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

The requirements outlined below are in effect as of Autumn Quarter 2018 and will apply to all students in the Class of 2020 and beyond.

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

<table>
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<tr>
<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 Methods in the Humanities</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 College's Practical Language Proficiency Assessments in a foreign language, if available for the relevant language; for more information, see languageassessment.uchicago.edu/flpc. (https://languageassessment.uchicago.edu/flpc/)

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 they 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.

**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 20102. Don Juan’s Word: Acting and Lying. 100 Units.**

A survey of the Don Juan theme on the European stage from the 17th to 21st century, charting the path from damnation to redemption of the world’s most famous philanderer, liar, and actor.

**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.

Instructor(s): Kris Trujillo Terms Offered: Winter
Note(s): Graduate Students interested in this course should email Prof. Kris Trujillo (ktrujillo@uchicago.edu) copying the department administrator, Ingrid Sagor (isagor@uchicago.edu) by Thursday, November 12th 5pm with a brief note of interest, program year, and student number and will be notified of their admittance to the course by Monday, November 16th. Course requires consent after add/drop begins; contact the instructor & administrator for a spot in the class or on the waiting list.
Equivalent Course(s): CMLT 30104, GNSE 30104, ENGL 21104, ENGL 31104, GNSE 20104, RLVC 30104, RLST 26104

CMLT 20109. Comparative Methods in the Humanities. 100 Units.
This course introduces models of comparative analysis across national literatures, genres, and media. The readings pair primary texts with theoretical texts, each pair addressing issues of interdisciplinary comparison. They include Orson Welles’s "Citizen Kane" and Coleridge’s poem ‘Kubla Khan”; Benjamin’s “The Storyteller,” Kafka’s “Josephine the Mouse Singer,” Deleuze and Guattari, Kafka: Toward a Minor Literature, and Mario Vargas Llosa’s The Storyteller; Victor Segalen’s Stèles; Fenollosa and Pound’s “The Chinese Character as a Medium of Poetry” and Eliot Weinberger’s Nineteen Ways of Looking at Wang Wei; Mérimée, “Carmen,” Bizet, Carmen, and the film adaptation U-Carmen e-Khayelitsha (South Africa, 2005); Gorky’s and Kurosawa’s The Lower Depths; Molière, Tartuffe, Dostoevsky, The Village Stepanchikovo and its Inhabitants, and Bakhtin, “Discourse in the Novel”; Gogol, The Overcoat, and Boris Eikhenbaum, “How Gogol’s Overcoat Is Made.”
Instructor(s): Olga Solovieva Terms Offered: Winter
Prerequisite(s): Prerequisite: Completed Humanities, or Civilization Core requirement. The course is designed for the second-year students and above.
Equivalent Course(s): ENGL 29818

CMLT 21101. 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 topics and their relationship to the problem of poetic persona.
Instructor(s): D. Wray Terms Offered: Autumn. Not offered 2020–21; will be offered 2022–23
Equivalent Course(s): CMLT 31101, LATN 21100, LATN 31100

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.
Instructor(s): Chloe Blackshear Terms Offered: Spring
Equivalent Course(s): ENGL 21112, GNSE 21112

CMLT 21200. Literature and Technology: Machines, Humans, and Posthumans from Frankenstein to the Futurists. 100 Units.
Everywhere we remain unfree and chained to technology, whether we passionately affirm or deny it,” wrote Heidegger. In the year 2020, the year of COVID-19 and mass physical lockdown, this statement is more valid than ever. Keeping current events in mind, in this course we will pose anew the question concerning technology and go back to the First and Second Industrial Revolutions when humans first came into intense contact with machines and restructured life and literature around them. We will trace the ecological, economical, and emotional footprints of various machines and technological devices (automata, trains, phonographs, cameras) in major European literary works from Shelley’s Frankenstein (1818), Zola’s La bête humaine (1890) to Luigi Pirandello’s The Notebooks of Serafino Gubbio, Cinematograph Operator (1925), while inquiring into the nature of technology and what it means to be human through key philosophical texts from Plato to N. Katherine Hayles.
Instructor(s): Ana Ilievska Terms Offered: Autumn
Equivalent Course(s): ENGL 21277, PORT 28818, MAAD 25277, ITAL 28818

CMLT 21206. 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
innovative ways of living ecologically? To answer these questions, we will turn to the field of ecocriticism. How does literature forward environmental change? How do writers represent the natural world and imagine offer creative solutions for sustainable living. What is then the role of literature in an era of ecological crisis?

Literature plays a pivotal role in addressing environmental issues: it can perpetuate damaging narratives or 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 reprised 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 disciplinary "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-hovering just short of the intimate space of textual experience described by Sontag.

Instructor(s): Alia Breitwieser Terms Offered: Autumn
Equivalent Course(s): EALC 21207

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 reprised 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 disciplinary "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-hovering just short of the intimate space of textual experience described by Sontag.
Instructor(s): Claudio Sansone Terms Offered: Winter
Equivalent Course(s): SALC 21224, KNOW 21224, ENGL 21224

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.
Instructor(s): Kimberly Kenny Terms Offered: Winter
Equivalent Course(s): HUMA 28400, GRMN 28500, NORW 28500

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, no 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.
Instructor(s): Anthony Stott Terms Offered: Spring
Equivalent Course(s): TAPS 21667, EALC 21667

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.
Instructor(s): D. Desormeaux Terms Offered: Winter
Prerequisite(s): FREN 20500 or 20503
Note(s): Taught in English. A weekly session in French will be held for majors/minors and graduate students in French and Comparative Literature.
Equivalent Course(s): FREN 33500, CRES 33500, LACS 23500, FREN 23500, CMLT 31801, LACS 33500, CRES 23500

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.

Instructor(s): Elizabeth Tavella Terms Offered: Autumn
Note(s): Taught in French. All of the German texts will be available in French translation.
Equivalent Course(s): FREN 22120

CMLT 21855. The Literary Hebrew Bible: An Introduction. 100 Units.
What does it mean for a biblical character to be "fraught with background," in Erich Auerbach's evocative phrase? How can we approach the Bible's dense, terse, paratactic prose as literary interpreters? What are the conventions and restrictions of biblical poetry, and how does the text move within these rules? In this course, students will read key narrative and poetic texts from the Hebrew Bible, de-familiarize traditional stories, acquire tools of literary analysis particular to biblical poetics, and ask questions about the literary legacy of this complicated, messy collection. Along the way, we will treat important comparative literary issues the Hebrew Bible highlights, including distinctions between history and fiction, literary genre, biblical translation, and notions of canon and tradition. Though our primary course will be on the biblical text itself, our reading will be aided by foundational texts on biblical poetics (including works by Auerbach, Alter, Sternberg and Kawashima) and more recent examples of feminist, queer-theoretical, postmodern and postcolonial biblical criticism.
Instructor(s): Sam Lasman Terms Offered: Winter
Equivalent Course(s): FNDL 21855, RLST 21855, JWSC 21855, ENGL 21855

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.
Instructor(s): Mark Payne Terms Offered: Autumn
Equivalent Course(s): SIGN 26083

CMLT 21984. Humans and their Predators. 100 Units.
Animals that sometimes prey on humans occupy critical niches in individual imaginations, global culture, and natural ecosystems. While our interactions with these creatures have shifted drastically over the millennia, only recently-thanks to factors such as ecological collapse and urbanization-has the majority of the world's population come to live without the threat of predation. This class draws on a variety of disciplines to interrogate the relationship between people and the mammals, birds, reptiles, and fish that sometimes eat us. We will read epic literature from the Middle East and Europe; examine news reports from 18th-century France and 21st-century Florida; explore the colonial and postcolonial dimensions of tiger-hunting in India; and navigate ways in which ecology, paleontology, and other scientific disciplines can inform humanistic inquiry.
Instructor(s): Chloe Blackshear Terms Offered: Winter

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 peintres, des poètes et des compositeurs. A travers une étude des œuvres majeures du Romantisme français et allemand (poésies, tableaux, lieders 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'élément sublime par excellence, déchirant la nuit, confondant mystère et grandiose. Le thème du clair de 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 un thème de prédilection du Romantisme, et en particulier des peintres, des poètes et des compositeurs. A travers une étude des œuvres majeures du Romantisme français et allemand (poésies, tableaux, lieders 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'élément sublime par excellence, déchirant la nuit, confondant mystère et grandiose. Le thème du clair de 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 un thème de prédilection du Romantisme, et en particulier des peintres, des poètes et des compositeurs. A travers une étude des œuvres majeures du Romantisme français et allemand (poésies, tableaux, lieders 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'élément sublime par excellence, déchirant la nuit, confondant mystère et grandiose. Le thème du clair de 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.
Instructor(s): M. Novak Terms Offered: Spring
Prerequisite(s): FREN 20500 or 20503
Note(s): Taught in French. All of the German texts will be available in French translation.
Equivalent Course(s): FREN 22120
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) Instructor(s): William Nickell Terms Offered: TBD

Equivalent Course(s): FNDL 27103, ENGL 28912, REES 30001, HIST 25704, REES 20001, CMLT 32301, ENGL 32302

CMLT 22380. Nature in/as Literature. 100 Units.

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

Instructor(s): David Orsbon Terms Offered: Spring

CMLT 22400-22500. History of International Cinema I-II.

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

CMLT 22400. History of International Cinema I: Silent Era. 100 Units.

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

Instructor(s): A. Field Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

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

CMLT 22500. History of International Cinema II: Sound Era to 1960. 100 Units.

The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): Staff Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

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

CMLT 22501. Vico’s New Science. 100 Units.

This course offers a close reading of Giambattista Vico’s masterpiece, 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.

Instructor(s): R. Rubini
Terms Offered: Autumn

Equivalent Course(s): ITAL 32900, CMLT 32501, ITAL 22900, FNLD 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): HIST 22609, NEHC 20745

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. Problems in the Study of Gender and Sexuality: 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.

Instructor(s): Sophie Salvo
Terms Offered: Winter

Note(s): Readings and discussions in English. This course counts as a “Problems” course for GNSE majors.

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

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.

Instructor(s): Alex Wolfson
Terms Offered: Spring

Prerequisite(s): Previous coursework in philosophy is not essential.

Note(s): This course counts as a Concepts course for GNSE majors

Equivalent Course(s): GNSE 23126

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.

Instructor(s): Frederick de Armas Terms Offered: Autumn
Equivalent Course(s): SPAN 23201, SPAN 33201, CMLT 33212

CMLT 23301. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, “Balkan Dance.”

Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): REES 29009, REES 39009, NEHC 30568, ANTH 25908, CMLT 33301, NEHC 20568, ANTH 35908

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

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

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

Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 39013, REES 29013, NEHC 30573, HIST 34005, NEHC 20573, CMLT 33401, HIST 24005

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): BASQ 24710, SPAN 24716

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.

Instructor(s): M. Vanderpoel Terms Offered: Winter
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. Caïra) by investigating the contexts governing the production or reception of works such as Apuleius’ The Golden Ass, Les Lettres d’une religieuse portugaise, Denis Diderot’s La Religieuse, Wolfgang Hildesheimer’s Marbot: A Biography, and Orson Welles’ adaptation of The War of the Worlds, among others.
Equivalent Course(s): FREN 34017, CMLT 34017, FREN 24017

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

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.
Instructor(s): Na’ama Rokem Terms Offered: Autumn
Equivalent Course(s): JWSC 24105, CMLT 34105

CMLT 24110. Love and Transformation. 100 Units.
TBD
Terms Offered: Spring
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 literary and film from the Soviet colonial ‘periphery’ in the Caucasus and Central Asia as well as writings about the hybrid conception of Eurasia across linguistics, anthropology, and geography.
Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): CRES 34111, REES 24110, NEHC 34110, CRES 24111, NEHC 24110, CMLT 34111, REES 34110

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 leisure 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, dramatic and courtly poetry, and the autobiography. Readings, all in translation, will range from Sanskrit literature to Sufi romances and more.
Instructor(s): Anand Venkatkrishnan Terms Offered: Winter
Equivalent Course(s): SIGN 26073, RLST 24200, SALC 20903

CMLT 24218. Unveiling Chivalry: Chivalric literature in Medieval and Early Modern Europe (1100-1600) 100 Units.
When we think of chivalry today we imagine damselfs 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," Boccaccio'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."

Instructor(s): F. Petricca
Terms Offered: Autumn
Note(s): Taught in English
Equivalent Course(s): ITAL 24218, MDVL 24218

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 fictionnelles des épidémies. La comparaison entre Le Journal de l'année de Peste de Défoe et la Peste de Camus amènera à s'interroger sur l'usage de la première personne dans les fictions de la peste.

Instructor(s): Françoise Lavocat
Terms Offered: Autumn
Note(s): Taught in French.
Equivalent Course(s): FREN 24256, CMLT 34256, FREN 34256

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 reenactment whose cryptic vitalism challenges the phenomenological basis of new materialism. Readings will include Martin Heidegger, Ronald Hutton, Ethan Kleinberg, Quentin Meillassoux, Hans Ruin, and Anna Tsing, poetry by Li He and Osip Mandelstam, weird fiction by H. P. Lovecraft, Arthur Machen and Algernon Blackwood, and futurology by Cicely Hamilton, Jean Hegland, Sarah Moss, and Will Self.

Instructor(s): Mark Payne
Terms Offered: Winter
Prerequisite(s): Not open to first-year undergraduates.
Note(s): Taught in English. A weekly session in French will be held for French majors and graduate students.
Equivalent Course(s): CMLT 34272, SCTH 34272

CMLT 24401. Beautiful Souls, Adventurers, and Rogues. The European 18th Century Novel. 100 Units.
The course will examine several major eighteenth-century novels, including Manon Lescaut by Prevost, Pamela and fragments from Clarissa by Richardson, Shamela and fragments from Joseph Andrews by Fielding, Jacques le Fataliste by Diderot, and The Sufferings of Young Werther by Goethe.

Instructor(s): T. Pavel
Terms Offered: Winter
Note(s): Taught in English. A weekly session in French will be held for French majors and graduate students.
Equivalent Course(s): CMLT 34401, FREN 25301, FREN 35301, SCTH 38240

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.

Instructor(s): Bozena Shallcross
Terms Offered: Autumn
Equivalent Course(s): CMST 34405, CMST 24405, REES 31002, REES 21002, FNDL 25312

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.

Instructor(s): Kris Trujillo Terms Offered: Spring
Equivalent Course(s): GNSE 24554, ENGL 34554, CMLT 34554, GNSE 34554, ENGL 24554, RLST 24554

CMLT 24610. Uncanny Encounters in Global Medieval Literature. 100 Units.

Meetings with ghosts, dragons, elves, and jinn - violent or erotic, compassionate or unsettling - animate many key texts of the Middle Ages. Unlike in our stereotypes of a past when people blamed their daily problems on witches or demons, medieval literature depicts strange beings, dangerous monsters, and otherworld realms as anything but quotidian. Rather, medieval protagonists regularly find their lives changed by experiences with the strange. In this course, we will interrogate the literary and cultural meanings of these uncanny encounters through close readings of primary texts in translation from across medieval Eurasia - including Norse sagas, Persian epics, Celtic legends, Tibetan hagiographies, and Japanese drama. We will draw on comparative methods in responding analytically and creatively to these underappreciated works.

Instructor(s): Sam Lasman Terms Offered: Autumn
Equivalent Course(s): RLST 28450, ENGL 24610, MDVL 24610

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 paranoids that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.

Instructor(s): Hoda El Shakry Terms Offered: Autumn
Note(s): Content warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): ENGL 24651, ENGL 34651, GNSE 32823, CMLT 34651, GNSE 22823, CRES 23100

CMLT 24813. South African Fictions and Facations. 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 grapple with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)

Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies
Equivalent Course(s): CMST 34813, ENGL 44813, CMLT 44813, GNSE 24813, CMST 44813

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.

Instructor(s): Anna Elena Torres Terms Offered: Winter
Equivalent Course(s): CMLT 35025, GNSE 25025, REES 35025, REES 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): RLST 28215, GRMN 25117, FNDL 25100, 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.

Instructor(s): Chloe Blackshear Terms Offered: Spring

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.

Instructor(s): Olga Solovieva Terms Offered: Winter
Prerequisite(s): Ability to read and discuss in German
Equivalent Course(s): GRMN 25106, FNDL 25106

CMLT 25113. 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.

Instructor(s): Chloe Blackshear Terms Offered: Spring
Equivalent Course(s): JWSC 27703, ENGL 25113

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.

Instructor(s): E. Tavella Terms Offered: Winter
Note(s): Taught in English. No previous knowledge of Italian is required.
Equivalent Course(s): ITAL 25218, GNSE 25218

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 iconoclasm controversies to the contemporary financial crisis. We will compensate for the lack of field trips with virtual visits from professionals in Greece and elsewhere. Knowledge of Greek (classical or modern) is not required, though we will often be pausing to examine the effects of language hybridity and change.

Instructor(s): Haun Saussy Terms Offered: Spring
Equivalent Course(s): CMLT 35512, CLCV 25510

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

Instructor(s): Françoise Meltzer Terms Offered: Winter
Equivalent Course(s): ENGL 25509, FREN 25551, ENGL 35509, FREN 35551, CMLT 35551

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.

Instructor(s): Kris Trujillo Terms Offered: Autumn
Equivalent Course(s): LACS 25662, GNSE 20105, CRES 25662

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"), fiction writer ("Belfagor," "The Golden Ass"), and historian ("Discourses," "Florentine Histories"). We will also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.

Instructor(s): Rocco Rubini Terms Offered: Winter
Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian.
Equivalent Course(s): FNDL 21603, ITAL 33001, CMLT 35801, ITAL 23000

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 take 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, the 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.

Instructor(s): Russell Johnson Terms Offered: Autumn
Equivalent Course(s): RLST 25905, JWSC 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 aim 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): CMLT 35918, ITAL 35918, ITAL 25918

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 particular; for Italy's long Risorgimento, Vico (living philology), Cuoco (passive revolution), Manzoni (questione della lingua), Gioberti (clericalism), and De Sanctis (the Man of Guicciardini); and Croce (the anti-Croce) and Pirandello (theater and national-popular literature), for Italy’s twentieth century.

Instructor(s): R. Rubini Terms Offered: Autumn
Equivalent Course(s): FNDL 26206, ITAL 36000, CMLT 36002, ITAL 26000

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

Instructor(s): Michael Gluzman

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

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 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.

Instructor(s): Nisha Kommattam

Terms Offered: Autumn

Equivalent Course(s): SALC 26111, HMRT 26111, GNSE 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.

Instructor(s): Nisha Kommattam

Terms Offered: Winter

Equivalent Course(s): SALC 26112, HMRT 26112, GNSE 26112, CRES 26112

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.

Instructor(s): Michael Gluzman

Equivalent Course(s): JWSC 26210, CMLT 36210

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 Petrarich'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 approaches 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.
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 corrosive 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.
Instructor(s): Christopher Wild Terms Offered: Winter
Equivalent Course(s): CMLT 36219, TAPS 26219, TAPS 36219, GRMN 36219, GRMN 26219

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; revolted Victorian realism and gruesome Zolaesque naturalism; and Sartre’s existential nausea and Kafka’s anxious repulsion; as well as Thomas Bernhard’s experiments with contempt and William Burroughs’ hallucinogenic inversions of pleasure and disgust.
Prerequisite(s): Strong stomach.

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

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 Il 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.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 22200

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 Jobbík, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinary and comparatively as a historical, geopolitical and aesthetic problem.

Instructor(s): Leah Feldman Terms Offered: Autumn

Equivalent Course(s): REES 26660, CRES 26660, ENGL 36661, CRES 36660, CMLT 36660, SIGN 26050, ENGL 26660, REES 36661

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.

Instructor(s): A. Maggi Terms Offered: Autumn

Note(s): Class conducted in English

Equivalent Course(s): ITAL 36200, CMLT 36700, ITAL 26200, REMS 36200

CMLT 26810. Intellectuals and Power. 100 Units.

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

Instructor(s): Larry Rothfield Terms Offered: Winter

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.

Instructor(s): Kris Trujillo Terms Offered: Winter

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

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 perversive 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 breathlessness possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath-speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure, and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.

Instructor(s): A. Ilieva Terms Offered: Winter

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

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.

Instructor(s): I. Ilieva Terms Offered: Winter

Equivalent Course(s): ITAL 26918

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?

Instructor(s): Angelina Ilieva Terms Offered: Spring. Not offered in Spring 2021
Note(s): Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Equivalent Course(s): PBPL 27125, HIST 27710, ENST 27125, ENGL 27125, REES 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-Krokitzkin, Allison Schachter, Alexis Pauline Gumbs, David Eng, and M. Jacqui Alexander.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): CMLT 37350

CMLT 27450. Stateless Imaginations: Global Anarchist Literature. 100 Units.
Stateless Imaginations: World Anarchist Writing 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.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): CMLT 37450, ENGL 37451, ENGL 27451

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 on 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.
Instructor(s): David Wellbery
Equivalent Course(s): FNDL 27517, GRMN 27517

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 synonyms 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”).
Instructor(s): A. Maggi Terms Offered: Spring
Note(s): Course taught in English.
Equivalent Course(s): GNSE 26517, GRMN 27517

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 Gurianova, and others. All texts will be in translation.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Note(s): Study Abroad

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.

Instructor(s): David Wellbery
Terms Offered: Spring
Equivalent Course(s): GRMN 27621, GRMN 27621, SCTR 37621, SCTR 27621, CMLT 37621

CMLT 27700. 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.

Instructor(s): Angelina Ilieva
Terms Offered: Spring
Equivalent Course(s): CMLT 37701, REES 39018, REES 29018

CMLT 27703. Nothing New Under the Sun? “Adapting” in Twentieth-Century Jewish Literature. 100 Units.
How do works as disparate as Jerry Siegel and Joe Schuster’s first Superman comics, Joseph Roth’s moving Job (1930), or Cynthia Ozick’s golem novel The Puttermesser Papers (1997) treat the histories, genres, and texts they (arguably) refashion? In this course, we will take on and close-read a variety of fictions, treating these both as stand-alone works of art as well as participants in a kind of literary lineage (and sometimes a very non-linear one!). With the help of Linda Hutcheon’s Theory of Adaptation and other theorists, we will engage with different kinds of transfer (Bible to Novel, Fiction to Film/Television; Archive to Drama; Original to Translation, etc.). We will explore different ways of understanding “adaptation” as a concept across linguistic, temporal, and geographic axes, and we will also consider texts and stories which push against and challenge definitions of adaptation. Ultimately, we will ask: What counts as adaptation, and why adapt? Does the art of adaptation and remix take on particular resonances for Jewish diasporic and immigrant writers in the twentieth century? How do these authors and creators pull “original” works, stories and history into new contexts? How do they draw readers and audiences in to alternate, unfamiliar forms? How do popular genres deal with the weight of tradition? How do these fictions negotiate between the familiar and the strange, and to what ends?

Instructor(s): Chloe Blackshear
Terms Offered: Winter
Equivalent Course(s): JWSC 27713, ENGL 27713

CMLT 27721. Relating Race and Religion: Critical Concepts of Blackness and Jewishness. 100 Units.
This course examines Blackness and Jewishness in order to untangle the intersections of race and religion as they are represented in political polemic, fiction, memoir and philosophy in France and the United States from the 1960s to the present. Founded on ideals of universalism, pluralism and secularism, France and the United States are fraught with contradictions when it comes to race and religion. You will critique these founding ideals in order to expose their contradictions, and in the process seek new ways to articulate how religion and race, along with intersecting categories such as gender and sexuality, can become tools of political resistance. Readings include works by thinkers such as Césaire, Fanon, Memmi, Levinas and Foucault, along with literary classics by Nella Larsen and Sarah Kolman, and contemporary critical essays by Judith Butler, Christina Sharpe and Taal Asad. Throughout this course, you will examine how the concepts of race and religion are key components of the political, philosophical and ethical projects of these authors, and develop historical and conceptual perspective on the origins and current forms of debates that trouble the boundaries between personal and political.

Instructor(s): Kirsten Collins
Terms Offered: Winter
Equivalent Course(s): GLST 27721, RLST 27721, CRES 27721, FREN 27721, ANTH 23916, JWSC 27721, GNSE 27721

CMLT 28013. Love, Desire, and Sexuality in Islamic Texts and Contexts. 100 Units.
This class examines key texts in Islamic societies that together comprise a set of cultural narratives through which ideas about love, desire, and sexuality circulated. Throughout the course, we will engage with these broad themes by exploring the subjects of erotic and familial love; gender, sexuality, and the body; Orientalism and the politics of reading desire cross-culturally; and the enduring tensions between the particular and the universal in discourses of and about love, the passions and their vicissitudes in the histories of religion. Islam provides the historical framework through which we can assess shared and differentiated ideas about this important human phenomenon, from the Hellenism of late antiquity to contemporary media of South Asia. We will encounter various ways of understanding love in primary sources that range from the Qur’an and pre-Islamic poetry; to mystics and philosophers such as Ibn al-’Arabī and Ibn Sīnā (Avicenna); to the narratives of Rūmī’s Masnāvī and Niḥāmī’s Laylī o Majnūn; to the popular tales of the A Thousand and One Nights and the framing of Islamic cultural narratives in Bollywood cinema and American popular culture. This course draws on the perspectives of Religious Studies, Medieval Studies, Middle Eastern and South Asian Studies, Gender and Sexuality Studies, and Comparative Literature, and students will have the opportunity over the course of the class to develop a project that relates our content to their own interests.

Instructor(s): Allison Kanner-Botan
Terms Offered: Spring
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.
Instructor(s): Frederick de Armas Terms Offered: Spring
Note(s): Taught in English. Students seeking Spanish credit will read the text in the original and use Spanish for the course assignments.
Equivalent Course(s): MDVL 28013, CMLT 28101, FNDL 21221, SPAN 34202, SPAN 24202

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

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.
Instructor(s): Anna Elena Torres Terms Offered: Winter
Equivalent Course(s): GSNE 38110, CMLT 38110, CRES 28110, JWSC 28110, GSNE 28110

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.
Instructor(s): David Wellbery Terms Offered: Spring
Prerequisite(s): Undergraduates by consent only.
Equivalent Course(s): GRMN 28120, GRMN 38120, CMLT 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.
Instructor(s): M. Fusillo Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 28219
CMLT 28446. Apocalyptic 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. Apocalyptic 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.

Instructor(s): Chris Wild Mark Payne Terms Offered: Winter
Equivalent Course(s): CMLT 38446, RLVC 38446, RLST 28446, GRMN 28446, GRMN 38446

CMLT 28447. It's the End of the World as We Know It: Apocalyptic Literature and Millenarian Movements. 100 Units.
This course takes a cross-cultural approach to the study of texts and movements traditionally deemed “apocalyptic” or “Millenarian.” We will focus in particular on the historical and cultural circumstances in which these texts and movements were produced. We will cover a wide range of cultural and political 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. Our goals will be to think through various theories on why and how these texts and movements arose, to examine their internal logic and organization (especially focusing on their theology), and analyze the aftermath of failed expectations.

Instructor(s): Marshall Cunningham Terms Offered: Winter
Equivalent Course(s): HIST 25219, RLST 28447, GLST 28447, JWSC 28447

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

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.

Instructor(s): Françoise Meltzer Terms Offered: Winter
Note(s): Graduate students interested in this course should email the department administrator, Ingrid Sagor (isagor@uchicago.edu) by Thursday, November 12th 5pm with a brief note of interest, program year, and student number and will be notified of their admittance to the course by Monday, November 16th. Course requires consent after add/drop begins; contact the administrator for a spot in the class or on the waiting list.
Equivalent Course(s): RLST 28614, DVPR 38614, CMLT 38614

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.

Instructor(s): S. Guslandi Terms Offered: Winter
Note(s): Taught in English. Non-RLL speakers will read works in English translation.
Equivalent Course(s): ITAL 28650, CRES 28650, FREN 28650

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 twenty-first century. Turning to Asian American, African American, and Latinx theoretical and literary archives, we
will interrogate the intersections of race, gender, and sexuality and ask: How do literatures of loss enable us to understand the relationship between histories of racial trauma, injury, and grief, on the one hand, and the formation of racial identity, on the other? What might it mean to imagine literary histories of race as grounded fundamentally in the experience of loss? What forms of reparations, redress, and resistance are called for by such literatures of racial grief, mourning, and melancholia? And, finally, how, if understood as themselves rituals of grief, might psychoanalysis and the writing of literature assume the role of religious devotion in the face of loss and trauma?

Instructor(s): Kris Trujillo Terms Offered: Autumn
Note(s): PhD Students in Comparative Literature and Divinity are given priority registration and should email Ingrid Sagor, isagor@uchicago.edu with consent requests.
Equivalent Course(s): ENGL 38775, GNSE 38775, CMLT 38775, CRES 22775, GNSE 28775, RLVC 38775, RLST 28775, 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 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.
Instructor(s): R. Rubini Terms Offered: Spring
Equivalent Course(s): KNOW 27700, CMLT 38800, KNOW 37700, ITAL 28881, ITAL 37700

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 reader after reader 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 rabbinc 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.
Instructor(s): Sam Catlin Terms Offered: Winter
Equivalent Course(s): GRMN 28881, ENGL 28881, JWSC 28881, RLST 28881

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.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): REES 39023, NEHC 39023, NEHC 29023, HIST 23609, HIST 33609, REES 29023, CMLT 39023

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 (Sолженицын, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andrić, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 39024, REES 29024, CMLT 39024
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, Bakhitn, 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.
Instructor(s): Anne Eakin Moss Terms Offered: Winter
Equivalent Course(s): REES 39045, REES 29045, CMLT 39045

CMLT 29101. Pascal and Simone Weil. 100 Units.
Blaise Pascal in the seventeenth century and Simone Weil in the twentieth formulated a compelling vision of the human condition, torn between greatness and misery. They showed how human imperfection coexists with the noblest callings, how attention struggles with distraction and how individuals can be rescued from their usual reliance on public opinion and customary beliefs. Both thinkers point to the religious dimension of human experience and suggest unorthodox ways of approaching it. We will also study an important text by Gabriel Marcel emphasizing human coexistence and cooperation.
Instructor(s): T. Pavel Terms Offered: Spring
Prerequisite(s): Undergraduates must be in their third or fourth year.
Note(s): Taught in English. For French undergraduates and graduates, there will be a bi-weekly one-hour meeting to study the original French texts.
Equivalent Course(s): CMLT 39101, RLST 24910, SCTH 38201, FREN 29100, FREN 39100, FNDL 21812

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

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. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): JWSC 29402, ENGL 29413, ENGL 39413, CMLT 39402

CMLT 29416. Freud. 100 Units.
This course will involve reading Freud’s major texts, including, e.g., parts of The Interpretation of Dreams, "Beyond the Pleasure Principle," and his later work on feminine sexuality. We will consider Freud's views on bisexuality as well. We will also read case studies and consider theoretical responses to Freud's work, by Derrida, Lacan, and other important theorists. Course requirements will be one in-class presentation, based on the reading(s) for that day, and one final paper.
Instructor(s): Françoise Meltzer Terms Offered: Autumn
Equivalent Course(s): RLST 29416, CMLT 39416, ENGL 29416, DVPR 39416, ENGL 39416

CMLT 29700. Reading Course. 100 Units.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and Director of Undergraduate Studies.
Note(s): Students are required to submit the College Reading and Research Course Form. Must be taken for a quality grade. This course does not satisfy distribution requirements for students who are majoring in CMLT unless an exception is made by the Director of Undergraduate Studies.

**CMLT 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—encompassing Algeria, Morocco, and Tunisia. Situated at the crossroads of Africa, the Middle East, and Europe, the Maghreb has a layered colonial past culminating in France’s brutal occupation of the region through the 1960s. Inflected by this colonial history, Maghrebi studies tends to privilege Francophone works while overlooking the region’s rich Arabic and indigenous traditions. Understanding the Maghreb as both a geopolitical as well as an imagined space, our course materials reflect the region’s diverse cultural histories and practices. We will consider the Maghreb’s ethnic, linguistic, and religious pluralism in dialogue with broader questions of cultural imperialism, orientalism, decolonization, and globalization. Fictional and cinematic works will be paired with relevant historical and theoretical readings. In light of the recent ‘Arab Spring’ catapulted by the Tunisian uprising in January 2011, we will also touch on contemporary social and political happenings in the region.

Instructor(s): Hoda El Shakry
Terms Offered: Spring

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

**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.

Instructor(s): Alia Breitwieser
Terms Offered: Autumn Spring Winter

Note(s): Required of fourth-year students who are majoring in CMLT. Students should register for this course in the term where it best fits in their schedule.

**CMLT 29811. Realism in the Novel. 100 Units.**

The novel and its shorter version, the novella, invite us to think about several crucial moral and social links between human beings based on loyalty, love, courage, friendship, but also involving injustice, exclusion, moral blindness, and repression. After discussing earlier approaches, the course will examine how the nineteenth-century novel presents human actions and passions in the light of the actual organization of society, the struggle for equality, the growing importance of individual self-reliance and the interest in other cultures. Course taught in English, one hour per week discussion in French.

Instructor(s): T. Pavel
Terms Offered: Spring

Note(s): Taught in English, with a one-hour weekly session in French for students seeking French credit.
Equivalent Course(s): FREN 39800, CMLT 39801, FREN 29800