

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, linguistic/textual arts, and translation, written in varied languages and 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 beyond the boundaries of national literature offered in other literature departments. Yet other students wish to pursue in-depth study of the interrelationship of literature, culture, and other arts and fields of knowledge, as well as issues that transcend the traditional demarcations of literary history and area studies.

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

PROGRAM REQUIREMENTS

Students interested in majoring in Comparative Literature should review the following guidelines and consult with the Director of Undergraduate Studies in Comparative Literature. These guidelines are to assist students in developing a balanced and cohesive plan of study which would be most accommodating and beneficial to the student's academic development.

The major includes seven courses in the major and supportive fields of study, selected in consultation with the Director of Undergraduate Studies; one foundational course in comparative methodology, titled *Comparative Literature: Theory and Practice*; 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

Three language courses in a single language at the intermediate level or above	300
Four courses in a literature other than English, one of which can be in a closely related field	400
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	300
CMLT 20109 Comparative Literature - Theory and Practice	100
Two 20000-level courses in literary theory, methods, or special topics in Comparative Literature	200
CMLT 29801 BA Project and Workshop: Comparative Literature	100
Total Units	1400

Foreign Language Requirement

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

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

1. A student may pass one of the Chicago Language Center's Office of Language Assessment Academic Reading Comprehension Assessments (ARCA) in a foreign language, if available for the relevant language; for more information, visit languageassessment.uchicago.edu/arca (<https://languageassessment.uchicago.edu/arca>). Note: On occasion, faculty may need to provide language examination in the case that no ARCA test is available.
2. A student can demonstrate high proficiency on the basis of the student's formal schooling experience in a country outside the United States at the high school (secondary) level. Students should write a brief description of their schooling and submit it, along with a transcript showing at least two years of high school study in the relevant language, to the Director of Undergraduate Studies in Comparative Literature.

Though **all majors** must demonstrate proficiency in a single language through at least the second-year sequence in a foreign language (**or by providing proof that they enter the program with high proficiency in either of the two ways noted above**), they are encouraged to continue their language study beyond the minimum required for the major. The Department of Comparative Literature works closely with the University of Chicago Language Center and helps students achieve their individual goals in language acquisition by suggesting programs of study that would best add to their language expertise and desired proficiency goals.

BA Project

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

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

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

Instructor(s): Na'ama Rokem Terms Offered: TBD. Not offered in 2025-26

Note(s): Students who wish to take this course for Civilization Studies credit, must also take Jewish Civilization I and II. The course may also be taken as an independent elective.

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

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

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

Instructor(s): Ian Bryce Jones Terms Offered: Autumn

Equivalent Course(s): MADD 14920, CMST 14920

CMLT 20030. Short Russian Novels. 100 Units.

A sprawling, digressive epic like *The Brothers Karamazov* or *War and Peace* may come first to mind when you think of the classic Russian novel. But Russian authors of the nineteenth century also produced short novels distinguished by their intellectual intensity and tight formal structure. An outlet for political speech under censorship or a passionate cry for recognition of the "spiteful man," the Russian novella lay bare the injustices of late Russian imperial society. It also performed acute psychological analysis of the lovesick and brokenhearted. We will read novellas by Dostoevsky, Turgenev, Tolstoy, and Chekhov, as well as the unjustly neglected Nadezhda Khvoshchinskaya, who was one of the most popular authors of the 1870s in Russia. In seminar-style discussion, we will examine critical approaches to the novella form, the historical and cultural context of the period with a comparative look at European literature, and the "accused questions" at the heart of the works themselves. All readings are assigned in translation with an option (pending enrollment) to participate in a Russian-language section through Languages across the Curriculum (LxC). This course fulfills the GATEWAY requirement for REES majors matriculating in AY 2025-26.

Instructor(s): Anne Eakin Moss Terms Offered: Autumn

Equivalent Course(s): REES 20030, CMLT 30030, REES 30030

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

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

Instructor(s): Na'ama Rokem 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 28918

CMLT 20123. Orientalism. 100 Units.

In 1978, Edward Said transformed "Orientalism" from a somewhat innocent term for a fascination with the cultures of the Orient into a label for a "discursive formation" that systematically objectified, essentialized, and distorted the non-West in the service of Western ideology and power. His intervention provoked a number of responses: some critiqued the critique, on empirical or theoretical grounds; some extended his analysis, which was based primarily on the Middle East, to other "Orients"; some argued that his critique did not go far enough. We will examine Said's Orientalism, some important precursors in the critique of Orientalist knowledge, and a selection of responses to Said's work, with a focus on theoretical questions. Why do the overarching structures of knowledge change so slowly when it comes to the non-West, and why, at the same time, does "knowledge" about the non-West appear so compromised when we examine it a century or so after it is produced? What are the roles of the "discursive formation" Said claimed to have identified? On what basis can a critique of an entire "way of knowing" be justified and undertaken? How does Orientalism reframe the Baconian cliché that "knowledge is power"? In the end, what is the epistemic and political status of "knowledge of the non-West"?

Instructor(s): Andrew Ollett Terms Offered: Winter

Equivalent Course(s): SALC 20123, CMLT 30123, SALC 30123

CMLT 20124. The Bible Throughout History: From the Dead Sea Scrolls to King James. 100 Units.

While the collection of ancient texts found in modern Bibles appears fixed and is read by many people as a source of edification or theological insight, it has not always been this way. Though absent from most Bibles, there is an entire body of literature commonly known as "rewritten bible": early translations, retellings, or entirely new stories with familiar names and faces that update, retcon, or subvert their "biblical" sources. How might we understand these ancient forms of fan fiction? The class will introduce this corpus (including some of the Dead Sea Scrolls) and its sources, production, and historical contexts. We will confront significant problems in understanding religious texts: how is it that some texts become authoritative while other very similar texts do not? Who gets to retell foundational religious narratives, and within what social or political constraints? What does it mean to relate to sacred texts as artistic prompts or imperfect points of departure? Can a biblical text

be rewritten for an entirely different religious tradition? We will consider similar questions for contemporary religious practice, asking: how did rewriting the Bible get started, and has it stopped?

Instructor(s): Doren Snoek Terms Offered: Winter. Not offered 2025–26

Equivalent Course(s): HIST 29908, RLST 20124, MDVL 20124, JWSC 20924, FNDL 20124

CMLT 20210. Narrative Doubles. 100 Units.

Dostoevsky's early novel "The Double" leads the readers on a descent into the madness of the main character as his double takes over his life. From uncanny usurpers to empathic gateways into alternative identities, in this course doubles teach us about our selves. We will consider how narratives conceptualize the human self and its reality, and how they conjure alternatives. We also ask about the political power of these alternative selves and doubling temporalities - from subversive possibilities to dystopian political nostalgias.

Instructor(s): Angelina Ilieva Terms Offered: Spring

Equivalent Course(s): REES 20210, REES 30210, CMLT 30210

CMLT 20601. Intro to Drama. 100 Units.

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

Instructor(s): John Muse Terms Offered: Winter

Equivalent Course(s): ENGL 10600, TAPS 19300

CMLT 20615. Aesthetic Encounters. 100 Units.

Ever find yourself getting emotional over a painting or a song? Or staring at a piece of art and thinking, "What on earth am I looking at?" What does art do to us? Is there a "right" way to experience it? Why do we feel the need to talk about artworks we have seen? In college classes and beyond, we spend a great deal of time engaging with and responding to literary texts and artworks. This course offers a chance to step back and reflect on the nature of those encounters-how and why we respond the way we do, why those responses might matter, and how we go about sharing them with others. While we will occasionally turn to aesthetic philosophy, our main focus will be on developing our own concepts and categories for understanding these encounters-the very event of experiencing art, how those experiences linger, and how they shape our social interactions. Readings will include fiction where characters are profoundly transformed by their encounters with art, essays on paintings and museums, poems drawn from music, travelogues that chronicle sustained exposure to art, ekphrastic dialogues between visual arts and poetry, and creative literary translations. Authors may include Ben Lerner, Fyodor Dostoevsky, Alice Oswald, Anne Carson, Rachel Cusk, Ciaran Carson, Natasha Trethewey, and Mary Jo Salter.

Instructor(s): Levi, Melih Terms Offered: Autumn

Equivalent Course(s): FNDL 20615

CMLT 20770. In the Beginning: Reading Genesis Now. 100 Units.

How does one begin something new? What accounts for our ability to do things that have not not been done before or to create something new? And how can we draw on this fundamental human capacity in moments of crisis? This seminar turns to the Hebrew Bible to think through these timely questions. We will read the book of Genesis in different English translations, think of its reception through the millennia that have passed since it was created, and reflect on its relevance to our current moment of crisis. Featuring museum visits and visiting artists and poets, this seminar will explore human creativity and invites students to mobilize their own capacity to make new beginnings.

Instructor(s): Rokem, Na'ama Terms Offered: Autumn

Equivalent Course(s): RLST 21270, FNDL 20770, JWSC 20770

CMLT 21208. Poets in Dialogue: Galip & Robinson. 100 Units.

Picture a tête-à-tête between Seyh Galip (1757-1799), a mystic poet and leader of a Sufi order in Istanbul, and Mary Robinson (1757-1800), otherwise known as "the English Sappho," a prolific Romantic poet and actress renowned for Shakespearean roles. We'll dive into their narrative poems on love: Galip's masnavi *Love and Beauty* breathes new life into rhyming couplets, and Robinson's "Sappho and Phaeon" contributes to the revival of the sonnet sequence, with both poets writing at historical crossroads. As the Ottoman Empire undertakes structural modernization efforts amidst decline, England expands its colonial outreach while contending with the legacies of the American and French Revolutions. We will analyze how these poets navigate the delicate balance between tradition and innovation, with a fundamental inquiry into their use of ornamentation and excess. Coleridge's quip, "she overloads everything," nods to Robinson's affiliation with the "Della Crusicans," while Galip's opulent works reflect the so-called "Indian style." What draws poets, or anyone, to such ornate expressive techniques? We'll ponder these questions, exploring their intersections with gendered, cultural, and political realms. In doing so, we might just stumble upon intriguing theories to explain the eventual rise of symbolist movements in modern art.

Instructor(s): Melih Levi Terms Offered: Autumn

Equivalent Course(s): FNDL 21208

CMLT 21305. Traveling Stories: Short Stories from Around the World. 100 Units.

For various reasons, short stories have been among the most popular genres in literature. They have also been among the most translated. In this class we will read short stories from all over the world, and from various time periods. From early fables from collections like the Sanskrit Pañcatantra and Arabian Nights we will discuss how translation played a role in the transmission of these tales across linguistic traditions. Entering the modern period, we will discuss how short stories confront questions of Colonialism, Post-Colonialism, Gender, Sexuality, Religion, the Climate Crisis etc. We will be guided in our inquiry by classic theorists of the genre like Edgar Allan Poe, Henry James and Vladimir Popp. Authors to be read include well known figures like Lev Tolstoy, María de Zayas, Anton Chekhov and Rabindranath Tagore, as well as lesser known figures such as Manto, Stefan Grabiński, Ambai, Masti Venkatesha Iyengar, Premchand, Ryūnosuke Akutagawa and Chaso. All readings in English.

Instructor(s): Jackson Cyril Terms Offered: Winter

Equivalent Course(s): CMLT 31305

CMLT 21388. Hittite and Hollywood. 100 Units.

The Hollywood film studios were established in the same years that the Hittite language was deciphered, and so began two genre-building projects that have barely interacted. What do the ancient annals of the king's military exploits have in common with Westerns like Stagecoach and The Searchers? Can we read the story of a murdered Hittite prince—who would have been the future pharaoh of Egypt—as a film noir, like The Maltese Falcon? Is a mythological text about a missing deity a better example of Hollywood film style than the musical Singin' in the Rain? In the first course in the history of the world to compare Late Bronze Age Hittite texts and classic Hollywood genre films, we will endeavor to understand what makes a genre recognizable across time, culture, and medium. Topics we will explore include storytelling through text and image, reception, literary and film style, adaptations, and what makes a "classic". We will dive into Hittite texts in translation, watch Hollywood films, and consult literary and film theory.

Instructor(s): Naomi Harris Terms Offered: Autumn

Equivalent Course(s): NEHC 21380, CMLT 31388

CMLT 21505. Mourning and Struggle in African, Native American, and Palestinian Narratives. 100 Units.

In this course, we will explore themes spanning three diverse bodies of literature and film, identifying points of connection and difference between expressions of sorrow and resistance in African, Native American, and Palestinian works. We focus on portrayals of mourning and examine how in response to catastrophic experiences and histories of colonialism, writers and filmmakers narrate loss and trauma. We will investigate how these authors renegotiate their identities, how they fashion national and political imaginaries, and how they envision alternative futures. Together, we will analyze source materials related to the themes of violence, memory, gender, and race. Through our weekly assignments and discussions, we will seek to determine the tropes and aesthetic tools that ignite modes of storytelling, and to answer: how do writers and artists employ aesthetic form to portray catastrophes? How might expressions of grief also be mobilized for resistance and struggle? Our class will be organized into three modules, touching upon African, Native American, and Palestinian prose, poetry, and film alongside theoretical works in memory and trauma studies. By the end of the quarter, students will be able to develop their own complex evaluations of these narratives—and recognize how comparisons through artistic expression can be a powerful tool for amplifying a multiplicity of stories about mourning and defiance.

Instructor(s): Stephanie Kraver Terms Offered: Winter

Equivalent Course(s): CMLT 31505, GLST 21500, NEHC 31500, NEHC 21500, RDIN 21500, RDIN 31500

CMLT 22001. Bringing up the Novel in Bohemia. 100 Units.

TBD

Equivalent Course(s): FNDL 22203, REES 28007

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): Daniel Morgan Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for 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): MAPH 33600, ARTH 38500, CMST 28500, ENGL 48700, CMLT 32400, ENGL 29300, MADD 18500, ARTV 20002, ARTH 28500, CMST 48500

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): James Lastra Terms Offered: Winter

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

Note(s): CMST 28500/48500 strongly recommended

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

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

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

Instructor(s): Rocco Rubini Terms Offered: Course not taught in 2025-26

Note(s): Taught in English.

Equivalent Course(s): ITAL 22900, CMLT 32501, ITAL 32900, FNLD 21408

CMLT 22671. Orhan Pamuk. 100 Units.

What happens when postmodern fiction refuses to stay post? What if the most radical act of postmodernism is embracing history? Pamuk's novels reimagine the past in ways that refuse to settle for the fragmented, chaotic world we are told to expect. This course explores a selection of key works by Nobel Prize-winning author Pamuk, including his modernist novel *The New Life* and his postmodern masterpieces such as *The White Castle*, *My Name is Red*, and *A Strangeness in My Mind*. How does Pamuk use Istanbul in his work? Does it function merely as a setting, or does it take on the role of a character, with its history, contradictions, and politics reshaping the narrative? We will also engage with selections from Pamuk's essays on literary craft and his memoir Istanbul to better understand his layered relationship with this complex city. Pamuk's works offer a nuanced exploration of East and West, confronting the legacy of Orientalism while subverting postmodern conventions. How does he reframe techniques like metafiction, unreliable narrators, or nonlinear time to explore memory, identity, and the restless nature of modernity? We will also trace the evolution of Pamuk's style and examine how his growing global audience influences his self-presentation as a writer.

Instructor(s): Levi, Melih Terms Offered: Spring Winter

Equivalent Course(s): FNLD 22671, NEHC 22671

CMLT 22688. Race, Gender and Capitalism: Deconstructing and Demystifying Disney. 100 Units.

TBD

Instructor(s): Nisha Kommattam Terms Offered: Spring

Equivalent Course(s): CMLT 32688

CMLT 22705. Diasporic Literature and Modern Islam in the Imperial Core. 100 Units.

The 19th century enslaved scholar Omar Ibn Said opens his autobiography with the words: "I cannot write my life." This seminar takes this starting point - the thick of chattel slavery, mercantile capitalism, and colonial violence - to investigate literary productions by racialized others dispersed in and by the so-called era of modernity. We will complicate what constitutes the modernity and how Islam, perhaps more than any other tradition, has been configured as its inverse. We will read works ranging from poetry, novels, short stories, comics, & memoirs as they relate to encounters & engagements particularly with Islam as a religious tradition, colonialism, industrialization, & nationalism, even as global understandings of tradition, genre, & form are being contested & rapidly changing. In addition to primary sources, we will theoretically situate these works within larger discussions of racecraft, oral transmission & culture, "folk" vs. "high" literature, Orientalism, politics, gender, sexuality, & identity. We will look at this as articulated in diasporic literary forms written within -and sometimes for- the imperial core. Through in-class discussions, readings, & a final paper, students will strengthen their global literacy, demonstrate knowledge of global historical trends, analyze the shifting and even contradictory interpretations of the role of religion in racial formations, all while identifying, critiquing & assessing these key course themes.

Instructor(s): Samah Choudhury Terms Offered: Autumn

Equivalent Course(s): RDIN 22700, ISLM 36717, RLST 26717, GLST 22710, RDIN 32700, CMLT 32700, AASR 36717

CMLT 22715. Antisocial Modernism: Troubled Subjects in 20th-Century East Asian Literature and Film and Beyond. 100 Units.

This course aims at an in-depth examination of the "dark side" of modernism through closing readings of various kinds of outsiders, misfits, and sociopaths in literature and film, with a focus on but not limited to East Asia and the 20th Century. If being "social" amounts above all to an acknowledgement of the plurality of human lives and an acquiescence to live together with others, what then does it mean to reject such a fundamental premise?

In this course, we will investigate a variety of fictional characters who cannot or will not conform with the implicit conventions of communal life—criminals, lunatics, or simply people who find themselves struggling to sympathize with the feelings of others, etc. In tackling the aforementioned questions, our inquiry will be guided by a range of distinct methodological approaches such as moral philosophy, psychoanalysis, and queer theory. Readings may include works by Lu Xun, Ma-Xu Weibang, Yi Sang, Kinugasa Teinosuke, Edogawa Rampo, Akutagawa Ryūnosuke, Dazai Osamu, Mishima Yukio, Abe Kōbō, Murakami Haruki, Fyodor Dostoevsky, Herman Melville, Samuel Beckett, Gaston Leroux, Aimé Césaire, and Derek Jarman. All readings will be in English.

Instructor(s): J. Hou Terms Offered: Spring

Note(s): Not offered in 2023-24.

Equivalent Course(s): EALC 22715

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, NEHC 20568, NEHC 30568, ANTH 25908, CMLT 33301, ANTH 35908, REES 39009

CMLT 23401. The Burden of History: The Nation and Its Lost Paradise. 100 Units.

How and why do national identities provoke the deep emotional attachments that they do? In this course we try to understand these emotional attachments by examining the narrative of loss and redemption through which most nations in the Balkans retell their Ottoman past. We begin by considering the mythic temporality of the Romantic national narrative while focusing on specific national literary texts where the national past is retold through the formula of original wholeness, foreign invasion, Passion, and Salvation. We then proceed to unpack the structural role of the different elements of that narrative. With the help of Žižek's theory of the subject as constituted by trauma, we think about the national fixation on the trauma of loss, and the role of trauma in the formation of national consciousness. Specific theme inquiries involve the figure of the Janissary as self and other, brotherhood and fratricide, and the writing of the national trauma on the individual physical body. Special attention is given to the general aesthetic of victimhood, the casting of the victimized national self as the object of the "other's perverse desire." With the help of Freud, Žižek and Kant we consider the transformation of national victimhood into the sublimity of the national self. The main primary texts include Petar Njegoš' Mountain Wreath (Serbia and Montenegro), Ismail Kadare's The Castle (Albania), Anton Donchev's Time of Parting (Bulgaria).

Instructor(s): Angelina Ilieva Terms Offered: Autumn

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

CMLT 23421. Transcontinental Romanticism. 100 Units.

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

Instructor(s): Simon Friedland Terms Offered: Spring

Equivalent Course(s): GRMN 23421, ENGL 23421

CMLT 23425. Helen of Troy Through The Centuries. 100 Units.

Helen of Troy has been a source of fascination for ancient and modern writers alike, serving as a symbol of unattainable beauty and destructive femininity. This course explores the various portrayals of Helen throughout Greco-Roman poetry (epic, lyric, tragedy, comedy) and prose (historiography, oratory), as well as contemporary

literature and film. Taking into account the conventions and historical context of each genre we will examine her character as it relates to questions of gender, sexual power, agency, identity, embodiment and social structures. All readings will be in English and include but are not limited to selections from Homer, Euripides, Gorgias, Ovid, Seferis, Marlowe, and Walcott.

Instructor(s): C. Filippaki Terms Offered: Autumn, 25-26

Equivalent Course(s): GNSE 33425, CMLT 33425, CLCV 23425, GNSE 23425, CLAS 33425

CMLT 23710. The Underground Book. 100 Units.

Throughout the second half of the twentieth century, there was an explosion in the practice of "underground" publishing— that is, textual objects produced through unofficial, and often illegal, presses. In this undergraduate seminar, we will investigate this phenomenon across a range of transnational contexts. We will begin by considering the theoretical and practical concerns of underground publication. We will then examine how underground publishing manifested in locations as diverse as the late Soviet Union, 1980s Chicago, and Brazil under military dictatorship. We will conclude the course by considering how the rise of digital media has shaped the nature of underground publishing. Throughout, we will pay particular attention to the book as a material object, questioning the ways in which materiality shapes and determines underground reading practices. As part of this seminar, students will gain hands-on experience with various aspects of bookmaking and printmaking. By reproducing underground publication techniques, we will develop first-hand knowledge of the material challenges and opportunities associated with the self-publishing medium. In the final weeks of the course, students will have the chance to produce their own book object. As a culminating project, students will work alongside the instructor and the Department of Special Collections to assemble an exhibition on underground publishing, which will be displayed in the University of Chicago Library.

Instructor(s): Benjamin Arenstein Terms Offered: Spring

Equivalent Course(s): HIST 23806, JWSC 23810, REES 23710

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.

Terms Offered: Course not offered in 2025-26

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

Equivalent Course(s): RLST 23823, MDVL 23823

CMLT 24405. Kiesłowski's French Cinema. 100 Units.

Krzysztof Kieślowski'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 Kieślowski's and Piesiewicz's screen scripts, Kieślowski's own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.

Instructor(s): Bożena Shallcross Terms Offered: TBD

Equivalent Course(s): CMLT 34405, CMST 24405, FNDL 25312, REES 31002, REES 21002

CMLT 24425. Invasion Culture: Russia through its Wars. 100 Units.

This course looks at contemporary culture through Russia's invasions, from the Soviet invasion of Afghanistan in 1979 to the full-scale invasion of Ukraine in 2022. Broadly, this course explores how war shapes cultural life. How do the policies and strategies of war, and the art and literature of wartime, convey ideas about power and the state, traditional vs. modern values, civilizational mission vs. cultural pluralism? Beyond Russian literature and film, we consider voices from Afghanistan, the Caucasus, Chechnya, Syria, Belarus, and Ukraine, asking, How are Russia's wars fought and resisted in the domain of culture?

Instructor(s): Ania Aizman Terms Offered: Autumn

Equivalent Course(s): HIST 34009, REES 34425, HIST 24009, REES 24425, MAPH 34425, GLST 24424

CMLT 24510. Kawaii (cuteness) culture in Japan and the world. 100 Units.

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

Instructor(s): Nisha Kommattam Terms Offered: Winter

Equivalent Course(s): ENGL 24510, EALC 24520, MADD 14510, GNSE 24511

CMLT 24655. Forgeries and Flippancies: Literary "Fakes" 100 Units.

This is a course on fakes, forgeries, hoaxes, and all manner of intentional anachronisms designed to forge fake pasts, with a particular emphasis on how invented texts and artifacts might impact contemporary society and the "post-truth" world. By engaging in weekly case-studies around four central authors (Samuel Constantine Rafinesque, Pierre Louys, James Macpherson, Thomas Carlyle), students will learn to describe and categorize different kinds of such "flippancies" and to articulate their political weight across time. Examples include invented poems from Ancient Greece, spurious Native American epics, forged ancient Scottish epics, and the like. Our study of the main texts will be accompanied by a look at other forgeries that have played a not so fake role in the course of history (such as the Donation of Constantine). This course is appropriate to undergraduates of all levels interested in critical theory, the study of premodern cultures in a political dimension, as well as contemporary debates about cultural appropriation.

Equivalent Course(s): ENGL 24655

CMLT 24715. On Dialogue: Introduction to a Genre. 100 Units.

The figure of Socrates is famous for engaging Athenians in dialogue, but what was so important and effective about this mode of exchange? How did Socrates' dialogue work as a philosophical exercise? Why was the dialogue suited to mediate between gods, Socrates, and citizens? In this class, we will take a philosophical and historical approach to the genre of dialogue, analyzing key moments in the genre and related texts to trace the relationships between the mode of dialogue, the role of the divinity, the obligations of the citizen, and the formation of the subject. Starting from the dialogue of Socrates, we will read from classical antiquity into the Christian context, with attention to the creative transformations of the genre and the changing notions of subject, god, and citizen. In the final turn, we will return to two canonical texts of modern philosophy, the Dialogues by David Hume and Dialogues by Jean-Jacques Rousseau to examine how modern philosophical texts deploy the mode of dialogue, invoke the classical and Christian modes, and transform the genre again.

Instructor(s): Maureen Kelly Terms Offered: Autumn

Note(s): This course counts as a general literature course or pre-20th century literature course for CRWR students.

Equivalent Course(s): CLCV 24722, RLST 24715

CMLT 24723. Philosophical Anthropology: Origins of the Human. 100 Units.

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

Instructor(s): Simon Friedland Terms Offered: Spring

Equivalent Course(s): GRMN 24723, GRMN 34723, CMLT 34723

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 25550. Machiavelli: Politics and Theater. 100 Units.

Arguably the most debated political theorist of all time due to *The Prince*, Machiavelli genuinely aspired to be remembered for his creative prowess. He explored various literary genres, such as short stories, dialogues, satirical poetry, letter writing, and, notably, theater, where he demonstrated mastery with *The Mandrake*, an exemplary Renaissance comedy. This course aims to reintegrate these two aspects of Machiavelli: the serious politician and the facetious performer, a Janus-faced figure who serves as a precursor of both Hobbes and Montaigne. We will revive the image of this "Renaissance man," and, through him, shed light on his era and fellow humanists by restoring their intellectual unity of prescription and laughter. Indeed, we will discover that Machiavelli encourages us not to take things, including him and ourselves, too seriously! Taught in English.

Instructor(s): Rocco Rubini Terms Offered: Course not taught in 2025-26

Equivalent Course(s): FNDL 29305, ITAL 25550, ITAL 35550, TAPS 38481, TAPS 28481, CMLT 35550

CMLT 25770. Literary Polysystems in Spain: Literature, Language, and Place. 100 Units.

The Iberian Peninsula boasts a rich and diverse cultural heritage that has persisted through history and remains vibrant today, despite the homogenizing forces of globalization. In the case of Spain, the coexistence of various languages and literatures offers an extraordinary laboratory for cultural inquiry, where what some may regard as challenges, peculiarities, or mere curiosities are, in fact, thriving cultural communities -or systems, more accurately described as polysystems. These communities provide valuable insights into contemporary global dynamics and the complex tensions surrounding language, writing, and identity. In this course we will explore the emergence and development of literary traditions in Asturian, Basque, Catalan, and Galician, and will also have the opportunity to engage in dialogue with some contemporary writers in those languages.

Instructor(s): Jaume Subirana Terms Offered: Autumn

Note(s): Taught in Spanish. Includes required readings in Spanish and English, with supplementary materials in Basque, Galician, and Catalan, along with their translations.

Equivalent Course(s): SPAN 26770, CATA 26770, CATA 36770, CMLT 36770, SPAN 36770

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, Boccacini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.

Instructor(s): Rocco Rubini Terms Offered: Course not offered in 2025-26

Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian.

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

CMLT 25810. Childhood and Fairy Tale in Bachelard, Benjamin, and Agamben. 100 Units.

'The child' is a complex and fascinating notion that plays a crucial role in the writings of some of the major twentieth-century thinkers. The child is often linked to 'fairy tale,' as if one concept couldn't exist without the other. What constitutes a fairy tale, what is the difference between fairy tale, myth, and allegory, and who is the real narrator and listener of fairy tales are questions that can only be addressed through a second, fundamental query: What is 'the child'? What does 'the child' represent? What role does the imagination play in the formation of 'the child'? These issues are especially significant in the writings of Gaston Bachelard, Walter Benjamin, and Giorgio Agamben. Readings will include: Bachelard, "*Poetics of Reverie: Childhood, Language, and the Cosmos*"; Bachelard, "*Air and Dreams. An Essay on the Imagination of Movement*"; Bachelard, "*The Flame of a Candle*"; Benjamin, "*One-Way Street*"; Benjamin, "*The Fireside Saga*"; Benjamin, "*Berlin Childhood around 1900*"; Benjamin "*Goethe's Elective Affinities*"; Benjamin, "*The Storyteller*"; Agamben, "*Infancy and History*"; Agamben, "*Profanations*"; Agamben, "*Pulcinella or Entertainment for Children*"; Agamben, "*Pinocchio*". We will also read an ample selection of classic fairy tales from Giambattista Basile ("*The Tale of Tales*"), the seventeenth-century French conteuses, The Brothers Grimm, Clemens Brentano, and Collodi's "*Pinocchio*." Taught in English.

Instructor(s): Armando Maggi Terms Offered: Course not taught in 2025-26

Equivalent Course(s): ITAL 25800, ITAL 35800, CMLT 35810

CMLT 25823. Three Comedies of Sexual Revolution. 100 Units.

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

Instructor(s): Nathan Tarcov & Glenn Most Terms Offered: Spring, Spring 2024

Prerequisite(s): Undergraduates need the Instructor's permission to register.

Equivalent Course(s): CLAS 37623, SCTH 35997, CLCV 27623, PLSC 35997, FNDL 21772, GNSE 25997, PLSC 25997, SCTH 25823, CMLT 35997, GNSE 35997

CMLT 25999. Realism: Art or Metaphysics? 100 Units.

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

Instructor(s): Andrei Pop and Mechtild Widrich Terms Offered: Autumn. Autumn

Prerequisite(s): No Consent Required

Equivalent Course(s): SCTH 25010, KNOW 25010, ARTH 29609, ARTH 39609, CMLT 35999, SCTH 35010, KNOW 35010

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 *particulare*; 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: Course not offered in 2025-26

Equivalent Course(s): CMLT 36002, ITAL 36000, ITAL 26000, FNDL 26206

CMLT 26040. Theater in East and Central Europe: Between Power and Powerlessness. 100 Units.

National independence movements, revolutions, authoritarian regimes, and the decline of empire: playwrights in East and Central Europe wrote major works of world literature in response to these events - and sometimes in prescient anticipation of them. This seminar introduces students to the plays that, from Chekhov to Havel, shaped the fates of nations. Topics include: the avant-garde, theater of the absurd, acting methods, performance art, and documentary theater.

Instructor(s): Ania Aizman Terms Offered: Spring

Equivalent Course(s): REES 34404, TAPS 25214, TAPS 35214, REES 24404

CMLT 26105. Queering God. 100 Units.

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

Instructor(s): Olivia Bustion Terms Offered: Autumn

Equivalent Course(s): RLST 26105, GNSE 12124

CMLT 26180. Caring for the Earth: Nature and Ecology Before Modernity. 100 Units.

What do we mean by nature, and how do humans relate to it? A recent French translation of Virgil's "Georgics" was titled anew: "Le souci de la terre" ("care for the earth") What does it mean to care? Is care disinterested, or does it serve a purpose? What logics of dominion or obligation shape it? This course traces ideas of nature and care from Antiquity to early modernity. How did humans conceive of their place in the world? How did they understand its resources and their impact? From the commons to enclosures, from caretaking to exploitation, from interpreting nature to organizing it (*aménagement*), we will question linear narratives of progress (humans caring more) and degradation (humans caring less). Focusing on France and French texts while engaging classical and theological sources, we will also consider exploration and exploitation beyond France. We will examine how religious ideas, canonical texts, and philosophical concepts have shaped discourses on nature, as well as the relevance of contemporary ecological terms. Attending closely to the multiple ways in which human beings variously have articulated their relationship to nature or the environment permits us to ask, instead of assume, what might be the conditions and practices of care incumbent upon human beings today.

Instructor(s): Daisy Delogo, Pauline Goul Terms Offered: Winter

Note(s): Taught in English.

Equivalent Course(s): CMLT 36180, CEGU 36180, FREN 26180, FREN 36180, CEGU 26180, CLAS 36181, CLCV 26181, MDVL 26180

CMLT 26208. Literatures of Russian and African-American Soul. 100 Units.

TBD

Equivalent Course(s): RUSS 26208, RUSS 36208, ENGL 28917

CMLT 26211. The World in Ruins. 100 Units.

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

Instructor(s): A. Maggi Terms Offered: Course not offered in 2025-26

Note(s): Taught in English.

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

CMLT 26269. Religious Authority in Comparative Perspective. 100 Units.

When somebody tells us about the nature of God or the gods, about what such beings want from us, about our experiences before this life or our destinies after it—why should we believe them? With equal and opposite force, why shouldn't we believe them? Are the standards of acceptable belief entirely independent of what we're told by religious authorities, or is it impossible to arrive at any such standards without presuming something we've been told? When confronted with diverse claims about the divine, should we try to ascertain which ones are true, should we combine or harmonize them in some way, or should we dismiss the entire conversation as wrongdoing? In this course, we'll think through these questions with the help of influential texts drawn from the Buddhist, Hindu, Platonic, and classical Chinese traditions.

Instructor(s): Stephen C. Walker Terms Offered: Spring

Note(s): This course meets the CS Committee distribution requirement for Divinity students.

Equivalent Course(s): DVPR 36269, RLST 26269

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: Course not offered in 2025-26

Note(s): Taught in Italian.

Equivalent Course(s): ITAL 22200

CMLT 26523. Motherless Tongue: Introduction to Transnational Writing in German. 100 Units.

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

Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn

Equivalent Course(s): GRMN 36523, GRMN 26523, CMLT 36523

CMLT 26602. Materiality and Socialist Cinema. 100 Units.

What constitutes the materiality of film? How do we understand the "material world" in relation to cinema, and how does the film camera mediate it? What does the process of mediation look like when the goal of cinema is not solely to represent but also change the world? This course will pair theoretical readings on new materialist approaches to cinema with select case studies drawn from Chinese and Soviet revolutionary cinema. Our primary aim is twofold: to introduce students to the "material turn" in cinema and media studies, and to reflect on what the specific fields of Soviet and Chinese Film Studies bring to the discussion. We will look closely at works by socialist filmmakers in the twentieth century who argued that cinema had a special role to

play in mediating and transforming the material world. How does socialist cinema seek to orient its viewer to a particular relationship to objects? How does it treat the human relationship to the environment? How does it regard the material of film and the process of filmmaking itself? Ultimately, the course will familiarize students with diverse understandings of materiality and materialism and with key figures and works in global socialist cinema. Readings and screenings will range from the Soviet avant-garde of the 1920s to Chinese revolutionary cinema of the early 1970s, and conclude with recent documentary and video experiments that engage with their legacies.

Instructor(s): Anne Eakin Moss and Paola Iovene Terms Offered: Spring

Equivalent Course(s): EALC 26611, REES 26600, CMST 26611, EALC 36611, CMLT 36602, CMST 36611, REES 36600

CMLT 26677. American Jewish Literature. 100 Units.

Is there an American Jewish literature? At the heart of this question is a reckoning with what constitutes American Jewish experience. Literary expression has played an outsized role in the way that American Jews view themselves, exploring a vocabulary and an idiom of immigration and religion, of ethnic identity and of political consciousness. In this class we will study a selection of the fiction, poetry, essays and films of American Jewish experience with an eye towards the varieties of American-Jewish experience and the role of literature in forging that experience.

Instructor(s): Sheila Jelen Terms Offered: Autumn. Not offered 2025–26

Note(s): This course meets the LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): CMLT 46677, AMER 26677, HIJD 46677, RLVC 46677, AMER 46677, RLST 26677, JWSC 26677

CMLT 26680. Literary Games: Oulipo and Onward. 100 Units.

Does constraint foster creativity? Can wordplay carry political meaning? Is formal innovation divorced from lyrical expression? How do experimental literary movements respond to their sociopolitical moments and local contexts, and how do they transform when they travel across geographical and linguistic borders? We will consider these questions via the work of the longest-lived French literary group, the Oulipo (Ouvroir de littérature potentielle or Workshop for Potential Literature), examining its origins as a quasi-secret society in 1960 and its expansion into an internationally visible and multilingual collective (with members from Italy, Spain, Argentina, and the US). We will investigate debates about inspiration and authorship, copying and plagiarism, collective creation, multilingualism, constraint and translation, and the viability of the lyric subject. While considering antecedents (Edgar Allan Poe, Raymond Roussel), our readings will explore several generations of Oulipians (Raymond Queneau, Georges Perec, Italo Calvino, Michèle Métail, Anne Garreta, Frédéric Forte), and conclude with some very contemporary Oulipo-inspired writing from around the world (Christian Bök, Urayoán Noel, Mónica de la Torre, K. Silem Mohammed). Alongside critical essays, students will carry out short experiments with constraint and procedure, as well as translation exercises; and they will have the opportunity for dialogue with acclaimed writers and scholars who will visit our seminar.

Instructor(s): Rachel Galvin and Alison James Terms Offered: Course not taught in 2025-26

Prerequisite(s):

Note(s): Students who are taking the class for French credit will complete some readings and writings in French and participate in a weekly discussion section in French.

Equivalent Course(s): FREN 26680, ENGL 36680, CMLT 36680, FREN 36680, ENGL 26680

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): Armando Maggi Terms Offered: Course not offered in 2025-26

Note(s): Taught in English.

Equivalent Course(s): ITAL 26200

CMLT 26701. Marsilio Ficino's "On Love" 100 Units.

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

Instructor(s): A. Maggi Terms Offered: Course not offered in 2025-26

Note(s): Course taught in English.

Equivalent Course(s): CMLT 36701, ITAL 23900, ITAL 33900, FNDL 21103

CMLT 26702. Arabic into Hebrew: Translation and Cultural Change during the Middle Ages. 100 Units.

Religions, like all cultural phenomena, are akin to organic beings: they change, grow and adapt, absorb and assimilate what they encounter, become transformed constantly in relation to challenges and opportunities - and sometimes react against them. This course will focus on one example of religious-cultural-philosophical adaptation and change through a study of the medieval translation of Arabic and Judeo-Arabic works into Hebrew during the 12th-15th centuries. We will focus on the translations themselves and translation technique, but principally on what was translated and why, when and where, by whom and for whom. All this with an added emphasis on the result: how did Judaism and Jewish culture change through translation - in all its forms - during the high middle ages.

Instructor(s): James T. Robinson Terms Offered: Autumn. Not offered 2025-26

Note(s): This course meets the HS or CS Committee distribution requirement for Divinity students.

Equivalent Course(s): ISLM 36702, CMLT 36702, NEHC 26702, HIJD 36702, HREL 36702, RLST 26702, RLVC 36702, JWSC 26702, MDVL 26702, NEHC 36702

CMLT 26771. Stories of Oceans and Archipelagos. 100 Units.

According to Fijian-Tongan writer Epeli Hau'ofa, "There is a world of difference between viewing the Pacific as 'islands in a far sea' and as 'a sea of islands.'" In this course, we will delve into the "world of difference" that exists between viewing islands as remote and insignificant, and considering them as crucial nodes in an ever-expanding planetary network. Simultaneously, we will consider the stakes of moving away from traditional representations of the ocean as a blank canvas for human movement, to instead consider it as a vibrant material and multispecies space. This course will encourage students to formulate their own approaches to cutting-edge debates in archipelagic theory and critical ocean studies, and to situate those debates within the broader fields of environmental humanities and postcolonial studies. Readings will be drawn from the Pacific Ocean, the Atlantic Ocean (including the Caribbean Sea), and the Indian Ocean.

Instructor(s): Nikhita Obeegadoo Terms Offered: Course not taught in 2025-26

Prerequisite(s): For students seeking French credit, FREN 20500 or equivalent.

Note(s): Taught in French.

Equivalent Course(s): CEGU 26770, RDIN 26770, FREN 26770

CMLT 26855. Queer Theory. 100 Units.

This course offers a foundation in queer theory. 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: Spring

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

CMLT 26912. Strangers to Ourselves: Emigre Literature and Film from Russia and Southeast Europe. 100 Units.

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

Instructor(s): Angelina Ilieva Terms Offered: Autumn

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

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 Terms Offered: Spring

Equivalent Course(s): SIGN 26086, GRMN 27517, FNDL 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): Armando Maggi Terms Offered: Course not taught in 2025-26

Note(s): Course taught in English.

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

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 Estraiikh, Anna Shternshis, Yevgeniy Fiks, Nina Gourianova, 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

Note(s): Undergrads must receive consent.

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

CMLT 27660. Animals and Jewish Literature. 100 Units.

This course explores the representation of animality in Jewish literature and visual art. We will explore questions of animal ethics and ecological entanglement across a range of secular and religious genres, from folklore and poetry to Hasidic tales and rabbinic narrative. Writers will include Kafka, Sholem Aleichem, Celan; artists will include Soutine, Chagall, Sarah Shor, and more. No prerequisites. Open to undergrad and grad students.

Instructor(s): Anna Elena Torres Terms Offered: Winter

Equivalent Course(s): JWSC 27660, CMLT 37660, RLVC 37660, HIJD 37660, RLST 27660

CMLT 27721. Jewish Civilization III: The Jewish Question and the Color Line. 100 Units.

This class opens with a simple question: why are Jewishness and Blackness represented as both comparable and conflicting in the twentieth century? The answer sometimes appears just as simple: because they are divided by what W.E.B. DuBois called the problem of the twentieth century: the color-line. But such an answer not only glosses over the varied racial and religious identities of Jewish and Black people throughout history; it also begs another question: what is the relationship between race and religion, and how is it overdetermined by Christianity and political construct known as "the West"? Examining the relationship between Jews, religion, and race on an international scale, this course begins with the Dreyfus Affair in France, and crosses the Atlantic to discuss how that relationship changed through two world wars, the Civil Rights Movement, the politics of Black Power, and the global rise of discourses on colonialism and feminism. Drawing on historical and philosophical work by Jean-Paul Sartre, Frantz Fanon, Albert Memmi, and James Baldwin, as well as literary classics by Nella Larsen and Sarah Kofman, this course traces out how Jewishness and Blackness have been reconstructed over and over in relation to each other, and in reference to the concepts of gender, race, religion, and colonization that continue to circulate in political discourse today.

Instructor(s): Kirsten Collins Terms Offered: Spring

Note(s): Students who wish to take this course for Civilization Studies credit, must also take Jewish Civilization I and II. The course may also be taken as an independent elective.

Equivalent Course(s): ANTH 23916, JWSC 12013, RLST 27721, FREN 27721, GLST 27721, GNSE 27721

CMLT 28005. Arabfuturism: Other Worlds and Worlding Otherwise. 100 Units.

Interrogating the possibilities and limits of futurity amidst territorial, existential, ecological, and ideological states of crisis, Arabfuturism-like its sister projects of Afrofuturism/s, Sinofuturism, and Indigenous Futurism-speaks to how speculative cultures turn to sites of historical or present rupture to envision alternate, possible, or impossible worlds. These projects function as a critical mode of reading assemblages of colonialism, capitalism, and biopolitics that theorize other ways of being, knowing, and imagining. These counter-futures disrupt the logics of the past, present, and assumed future to not only "write alternative histories but also articulate counterfuturisms as imaginaries of times-to-come" (Parikka, 55). Beyond the toll of US-backed "forever wars," recent years have cast the MENA region into unprecedented turmoil. We have also witnessed the promise of revolutions sweeping the region following the 2010 Tunisian Jasmine Revolution that catapulted the Arab Spring across Egypt, Libya, Syria, Yemen, Bahrain, and Lebanon. While moments of catastrophe, crisis, and collapse may seem antithetical to imaginaries of the future, the capacity to dream or speculate is essential to undoing to sites of epistemic and ontological violence, while also charting possible paths forwards. Moreover, speculative acts of world-building can realize the critical potential of impossible acts of imagination that empower us to envision entirely new archeologies of the future.

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

Note(s): Graduate consent only

Equivalent Course(s): ISLM 37885, AASR 37885, RLST 27885, CMLT 38005, NEHC 28005, NEHC 38005

CMLT 28013. Love, Desire, and Sexuality in Islamic Texts and Contexts. 100 Units.

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

Instructor(s): Allison Kanner-Botan Terms Offered: Spring

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

Equivalent Course(s): NEHC 29018, RLST 28013, GNSE 23135, SALC 28013, MDVL 28013

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

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

Instructor(s): Foster Pinkney Terms Offered: Spring

Equivalent Course(s): RLST 28280, FNLD 28280

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

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

Instructor(s): Bruce Winkelman Terms Offered: Winter

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

CMLT 28410. Ecrire le "Printemps arabe" au Maghreb : témoignages et perspectives littéraires. 100 Units.

Fin 2010, l'immolation de Mohamed Bouazizi, un vendeur ambulant tunisien, déclenche un soulèvement populaire qui s'étend rapidement au reste du monde arabe, entraînant notamment la chute des régimes en Tunisie et en Egypte et une série de reconfigurations d'ordre politique et socio-économique. Si les pays du

Maghreb ont vécu ces soulèvements et leurs conséquences de manières différentes, les écrivains maghrébins ont été particulièrement sensibles à l'élan et à la promesse de changement portés par la rue. Ceci étant, et à l'image de l'appellation « Printemps arabe », à la fois utilisée et récusée, les dynamiques et les résultats des protestations ont fait l'objet de nombreux débats. En s'appuyant sur ce contexte historique, ce cours s'intéresse aux différentes modalités d'écriture des soulèvements au Maghreb à travers divers genres littéraires, du témoignage à la fiction, en passant par l'essai, la nouvelle ou encore la poésie. En étudiant un corpus de textes francophones issus de la Tunisie (Meddeb, Bekri, Ben Mhenni), de l'Algérie (Daoud, Tamzali, Sebbar) et du Maroc (Ben Jelloun, Elalamy, Terrab), nous nous intéresserons à la représentation de la révolte populaire dans ses dimensions socio-politique et culturelle mais aussi à des questions clés telles que les formes d'engagement des écrivains, leurs approches et choix esthétiques et le rapport entre la dynamique des soulèvements et la construction narrative ou poétique des textes.

Instructor(s): Khalid Lyamlahy Terms Offered: Winter

Prerequisite(s): FREN 20500 or 20503.

Note(s): Readings and discussions in French.

Equivalent Course(s): CMLT 38410, FREN 38410, FREN 28410

CMLT 28447. It's the End of the World as We Know It: Apocalypticism and Religious Thinking about the End Times. 100 Units.

Why and how will the world end? How much time is left? What happens to humans in those final days-and after? This course will examine art, rituals, and sacred texts - along with the movements that produced them - in order to understand how religious communities have answered such questions throughout history. Along the way, we will learn about the circumstances that have inspired Apocalyptic movements, the religious traditions that they have emerged from, and the theological and political principles that have animated them. We will cover a wide range of contexts, including Roman-occupied Judea during the first century CE, the Khosaland of southern Africa in the mid 19th century, and the rise of QAnon and climate activism in the 21st century United States. No prerequisite knowledge of the historical periods or religious traditions examined required.

Instructor(s): Marshall Cunningham Terms Offered: Autumn

Equivalent Course(s): GLST 28447, RLST 28447, JWSC 28447, HIST 25219

CMLT 28500. Journey to the West II. 100 Units.

TBD

Equivalent Course(s): CHIN 21306, CMLT 38500, CHIN 31306, RLIT 49200

CMLT 28506. Jesus: From Scripture to the Silver Screen. 100 Units.

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

Instructor(s): Richard Zaleski Terms Offered: Spring

Equivalent Course(s): RLST 28506

CMLT 28509. Reinterpretations of Time and Death. 100 Units.

This class will explore philosophical, religious and literary reimaginings and reconceptualizations of the nature of time and of death. Of special concern will be both conceptual and imaginative speculations that contravene commonsensical notions such as 1) time as a sequence of nonconsecutive and nonoverlapping "moments," 2) time as unidirectional, 3) time as uninterrupted, 4) time as synordinate, 5) time as nonrepeating, 6) death as either the end of individual consciousness or the continuation of individual consciousness, 7) death as either leading to consequences of the life lived or having no such consequences, and so on. Readings may include the following: Borges, "A New Refutation of Time," Amis, *Time's Arrow*; Baker *The Fermata*; Vonnegut, *Slaughterhouse-Five*; Nietzsche, *Thus Spake Zarathustra*; Eagleman, *Sum: Forty Tales from the Afterlives*; and Zipporyn, *Death Time Perception* (in progress), among others.

Instructor(s): Brook Zipporyn Terms Offered: Spring

Note(s): This course meets the CS Committee distribution requirement for Divinity students.

Equivalent Course(s): RLST 28509, HREL 35809, DVPR 35809

CMLT 28633. Monkeys, Elephants, and Cows: Animals in Indian Literatures and Cultures. 100 Units.

Non-human animals are ubiquitous in India's literary and visual cultures, whether as characters in epics, fables and moral tale; as objects of study by court scholars and painters; as pets and hunting companions; as part of the Hindu pantheon (such as the elephant-headed god Ganapathi, or the monkey god Hanuman) or as symbols and metaphors. This course explores the complex interactions among human and non-human animals and the realms of animals/mortals/immortals through examples from India's literatures, Indian painting and film - across times, places, spaces and religious traditions. It will conclude with contemporary debates on animal activism and

provide a non-Western entry point into the field of animal studies. Naisargi Dave's *Indifference* will be a key text for us throughout the quarter.

Instructor(s): Nisha Kommattam Terms Offered: Autumn

Equivalent Course(s): CMLT 38633, SALC 28633

CMLT 28705. Christian Iconography. 100 Units.

In Christian culture, visual images have for many centuries played a pivotal role in ritual, devotion, intellectual thought, and religious instruction. The most important aims of this course are that students understand images convey meaning in very unique ways and learn how to decode their visual messages. The study of iconography encompasses a variety of methods used to identify the subject matter of a pictorial image, describe its contents, and analyze its discursive strategies in view of its original cultural context. We will cover some of the most important themes visualized in the arts of Christianity by analyzing imagery spanning different periods, geographical regions, pictorial media, and artistic techniques. While special emphasis is placed on the intersections of art and literature, we will also examine pictorial themes that are independent of a specific textual basis. Alongside the study of Christian iconography, this course will address broader issues of visual inquiry, such as patronage, viewer response, emotions, and gender roles. In this course, students will acquire a 'visual literacy' that will enable them to explore all kinds of works of art fruitfully as primary sources in their own right. Students will be examined on the basis of an essay and one oral presentation of a work of art. Active participation in the classroom discussion is also a requirement.

Instructor(s): Karin Krause Terms Offered: Spring

Note(s): This course is intended primarily for students who have little or no familiarity with the methods of visual analysis.

Equivalent Course(s): RLST 28705, ARTH 28705, MDVL 28705

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: Course not offered in 2025-26

Equivalent Course(s): KNOW 37700, CMLT 38800, ITAL 27700, KNOW 27700, ITAL 37700

CMLT 28830. Psychoanalysis: Freud and Beyond. 100 Units.

This course offers an introduction to psychoanalytic theory by surveying significant writings by Freud and by Freud's readers. We will explore Freud's various models of the psyche, his interventions into the theory of sexuality, and his writings on religion by tracking the development of key concepts like transference, the Oedipus complex, narcissism, melancholia, the unconscious, and the death drive, among others. How have these concepts evolved over the course of their deployment in 20th- and 21st-century critical and political projects like feminism and queer theory? How have major developments in psychoanalysis read Freud anew? And in what ways do these psychoanalytic projects respond to their historical conditions? Readers of Freud whom we will encounter may include Lacan, Kristeva, Irigaray, Derrida, Butler, Spillers, Edelman, Dean, and Musser.

Instructor(s): Kris Trujillo Terms Offered: Spring

Equivalent Course(s): GNSE 28830, CMLT 38830, GNSE 38830, RLVC 38830, RLST 28830

CMLT 28888. Mosquitos and Morphine: A Seminar in the Global Medical Humanities. 100 Units.

This course examines well-being and illness from transnational, decolonial and intersectional perspectives. Together, we will explore the various ways in which fiction and film can help challenge and expand our notions of what it means to be sick or healthy in complex circumstances. Some guiding threads: To what extent is illness an intensely personal experience, and to what extent does it draw in those around us - family members, friends, partners, medical practitioners, legal counsel? What renewed valences do concepts of autonomy, care and responsibility take when overshadowed by the spectre of disease? How to ethically and productively relate the medical humanities to broader entangled concerns such as migration (both legal and clandestine), gender, class, race, community, queerness and neocolonialism? Beyond the justified responses of fear and anger, what are other ways to relate to death and mortality - ways that are infused with creativity and resilience? How does human "health" relate to planetary and interspecies well-being?"

Instructor(s): Nikhita Obeegadoo Terms Offered: Autumn

Prerequisite(s): For students seeking French credit, FREN 20500 or equivalent.

Note(s): Taught in English.

Equivalent Course(s): RDIN 38888, HLTH 28888, CMLT 38888, FREN 28888, RDIN 28888, FREN 38888

CMLT 28990. La Princesse de Clèves and the Genesis of the Modern Novel. 100 Units.

Madame de La Fayette's 1678 novel represents a turning point in the international development of the psychological novel and historical fiction. Set in a Renaissance past of courtly international intrigue, the novel plumbs its characters' interiorized struggles with erotic desire, marriage, and adultery, forging a path for later novelists such as Flaubert, George Eliot, and Tolstoy. We will examine debates about its literary form and moral impact, as well as around gender and women's writing, placing the novel in a transnational context (Spanish, Italian, and English romances, drama, and moral philosophy) and its later reception, including film adaptations and its role in heated contemporary controversies around the place of the humanities in society. Students are encouraged to undertake individual comparative research projects in relation to the novel. Course taught in English but reading ability in French required.

Instructor(s): Larry Norman Terms Offered: Course not taught in 2025-26

Prerequisite(s): Consent of instructor required for undergrads; those seeking FREN credit must have completed at least one French literature course, 21700 or higher.

Note(s): All work in French for students seeking FREN credit; written work may be in English for others.

Equivalent Course(s): FREN 28900, FREN 38900, FNDL 29405, CMLT 38990

CMLT 28995. Queer Love Poetry. 100 Units.

This course examines the long history of queer love poetry, from the ancient world to postmodernism. Its readings are particularly interested in how modernists claimed literary lineages of queer poetics, queered social practices and communal literary spaces, and reinvented verse forms to reflect queer eros. We will study works from Russian, Hebrew, Yiddish, Spanish, Greek, and several other languages. No prerequisites. Open to undergrad and grad students.

Instructor(s): Anna Elena Torres Terms Offered: Autumn

Equivalent Course(s): GNSE 20155, CMLT 38995, RLST 28995, RLVC 38995, JWSC 28995, GNSE 30155

CMLT 29003. Islam Beyond the Human: Spirits, Demons, Devils, and Ghosts. 100 Units.

This seminar explores the diverse spiritual and sentient lifeforms within Islamic cosmology that exist beyond the human—from jinn, angels, and ghosts to demons and devils. We will focus on theological, scientific, philosophical, anthropological, and historical accounts of these creatures across a variety of texts, as well as their literary and filmic afterlives in contemporary cultural representations. In so doing, we consider the various religious, social, and cultural inflections that shape local cosmological imaginaries. We ask how reflecting on the nonhuman world puts the human itself in question, including such concerns as sexuality and sexual difference, the boundaries of the body, reason and madness, as well as the limits of knowledge.

Instructor(s): Alireza Doostdar and Hoda El Shakry Terms Offered: Autumn

Prerequisite(s): Enrollment by consent only for graduate students. Grad students should send the instructors a paragraph explaining their interest and prior preparation or familiarity with the themes in the course.

Note(s): This course meets the LMCS or SCSR Committee distribution requirement for Divinity students.

Equivalent Course(s): RLST 29003, CMLT 49003, GNSE 29003, ISLM 49003, AASR 49003, NEHC 49003, GNSE 49003, KNOW 49003, ANTH 29003, ANTH 49003, NEHC 29003

CMLT 29023. Returning the Gaze: The West and the Rest. 100 Units.

Aware of being observed. And judged. Inferior... Abject... Angry... Proud... This course provides insight into identity dynamics between the "West," as the center of economic power and self-proclaimed normative humanity, and the "Rest," as the poor, backward, volatile periphery. We investigate the relationship between South East European self-representations and the imagined Western gaze. Inherent in the act of looking at oneself through the eyes of another is the privileging of that other's standard. We will contemplate the responses to this existential position of identifying symbolically with a normative site outside of oneself—self-consciousness, defiance, arrogance, self-exoticization—and consider how these responses have been incorporated in the texture of the national, gender, and social identities in the region. Orhan Pamuk, Ivo Andrić, Nikos Kazantzakis, Aleksei Konstantinov, Emir Kusturica, Milcho Manchevski.

Instructor(s): Angelina Ilieva Terms Offered: Winter

Equivalent Course(s): HIST 23609, HIST 33609, NEHC 39023, REES 39023, CMLT 39023, REES 29023, NEHC 29023

CMLT 29024. States of Surveillance. 100 Units.

What does it feel to be watched and listened to all the time? Literary and cinematic works give us a glimpse into the experience of living under surveillance and explore the human effects of surveillance - the fraying of intimacy, fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, 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 29024, CMLT 39024, REES 39024

CMLT 29026. Loyalties, Friendships, Loves. 100 Units.

The Eastern European experience of surveillance under the police state is most often associated with the sense of betrayal, the invasion of the innermost spaces of intimacy and individual consciousness by the secret all-seeing eye. What is often overlooked, however, is the obverse side of fear - the fierce code of loyalty, the tenacity of friendship and love nurtured in the interstices of surveillance and resistance. How are love and friendship understood in such circumstances? Are they experienced in the same way as we understand them? This class

will explore these emotional cultural scripts through an array of East, Central, South-East European literary and cinematic works.

Instructor(s): Angelina Ilieva Terms Offered: Spring

Equivalent Course(s): REES 39026, REES 29026

CMLT 29045. Dostoevsky and Critical Theory. 100 Units.

The tormented, obsessed, and sadistic characters of Dostoevsky's novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read two of Dostoevsky's philosophically challenging novels alongside works by these critics and philosophers, including Nietzsche, Sartre, Freud, Bakhtin, Kristeva, and Levinas. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.

Instructor(s): Anne Eakin Moss Terms Offered: Winter

Equivalent Course(s): CMLT 39045, RLST 28207, REES 29045, REES 39045

CMLT 29071. Magic Nations. 100 Units.

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

Instructor(s): Angelina Ilieva Terms Offered: Winter

Equivalent Course(s): REES 29071, REES 39071

CMLT 29300. Dostoevsky: The Idiot. 100 Units.

TBD

Equivalent Course(s): REES 30018, REES 20018, FNDL 27101, CMLT 39300, ENGL 28902, ENGL 48902

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 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): TBD 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 29850. Shamanic Literature. 100 Units.

This course explores the multifarious entanglements between shamanism-as a religious phenomenon, as an anthropological imaginary, and as a mode of existence-and global modernity. How did shamanism as a concept emerge in the age of colonial expansion and ethnological racialization, how did it affect modernity's understanding of human history, and how do shamanic (dis)articulations of historicity, personhood, sexuality, trauma, translation, and the "nature/culture divide" intervene in modernity's politics? In contemplating these questions, we will consider a variety of "shamanic" artworks ranging from shamanic liturgies to travelogues, music recordings, film, performance art, contemporary literature, and beyond. We will attend both to the spiritual worlds of the "original" shamans of Northeast Asia (through texts from the Evenki, Khakas, Manchu, Tuvan, and other Siberian languages) and to a much broader corpora of (Anglophone, Chinese, German, Greco-Roman, Indigenous American, Japanese, Tibetan, etc.) works that can be generatively thought of as shamanic in some way. In doing so, we will reflect on the limitations and powers possessed by the figure of the shaman in various broader contexts, both in the history of ideas and in the contemporary world.

Instructor(s): E.Meng Terms Offered: Autumn

Prerequisite(s): All assigned readings will be in English, but the ability to read in a variety of languages will likely prove beneficial. Open to MAPH students.

Equivalent Course(s): CMLT 39850, EALC 19850

