beliefs surrounding fairness and deservingness. No prior knowledge of religious studies or ethics is expected.

Equivalent Course(s): FNDL 28280, RLST 28280

CMLT 28405. Religion in Anime and Japanese Pop Culture. 100 Units.

How does Spirited Away reflect teachings of Japanese Buddhism and Shinto? Or what about Neon Genesis Evangelion? What can pop culture tell us about religion? In this course, we will consider what Japanese religions are (and are not) by looking at their representations in popular cultural forms of past and present. Sources are drawn from a range of popular cultural forms including anime and manga, but also literature, artistic performances, visual arts, and live-action movies. The course covers foundational aspects of Japanese religious life through non-traditional sources like Bleach, The Tale of Genji, and Your Name. At the end of the course, students will be able to speak to the great diversity of religious practices and viewpoints in Japan, not only its centers but also its peripheries and minorities. Meanwhile, we will consider broader questions about the complex connections between religion and popular culture. No prior knowledge of Buddhism, Shinto, or Japanese history is expected.

Equivalent Course(s): MAAD 14805, RLST 28405, EALC 28405

CMLT 28446. Apocalypse Now: Scripts of Eschatological Imagination. 100 Units.

Apocalyptic fantasies are alive and well today - in beach reads and blue chip fiction; in comic books and YA novels; in streaming TV shows, Hollywood blockbusters, and ironic arthouse cinema. These apocalyptic fantasies follow well-established scripts that often date back millennia. Apocalypse scripts allow their users to make sense of the current crisis and prepare for an uncertain future. The course will be divided into two parts. The first half will be devoted to texts, art, and movies that dwell on the expectation of the end and narratively measure out the time that remains. We will begin with examining the biblical ur-scripts of an apocalyptic imaginary: the Book of Daniel in the Old and the Book of Revelation in the New Testament, as well as Saint Paul's messianism in the Letter to the Romans; and then move on to medieval apocalyptic fantasies of the Joachim of Fiore and others; and end with the apocalypticism underlying the religious reforms of Girolamo Savonarola and Martin Luther. The second half will focus on life after the apocalypse - the new freedoms, and new forms of political life and sociality that the apocalyptic event affords its survivors. Readings will include the political theory of marronage, capabilities, and neoprimitivism; literary theory of speculative fiction; and post-apocalyptic narratives by Octavia Butler, Jean Hegland, Richard Jefferies, Cormac McCarthy, and Colson Whitehead. Readings and discussions in English.

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

CMLT 28447. It's the End of the World as We Know It: Apocalyptic Literature and Millenarian Movements. 100 Units.

The "end of the world" has been a matter of fascination for human beings for thousands of years. This course takes a cross-cultural approach to the study of texts and movements concerned with the end times, traditionally called "apocalyptic" and "Millenarian." We will focus on three major aspects of these movements: the historical and cultural circumstances in which they arose, the institutions and traditions that served as their foundations,
and finally their theological and political principles, including how they dealt with failed expectations. We will cover a wide range of contexts, including Roman-occupied Judea during the first century CE, the Xhosaland of southern Africa in the mid 19th century, and the rise of QAnon in the 21st century United States. No prerequisite knowledge of the historical periods or religious traditions examined required.
Equivalent Course(s): HIST 25219, JWSC 28447, RLST 28447, GLST 28447

CMLT 28500. Journey to the West II. 100 Units.
TBD
Equivalent Course(s): CHIN 31306, CMLT 38500, CHIN 21306, RLIT 49200

CMLT 28506. Jesus: From Scripture to the Silver Screen. 100 Units.
Jesus holds particular significance for believers all around the world. But how is he portrayed in modern films? How faithful are these depictions to the Bible? Do these portrayals push a certain kind of theological position? In this course, we will examine film adaptations of Jesus, including biopics, dramas, comedies, and musicals. As we watch everything from Martin Scorsese’s The Last Temptation of Christ (1988) to Monty Python’s Life of Brian (1979), we will compare these modern depictions to ancient texts and theology. During the course, students will become familiar with significant aspects of Jesus’s life both in canonical and noncanonical Gospels, as well as to how these texts have been understood in the antiquity and today. After the class, students will be able to analyze critically portrayals of Jesus in order to understand why certain decisions are made and address pivotal questions about biblical interpretation, cinema and adaptation, and the ethical challenges of representing religious figures in media. No prior familiarity with biblical studies or film criticism is required.
Equivalent Course(s): RLST 28506

CMLT 28614. Gerard Manley Hopkins: Literary and Theological Backgrounds. 100 Units.
The seminar will mainly read the poetry of Hopkins, but will also include theological and literary influences on him, such as Duns Scotus, Walter Pater, John Ruskin, and John Henry Newman. Requirements for the seminar include one oral presentation and a seminar length final paper.
Equivalent Course(s): RLST 28614, DVPR 38614, CMLT 38614

CMLT 28640. The Book of Ruth: Bible, Literature, Gender. 100 Units.
The Book of Ruth offers the most elaborate tale of a woman to be found in the Bible, but even this relatively detailed account is astonishingly laconic. The Book of Ruth is not really a book. It is only four chapters long - more of a short story, or a very short story, than a book. And yet, despite its ellipses, Ruth’s cryptic tale is remarkable for its capacity to provide, with but few vignettes, a vibrant portrait of one of the most intriguing characters in the Bible. The first part of this course will be devoted to the biblical text itself. We will consider literary and feminist readings of the Book of Ruth while exploring broader issues of biblical poetics. Special attention will be given to questions of migration - to different accounts of the Book of Ruth as a paradigmatic tale of a migrant woman. The second part of the course will be devoted to the reception of the Book of Ruth - from the Midrash and the Zohar to modern literature. Among the modern and contemporary writers to be considered: S. Y. Agnon, Allen Ginsberg, Toni Morrison, and Michel Ben-Naftali. The discussion will also entail an exploration of adaptations of the Book of Ruth in art - from Nicholas Poussin to Adi Nes.
Equivalent Course(s): FNDL 28640, JWSC 28640, RLST 22260, BIBL 38640, GNSE 28640, GNSE 38640, CMLT 38640

CMLT 28650. Migrant Words: Belonging and Displacement in Multilingual Writers. 100 Units.
How does mobility affect the writing of a migrant writer, exile, refugee or second generation immigrant? How do authors represent and negotiate national, racial and ethnic identities? How do those who experience exile or emigration conceptualize their condition in the economy of cultural loss and/or gain? Does defining an author as American rather Haitian-American influence the way we approach them? By looking at works by several immigrant or otherwise multicultural writers - John Fante, Emanuel Carnevali, Édouard Glissant, Lorna Dee Cervantes, Aimé Césaire, Jhumpa Lahiri, Junot Diaz, Amelia Rosselli, Pietro di Donato, Edwidge Danticat, Igiaba Scego - we will examine literary expressions of transnational flows of people and ideas. We will explore linguistic issues stemming from transnational mobility and post-colonialism, such as bilingualism, code-switching, creole, and self-translation, as well as the recurring themes of longing, belonging, nostalgia and displacement. We will also question key terms in today’s cultural discourse, such as cosmopolitanism, transnationalism and marginality. Are these concepts helpful in approaching the literary works of authors writing between languages and cultures? How and to what extent is our reading affected by these ideas? Our focus will be on literature, but our investigations will draw upon scholarship from a range of interdisciplinary fields including Migration and Diaspora Studies.
Equivalent Course(s): FREN 28650, ITAL 28650, CRES 28650

CMLT 28653. Dostoevsky’s Humiliated and Insulted (1861) 100 Units.
This course will be focused on the close reading of Dostoevsky’s mid-career novel Humiliated and Insulted (Унизленные и оскорблённые, 1861). This novel was one of the first publications by Dostoevsky after his Siberian exile. We will read and discuss the novel in Russian. We will explore Dostoevsky’s philosophical, religious, and political views, as they are manifested through his design of the plot and characters. Near-native competence in Russian is required.
Equivalent Course(s): REES 28653, FNDL 28653
CMLT 28775. Racial Melancholia. 100 Units.
This course provides students with an opportunity to think race both within a psychoanalytic framework and alongside rituals of loss, grief, and mourning. In particular, we will interrogate how psychoanalytic formulations of mourning and melancholia have shaped theories of racial melancholia that emerged at the turn of the twentieth-first century. Turning to Asian American, African American, and Latinx theoretical and literary archives, we will interrogate the intersections of race, gender, and sexuality and ask: How do literatures of loss enable us to understand the relationship between histories of racial trauma, injury, and grief, on the one hand, and the formation of racial identity, on the other? What might it mean to imagine literary histories of race as grounded fundamentally in the experience of loss? What forms of reparations, redress, and resistance are called for by such literatures of racial grief, mourning, and melancholia? And, finally, how, if understood as themselves rituals of grief, might psychoanalysis and the writing of literature assume the role of religious devotion in the face of loss and trauma?
Equivalent Course(s): CRES 22775, CMLT 38775, RLST 28775, RLVC 38775, GNSE 28775, ENGL 38775, GNSE 38775, ENGL 28775

CMLT 28800. The (Auto)Biography of a Nation: Francesco De Sanctis and Benedetto Croce. 100 Units.
At its core, this course examines the making and legacy of Francesco De Sanctis’s History of Italian Literature (1870-71), a work that distinguished literary critic René Wellek defined as “the finest history of any literature ever written” and “an active instrument of aesthetic evolution.” We will read the History in the larger context of De Sanctis’s corpus, including his vast epistolary exchanges, autobiographical writings, and so-called Critical Essays in order to detail his reform of Hegelian aesthetics, his redefinition of the intellectual’s task after the perceived exhaustion of the Renaissance, Enlightenment, and Romantic moments, and his campaign against the bent toward erudition, philology, and antiquarianism in 19th-century European scholarship. We will compare De Sanctis’s methodology to that of his scholarly models in France (Alphonse de Lamartine, Alfred Mézières) and Germany (Georg Gottfried Gervinus, Georg Voigt) to explore De Sanctis’s claim that literary criticisms - not just literary cultures - are “national.” In the second part of the course, we will assess Benedetto Croce’s appropriation of De Sanctis in his Aesthetics (1902), arguably the last, vastly influential work in its genre and we conclude with Antonio Gramsci’s use of De Sanctis for the regeneration of a literary savvy Marxism or philosophy of praxis.
Equivalent Course(s): ITAL 27700, CMLT 38800, KNOW 27700, KNOW 37700, ITAL 37700

CMLT 28870. Infinite Narrative: The Arabian Nights and its Global Refractions. 100 Units.
The Arabian Nights, or A Thousand and One Nights, has had a profound influence on global culture. A shaping force in the formation of European Orientalism and Romanticism in the eighteenth and early nineteenth centuries, the work has since inspired a vast array of writers, filmmakers, and artists across the world. We will begin this course by studying the Nights as a product of the medieval Arabo-Islamic world, examining the major themes and formal features of the work. We will then investigate the translation and reception of the Nights in early modern Europe, before analyzing a selection of short stories, films, and novels based on or inspired by the Nights spanning the nineteenth to the twenty-first century. These will include stories by Edgar Allen Poe and Jorge Luis Borges; films by Masaki Kobayashi and Pier Paolo Pasolini; and novels by one or more of Naguib Mahfouz, Radwa Ashour, Salman Rushdie, and Isabel Allende. The primary texts will be supplemented with readings concerning narratology and the art of storytelling, the fantastic and magic realism, and contemporary debates about world literature. All texts will be read in translation, but students with knowledge of Arabic will be encouraged to participate in additional sessions devoted to reading parts of the Arabic texts in the original.
Equivalent Course(s): NEHC 28871, FNDL 20221

CMLT 28871. Horror, Abjection, and the Monstrous Feminine. 100 Units.
This course explores cinematic and literary works of horror (the uncanny, gothic, sci-fi, paranormal, psychological thriller, killer/slasher, gore) from around the world. As a mode of speculative fiction, the genre envisions possible or imagined worlds that amplify curiosities, dreads, fears, terrors, phobias, and paranoia which simultaneously repel and attract. Horror frequently explores the boundaries of what it means to be human by dwelling on imaginaries of the non-human and other. It often exploits the markers of difference that preoccupy our psychic, libidinal, and social lifeworlds—such as race, class, gender, and sexuality, but also the fundamental otherness that is other peoples’ minds and bodies. Interrogating the genre’s tension between desire and fear, our course will focus on the centrality of abjection and the monstrous feminine—as both thematic and aesthetic tropes—to works of horror. Films and fiction will be paired with theoretical readings that contextualize the genre of horror while considering its critical implications in relation to biopolitical and geopolitical forms of power. Content Warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): GNSE 30137, GNSE 20137, ENGL 38871, CMLT 38871, MAAD 10871, ENGL 28871

CMLT 28881. Secrecy and Exemplarity: On Parables and Their Interpretation, from the Bible to Walter Benjamin. 100 Units.
A parable - usually defined as ‘a short narrative told for an ulterior purpose’ - should be easy to understand, given its apparent simplicity and didacticism. So why does it turn out to be so difficult, in practice, to interpret parables? From Jesus’s parables and Plato’s famous parable of the cave onward, parables have led readers to the disturbing realization that it might in fact be the parables which read their interpreters, and not the other way around! In this course, we’ll ask how it is that this particular literary form so deftly articulates the relations between text and reader, narrative and interpretation, literature and religion, secrecy and power, sign and meaning, concealment and revelation, fiction and truth. The course serves as both an introduction to the
history of the many ways interpreters have engaged the parabolic form in religious, literary, and philosophical contexts, on the one hand, and a chance to develop the intensity and rigor of our own close-reading practices, on the other. Besides biblical and rabbinic parables, we will read parables in works by Plato, Maimonides, La Fontaine, Pascal, G.E. Lessing, Kant, Andersen, Hawthorne, Kierkegaard, Nietzsche, Kafka, W. Benjamin, and O. Welles.

Equivalent Course(s): ENGL 28881, JWSC 28881, GRMN 28881, RLST 28881

CMLT 28887. Listening to Gangsta Rap. 100 Units.
A study of gangsta rap in from its American origins to its international manifestations. The aim is to graph gangsta rap’s aesthetic conception through a discussion of core “canonical” albums in the history of gangsta rap. Most weeks, album-texts will be paired with essays and book chapters as a way to engage with but ultimately critique Western White Supremacist Hetero-Normative Patriarchal Logocentrism. To mark our engagement, we ask about the impact of gangsta rap in how we conceptualize other forms of art-making. The working thesis of the course is that gangsta rap is, ironically, the apex of Western culture. Readings in English. I will provide digital copies of the texts/films. All albums can be found on YouTube.
Equivalent Course(s): ENGL 28887

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.
Equivalent Course(s): BPRO 28600, HMRT 28602

CMLT 28992. Anticolonial Thought. 100 Units.
This course looks at the traditions of anticolonial thought from the late nineteenth century to the present day. Comparing movements for national liberation, realignment, and literary self-determination from across the world, we’ll consider the shifting claims of the British, American, French, Spanish, and Russian empires, and the colonial subjects, postcolonial frameworks, and decolonial movements that sought to contest these formations from Chile to Alcatraz, India to Ireland, and Azerbaijan to Martinique. Our focus will most often be on the manifestos and essays in which anticolonial writers outlined their literary and political programs, but we may also look at a few poems, stories, and films. From Vicente Huidobro’s fantasies of a secret international society to end British Imperialism to Ngũgĩ wa Thiong’o’s call to abolish the English Department, how did the radical claims of anticolonial political thought take shape in literary writing?
Equivalent Course(s): ENGL 28992, ENGL 38992, CMLT 38922, HMRT 28992, HMRT 38992, CRES 28992, MAPH 38922

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

CMLT 29023. Returning the Gaze: The West and the Rest. 100 Units.
Aware of being observed. And judged. Inferior... Abject... Angry... Proud... This course provides insight into identity dynamics between the "West," as the center of economic power and self-proclaimed normative humanity, and the "Rest," as the poor, backward, volatile periphery. We investigate the relationship between South East European self-representations and the imagined Western gaze. Inherent in the act of looking at oneself through the eyes of another is the privileging of that other’s standard. We will contemplate the responses to this existential position of identifying symbolically with a normative site outside of oneself-self-consciousness, defiance, arrogance, self-exoticization—and consider how these responses have been incorporated in the texture of the national, gender, and social identities in the region. Orhan Pamuk, Ivo Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.
Equivalent Course(s): HIST 23609, CMLT 39023, HIST 33609, REES 29023, RLST 29003, NEHC 39023, NEHC 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 (Sŏlŏhënsŏn, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andrić, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).
CMLT 29045. Dostoevsky and Critical Theory. 100 Units.
The tormented, obsessed, and sadistic characters of Dostoevsky’s novels posed a challenge to positivism
and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and
influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and
literary theory. We will read two of Dostoevsky’s philosophically challenging novels alongside works by these
critics and philosophers, including Nietzsche, Sartre, Freud, Bakhtin, Kristeva, and Levinas. While exploring
their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will
also inquire into the relationships among literature, philosophy and biography and examine the processes of
influence and adaptation.
Equivalent Course(s): REES 29045, REES 29045, RLST 28207, CMLT 39045

CMLT 29071. Magic Nations. 100 Units.
As part of the post-colonial turn, magic realism is a hybrid mode of narration rejects, overcomes, and offers an
alternative to the colonial, Enlightenment episteme. It mobilizes the imaginations and narrative modes of pre-
colonial pasts in the articulation of new, post-colonial, often national, selves. In this course, we will unpack some
captivating narratives from Southeast Europe in which the visions of the pre-modern mythic worlds emerge as
the magic, transcendent core of the modern nations. We will indulge in the sheer enjoyment of the brilliance of
these text while focusing on the paradoxes they embody - for example, the simultaneous rejection and reliance on
the realist mode, the colonial worldview, and its civilizational hierarchies and models.
Equivalent Course(s): REES 39071, REES 29071

CMLT 29120. Renaissance Epic: Vida, Tasso, and Milton. 100 Units.
This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La
Gerusalemme liberata/Jerusalem Delivered 1581 and John Milton’s Paradise Lost (1667), as well as selections
from Marco Girolamo Vida’s influential Biblical epic, the Christiad (1535). We will examine these Renaissance
epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously
modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models
(primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources;
seek to forge an elevated and appropriate language for epic; espouse new visions of the human, the heroic,
and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-
English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the
originals.
Equivalent Course(s): CMLT 39120, ENGL 39120, ENGL 29120

CMLT 29300. Dostoevsky: The Idiot. 100 Units.
TBD
Equivalent Course(s): ENGL 28902, CMLT 39300, ENGL 48902, FNDL 27101, REES 20018, REES 30018

CMLT 29402. Language is Migrant: Yiddish Poetics of the Border. 100 Units.
This course examines Ashkenazi Jewish literary narratives about geopolitical borders and border-crossing
though travel and migration, engaged with questions about the linguistic borders of Yiddish itself. As a diasporic
language, Yiddish has long been constructed as subversively internationalist or cosmopolitan, raising questions
about the relationships between language and nation, vernacularity and statelessness. This course explores the
questions: How do the diasporic elements of the language produce literary possibilities? How do the “borders”
of Yiddish shape its poetics? How do Yiddish poets and novelists thematize their historical experiences of
immigration and deportation? And how has Yiddish literature informed the development of other world
literatures through contact and translation? Literary and primary texts will include the work of Anna Margolin,
Alexander Harkavy, Peretz Markish, Dovid Bergelson, Yankev Glatshteyn, Yosef Luden, S. An-sky, and others.
Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria 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.
Equivalent Course(s): ENGL 29413, ENGL 39413, JWSC 29402, CMLT 39402

CMLT 29447. Autotheory/Autofiction. 100 Units.
A resurgence of contemporary life writing has been characterized by the terms “autotheory” and “autofiction.”
These terms point to ways in which contemporary life writing complicates narrative presentations of selfhood
by inflecting autobiography through generically estranged kinds of writing, theory and fiction. Narrative
exposition may be further complicated by issues of non-monolingualism and gender insecurity that invite non-
narrative exploration within the presentation of a life project. In this course we will examine contemporary
exemplars of autotheory and autofiction in light of exemplars from earlier phases of modernity. Readings will
include: Fernando Pessoa, Virginia Woolf, Jorge Luis Borges, Roland Barthes, Robert Glück, Lynn Hejinian, Clarice
Lispector, Rachel Cusk, Cecilia Vicuña, Paul Preciado, Gloria Anzaldúa, and Raquel Salas-Rivera. All readings
will be in English, although there will be an opportunity to discuss texts in French and Spanish in the original
language.

CMLT 29567. Mythologies of Labor. 100 Units.
Whether fighting incredible monsters or baking bread, mythological texts invite us to consider the value of labor
in unique ways. By reading across a number of premodern traditions (including Greek, Roman, Near Eastern,
Comparative Literature

Scandinavian, Iranian, South African, Indian), this course looks at differences between heroic labor and manual or domestic labor, labors usually expected of men and of women, labors with religious value versus labors with material consequences, as well as the role of affective labor in the ancient world. As we learn about labor in the past through these texts, the readings will allow us to raise new questions about labor today in the world of global capitalism. Examples of primary texts we will cover are portions of the Homeric epics, Hesiod’s Works and Days, Virgil’s Aeneid, Ovid’s Metamorphoses, Livy’s History of Rome, the Norse Edda and “Prose Edda,” Xhosa narratives, the Near Eastern Gilgamesh and Enuna Elish, chapters from the Vendidad, and some Vedic hymns. The course readings will be given in translation, and no prior language knowledge is expected, but students with knowledge of a relevant language can take the class for credit toward their major on the basis of a specifically tailored midterm exam and/or final paper.

Equivalent Course(s): CLCV 28921, RLST 27991

CMLT 29590. Poetics of Science. 100 Units.
In 1959, C. P. Snow expressed his anxiety over the widening "gulf" between the literary and the scientific cultures of his time, attributing such a phenomenon to the pressure of industrialization and the application of advanced, systematic techniques to industry. Yet while science and literature started to submit themselves to growingly different logic, epistemology, and modes of production in the twentieth century, they became inextricably linked at the same time: contemporary scientific discoveries served as a major source of literary inspiration; scientists explored the possibilities of approaching their projects through literary strategies. In this course, we will read theories and practices by major poets, literary critics, and scientists during the twentieth century. Through analyzing how the tension described by Snow is rendered, problematized, and transformed, especially through the medium of poetry, we will study how poetry and science provide each other with new vocabularies, forms, and critical angles to address modern experience. While we will concentrate on endeavors by anglophone poets and scientists, we will also bring a few international cases (in translation) into discussion to establish a comparative perspective. Possible scientists include Henri Poincaré, Alfred North Whitehead, and Brian Rotman; possible poets and critics include I. A. Richards, Ezra Pound, William Carlos Williams, Hart Crane, Laura Riding, Wallace Stevens, Muriel Rukeyser, and Lyn Hejinia.

Equivalent Course(s): ENGL 29590, KNOW 29590

CMLT 29700. Reading Course. 100 Units.

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

Equivalent Course(s): EALC 29710, EALC 29710, REES 29815, REES 39815, CMLT 39710

CMLT 29714. 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—comprising 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.

Equivalent Course(s): NEHC 39714, NEHC 29714, CMLT 39714

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.

CMLT 29887. Iterations of Oedipus: Folktales, Tragedy, Theory, Fiction. 100 Units.
Engaging themes of agency and freedom, criminality and guilt, self-knowledge and identity, reason and truth, consciousness and the unseen, the story of Oedipus is among the most reworked and reimagined in world literature. This course explores a wide range of versions of the story across a variety of artistic forms. In the first half of the course, as well as reading both of Sophocles’ plays about Oedipus, we will explore the traces of the story as folktales and legend both before and after Sophocles. The second half of the course will be devoted to modern adaptations of the story. These will include dramatic versions from mid-twentieth-century Egypt; the
Italian film director Pier Paolo Pasolini’s autobiographical Edipo Re (1967), infused with Freudian and Marxist themes; Philip Roth’s bestselling novel The Human Stain (2000); and the contemporary Chicano playwright Luis Alfaro’s Oedipus El Rey (2017), set between a California state prison and South Central Los Angeles. Students will be introduced to theories of adaptation and reception, and will have a creative option for the final assignment.

Equivalent Course(s): CLCV 25722, FNDL 29887

CMLT 29914. Jewish Diasporas: The Exilic Condition and the Parable of Longing. 100 Units.
This course examines the representations of the home across national literatures in the nineteenth and twentieth centuries. More specifically, we will explore how the concept of home-real or imagined-is treated in instances of exile and migration that result in cultural hybridity. To explore the ambiguous relationship between home and homeland, students will engage with texts written by Jewish authors of different nationalities. We will focus on the European and Israeli context, exploring how the notion of home or homelessness, as well as historical changes, compel us to rethink the making of a Jewish home. We will also consider how the representation of homesickness/homeness dialectics shift across cultures and languages, paying particular attention to figures like the European Jew, the Wandering Jew, the Zionist Jew, the Hebrew Jew, and the Israeli Jew. We will trace the Jewish sense of displacement through the interplay between language and place, as we consider the literary representations of the Eastern European Shtetl, Vienna, Berlin, and Jerusalem. We will also consider the choice of language, and space of language as home.

Equivalent Course(s): JWSC 29914

CMLT 29943. Diasporic Narratives and Memories. 100 Units.
Of the many emigrant communities in Chicago, Belarusians are the only group that does not yet have its own museum. Our course takes this lack as an opportunity to provide training for students to create a grassroots community-driven initiative that empirically develops a conceptual foundation for a new type of multi-ethnic museum of emigration, one informed by the experiences of community members themselves and their relationship to the artifacts that define their identities and memories. This course allows students to actively participate in a museum creation project which takes as its point of departure not a nation-state narrative, but the everyday life of a multi-ethnic community with the goal of informing research, policy, and public discourse about emigration. We center our course around the material heritage of Belarusia and its dispersal in emigration. We analyze how a diasporic museum’s main role is to collect, protect and curate the material legacy of the Belarusian community to ensure its future stability. The course participants collaborate with the Chicago Studies Program, the NGO Belarusians in Chicago, and the Chicago History Museum to study the role of artifacts in museums. The students conduct the field work about multi-ethnic Belarusian emigration to include experiences of Belarusian Jews, Belarusian Russians, Belarusian Lithuanians, Belarusian Tatars, and other groups from Belarus.

Equivalent Course(s): CHST 29943, KNOW 29943, BPRO 29943, REES 29950, CRES 29943, MAPH 39943, HIPS 26943

CMLT 29947. Autotheory/Autofiction. 100 Units.
A resurgence of contemporary life writing has been characterized by the terms "autotheory" and "autofiction." These terms point to ways in which contemporary life writing complicates narrative presentations of selfhood by inflecting autobiography through generically estranged kinds of writing, theory and fiction. Narrative exposition may be further complicated by issues of non-monolingualism and gender insecurity that invite non-narrative exploration within the presentation of a life project. In this course we will examine contemporary exemplars of autotheory and autofiction in light of exemplars from earlier phases of modernity. Readings will include: Fernando Pessoa, Virginia Woolf, Jorge Luis Borges, Roland Barthes, Robert Glück, Lyn Hejinian, Clarice Lispector, Rachel Cusk, Cecilia Vicuña, Paul Preciado, Gloria Anzaldúa, and Raquel Salas-Rivera. All readings will be in English, although there will be an opportunity to discuss texts in French and Spanish in the original language.

Equivalent Course(s): FNDL 29947

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

Equivalent Course(s): CMLT 29954, JWSC 29954

CMLT 29991. Affect at the Close: Climate Change, Capitalism, Creating Alternatives. 100 Units.
How does it feel to leave a world behind? Are we already trained in this experience as readers of fictions, who leave worlds behind whenever we put down a book? Can this experience of imperfectly moving on from one
world to another, whether the real world or that of another fiction, teach us anything about ourselves as human beings navigating the epochal shifts of climate change and late-stage capitalism? What narrative strategies emphasize the affective and embodied dimensions of entering and exiting from their fictional worlds? We will start answering these questions by reading J. G. Ballard’s The Drowned World, Giorgio Bassani’s The Garden of the Finzi-Contini, and Anna Tsing’s The Mushroom at the End of the World. Other course texts will be determined by student interests. Secondary and theoretical material will be drawn from a range of writers including Georges Didi-Huberman, Pier Paolo Pasolini, Lauren Berlant, Eve Kosofsky Sedgwick, Mark Fisher, Kenneth Burke, Edward Said, Ursula Heise, Amitav Ghosh, and Ursula K. Le Guin. This is a theory-oriented course that does not require previous knowledge. Students will have the option of producing a creative final project instead of a paper. Equivalent Course(s): ENGL 29991