

DEPARTMENT OF COMPARATIVE LITERATURE

Professors

- Mark Payne

Associate Professors

- Sascha Ebeling
- Hoda El Shakry
- Leah Feldman
- Rachel Galvin
- Na'ama Rokem
- David Wray

Assistant Professors

- Kris Trujillo

Department Administrator

- Gaby Choi

The Department of Comparative Literature promotes the multidisciplinary, historically self-reflective and cross-cultural study of texts, traditions, and discourses. The department offers students the opportunity to grapple in a rigorous way with the most pressing issues in literary studies today, such as the questioning of national and cultural boundaries and identities; the struggle over literature's epistemological, ethical, or social authority; the debate about what counts as literature, and why; and the interaction between literature and other cultural or intellectual practices. To that end, the department works with every student individually to arrange a course of studies fitted to their background and scholarly interests. Students may choose from courses offered by the department, as well as those offered by other departments in the Division of the Humanities and in some cases those offered by other divisions. Since we place particular emphasis on reading texts in their original language, all students are expected to develop the highest possible competence in the languages they work with. Students generally use their first years (the time period leading to the Master's degree) to explore areas of interest and to strengthen their language competence.

THE DEGREE OF MASTER OF ARTS

The objective of the program is the Ph.D. degree. Doctoral students in the program are eligible for an M.A. degree after completing the following requirements: 15 graduate level courses, all of which must be taken for a letter grade; the required Comparative Literature theory course; and demonstrated competence (high proficiency in a graduate literature course or high pass in a University examination) in two foreign languages. Satisfactory completion of the M.A. requirements will be based on a student's grade record and performance in the required theory course.

THE DEGREE OF DOCTOR OF PHILOSOPHY

In spring quarter of their second year of study, students are required to submit to the DGS a portfolio of consisting of an article length paper (8000 words) or two shorter papers (totaling 8000 words). The portfolio will be evaluated by two faculty members in the department ahead of the year-end review of graduate student progress. These papers should demonstrate the student's ability to write scholarly prose, to formulate a clear research argument, and to situate it within the context of secondary literature relevant to the topic. They must be submitted by the third week of the spring quarter of the second year. The papers may be written for courses outside the department. After the year-end review, the DGS will report to the student feedback from the faculty on the papers submitted and suggestions for the development of their research and writing.

Please note that all required courses in the PhD must be taken for a quality letter grade (not pass/fail).

Before the student is recommended for admission to candidacy for the doctoral degree, they must pass satisfactorily a written and oral examination by their committee, only after completion of the PhD coursework.

Language Requirements

High proficiency in two foreign languages demonstrated by passing a graduate literature course in the language (and approval by the instructor) or a high pass (P+) on the Graduate Reading Exam (<https://languageassessment.uchicago.edu/arca/>) proctored by the Chicago Language Center. (<https://>

languages.uchicago.edu/) At least one high proficiency language should be confirmed in the first year. The remaining requirements must be completed before the student is admitted to candidacy.

Students should also be working towards native fluency in the language of their major literature by applying to studying abroad, only after exhausting UChicago language offerings. Funding for language study depends on the language and on the student's immigration status; please review the Humanities Division (<https://humanities.uchicago.edu/>) and UChicago Grad (<https://grad-uchicago-csm.symplicity.com/>) websites for more detailed information and policies.

Registration for the language exam (for which a High Pass is required) can be found on the Graduate Reading Exam (<https://languageassessment.uchicago.edu/arca/>) page. The exam is proctored by the Chicago Language Center (<https://languages.uchicago.edu/>) where you can find more resources on language certificates, courses, and the schedule for language exams.

DISSERTATION

Before entering candidacy, students will be asked to present and discuss their dissertation proposals at a proposal hearing attended by their dissertation committee and other interested faculty. After entering candidacy, students will participate in a dissertation proposal presentation in which they will discuss with their dissertation committee the current state of the dissertation and outline their plans and schedule for further progress. Students are strongly urged to join appropriate workshops and present dissertation chapters on a regular basis to such workshops. After satisfying the above requirements, the candidate is expected to pursue independent research under the direction of a member of the faculty culminating in the writing of a doctoral dissertation. Candidates conclude their studies by successfully defending their dissertation in a final oral examination.

For additional information about the Comparative Literature Graduate Program, please visit <https://complit.uchicago.edu/graduate/program>.

APPLICATION

The department requires a writing sample of no more than 15-20 pages, usually a critical essay written during the student's college years.

The application process for admission and financial aid for all graduate programs in Arts & Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available on their website (<https://humanities.uchicago.edu/students/admissions/application-instructions/>).

Questions pertaining to admissions and aid should be directed to ahd- (<http://collegecatalog.uchicago.edu/graduate/departementofcomparativeliterature/ahd-admissions@uchicago.edu>)admissions@uchicago.edu (<http://collegecatalog.uchicago.edu/graduate/departementofcomparativeliterature/ahd-admissions@uchicago.edu>). Our application process is entirely online. Please do not send any materials in hard copy. All materials should be submitted through the online application (<https://humanities.uchicago.edu/students/admissions/application-instructions/>).

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

COMPARATIVE LITERATURE COURSES

CMLT 30030. Short Russian Novels. 100 Units.

In 19th century Russia, the printed book was an emergent technology offering a new form of shared intelligence, challenging the Bible (which at that time was still primarily experienced liturgically) as the authoritative Book of life. In this course we begin by thinking about the book as a new medium and read some of the best examples of the short novel in 19th and 20th century Russia, considering how they create explanatory and moral authority by reflecting reality and imagining new ways of being. We will observe traditions established at that time, reading throughlines from the golden age of Russian literature (Pushkin, Lermontov, Dostoevsky, Tolstoy) to 20th century socialist realist and science fiction dystopias (Platonov, Solzhenitsyn, Strugatsky Brothers), and considering how Panaeva and Chukovskaya chart a distinct path for women writers and express alternative perspectives on Russian realities and potentials. All readings are assigned in translation with an option (pending enrollment) to participate in a Russian-language section through Languages across the Curriculum (LxC).

Instructor(s): William Nickell Terms Offered: Autumn

Note(s): This course fulfills the GATEWAY requirement for REES majors matriculating in AY 2025-26.

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

CMLT 30036. Travel and Exploration in the Global Middle Ages. 100 Units.

This course explores travel and exploration in the medieval Middle East, presenting the region as a central crossroads of the Global Middle Ages. Through the accounts of pilgrims, merchants, diplomats, scholars, and

adventurers, students will follow routes that connected the Islamic world with Africa, Asia, and Europe. Reading travel narratives, maps, and material evidence, the course asks how movement shaped knowledge, identity, power, and cultural exchange-questions that resonate in today's world of migration, globalization, and unequal mobility. By foregrounding the Middle East as a hub rather than a periphery, the course offers a historically grounded way to think about connection, difference, and belonging in a global age. This course is open to both undergraduate and graduate students. This course participates in the Languages Across the Curriculum (LxC) program for Arabic. The course is conducted fully in English, and students with no prior knowledge of Arabic are very welcome. Students with some Arabic may choose, through the LAC program, to read short texts in Arabic.

Instructor(s): Pamela Klasova (pamelaklas) Terms Offered: Spring

Equivalent Course(s): CMLT 20036, NEHC 30036, NEHC 20036, RLST 27658

CMLT 30109. Comparative Literature - Theory and Practice. 100 Units.

This course introduces the methods and practices that form the field of Comparative Literature. Students will read major critical texts from the middle of the twentieth century to the present, gain theoretical literacy, and hone their skills of close reading, contextual framing, and comparative analysis of texts and other art forms. Broad themes to be explored include: world literature, translation, Structuralism/Poststructuralism, Psychoanalysis and literature.

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 20109

CMLT 30114. Love, Sex, Desire in Middle Eastern Literatures. 100 Units.

This course examines the diverse ways in which love, sex, and desire are represented in Middle Eastern literatures from the seventh century through the modern period. With a focus on primary source readings (in English translation), we will explore love as a concept, affect, and practice as it pertains to all kinds of relationships: familial, romantic, pederastic, political-even the relationship between believers and God. We will pay special attention to how literary representations of love and sex are informed not only by genre conventions but also medical, legal, and philosophical discourses and consider the ways in which these texts can-and cannot-shed light on actual social practices and lived realities. Throughout our investigations, we will remain cognizant of how the Orient has been erotically fantasized in the Euro-American imaginary, while also noting how widespread modern notions of love and sex often fail to fully account for the modes of eroticism portrayed in the works that we will study.

Instructor(s): Austin O'Malley (omalley) Terms Offered: First offering Spring 2026

Equivalent Course(s): CMLT 20114, NEHC 30114, NEHC 20114

CMLT 30123. 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 rules 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): CMLT 20123, SALC 30123, SALC 20123

CMLT 30210. 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): CMLT 20210, REES 20210, REES 30210

CMLT 30211. Poetry and Empire: Readings in Abbasid Arabic Poetry. 100 Units.

Arabic poetry has been a major force in Middle Eastern societies since the seventh century when it became the elite culture of the Arabo-Islamic empire until today. This course focuses on poetry from the "Golden Age of Islam" during the Abbasid period and especially on three famous poets: Abū Nuwās (d. 814), al-Mutanabbī (d. 965), and al-Maʿarri (d. 1057). While the emphasis will be on close reading of their poems (in Arabic), we will also discuss broader questions: How does this poetry reflect the world of the vast and quickly evolving world of the Islamic empire? How does it relate to its societies, political structures, and religious institutions? Ideally,

students with 3 years of Arabic (or equivalent) would take this class. If you have less and have a good reason to take it, please contact the instructor.

Instructor(s): Klasova, Pamela Terms Offered: Autumn

Prerequisite(s): 3 years of Arabic (or equivalent) If you have less and have a good reason to take it, please contact the instructor.

Equivalent Course(s): ARAB 20211, ISLM 36211, ARAB 30211, CMLT 20211

CMLT 30301. Wisdom Literature in Ancient Egypt, Mesopotamia, and Beyond. 100 Units.

Fundamental questions about the human condition are as old as time. First attested in ancient Egyptian and Mesopotamian texts conventionally labeled 'wisdom literature' dating from the third to the first millennia BCE, we can still relate to ancient musings about life, death, power, justice, and the relation between mortals and the divine. While they are often rooted in folk traditions, these contemplations find expression in diverse modes of literary expression, ranging from proverbs and instructions to fables and philosophical dialogues—all of which provide readers with some guidance on how to grapple with the challenges and uncertainty of the human experience. However, given the heterogeneity of the corpus, 'wisdom literature' is one of the most contested generic labels. This interdisciplinary graduate seminar approaches wisdom texts from ancient Egypt and Mesopotamia from a comparative perspective. We will explore how 'wisdom literature' traditions developed in these two interconnected regions, how the texts relate to their respective social and political contexts, in what material contexts they were written and read, and how they compare with ancient Greek and Hebrew, as well as later Arabic and Persian texts. In contrast with text-reading classes in Egyptology, Assyriology, and Sumerology, the seminar will focus on broader methodological and interpretive questions about this body of literature.

Instructor(s): Matuszak, Jana and Geoga, Maggie Terms Offered: Winter

Equivalent Course(s): NEHC 30301, CLAS 30301, RLVC 30301

CMLT 31222. Aeschylus' Oresteia: drama and democracy. 100 Units.

Ancient Greek drama in the 5th c. BCE both maps and reckons with the constitutive tensions in the polis between residual (but still influential) aristocratic norms and practices and the newly dominant (but still evolving) democratic ethos and ideals—its practices institutionalized in the assembly, the magistracies, and the courts. Aeschylus' Oresteia represents and contributes to that debate, as it explores (among other things) the fortunes of the house of Atreus, the making of the polis, gender trouble, questions of kinship, revenge and its impasses, institutions of justice. This trilogy helps us understand crucial aspects of the society that produced it and also invites us to reflect on the ways ancient literature informs how we think about ourselves and our predicaments now—political, familial, and existential. And the Oresteia further invites us to think about the uses and possibilities of theater, then and now. No knowledge of Greek is required for this course, but there will be assignment options for those who wish to do the reading in Greek. This course will meet twice weekly for 3 hours during the 1st five weeks of the quarter, from March 24 to April 23.

Instructor(s): Laura Slatkin Terms Offered: Spring, Spring 2025

Prerequisite(s): Instructor's consent is required for undergraduates. No knowledge of Greek is required for this course, but there will be assignment options for those who wish to do the reading in Greek. Requirements: weekly readings; response paper for each class meeting (as of 1/13, posted on Canvas); 15 min. oral report; final paper.

Note(s): This course will meet two times per week for 3 hours, during the 1st five weeks of the quarter, from March 24 to April 23.

Equivalent Course(s): GREK 24714, FNDL 21222, SCTH 31222, GREK 34717

CMLT 31355. Diaspora, Language, Identity: North African Literature and Film. 100 Units.

What happens when your "mother tongue" is a language you were never taught to speak or write? In the Maghreb (Algeria, Morocco, Tunisia), language is not just a tool of communication, but a contested territory. It is a space where French, Classical Arabic, Amazigh (Berber), and Darija (colloquial dialect) collide—and where identity is often shaped in the gaps between them. This course explores how North African writers and filmmakers navigate the tension between mother tongues and colonial languages, the body as a site of resistance, and the search for belonging. Through selections of memoir, short stories, and film, we will examine questions of language, identity, and displacement from colonial history to contemporary diaspora in France. Readings include Assia Djebar, Leïla Sebbar, and Mohamed Choukri; films range from *The Battle of Algiers* to recent works by Nabil Ayouch, Leyla Bouzid, and Mounia Meddour.

Instructor(s): Esther Kim Terms Offered: Spring

Prerequisite(s): Note: Taught in English. Students registered for French credit will complete all primary source readings and written assignments in French.

Equivalent Course(s): FREN 24326, NEHC 31355, RDIN 31355, CMLT 21355, RDIN 21355

CMLT 32400-32500. 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 32400. 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): ENGL 29300, ENGL 48700, CMST 48500, MADD 18500, CMST 28500, MAPH 33600, CMLT 22400, ARTH 28500, ARTH 38500, ARTV 20002

CMLT 32500. 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): CMST 28600, REES 25005, ENGL 29600, MAPH 33700, ARTH 28600, CMST 48600, ARTH 38600, REES 45005, ARTV 20003, ENGL 48900, MADD 18600, CMLT 22500

CMLT 32501. Vico's New Science. 100 Units.

This course offers a close reading of Giambattista Vico's seminal work, "New Science" (1744), which aimed to challenge prevailing notions regarding the fundamental principles of humanity. Often dubbed the "last Renaissance man" or a representative of the "Counter-Enlightenment," Vico rejected the detached rationalism of his time as he set out to recover the attitude and emotions relevant to the humanities in contrast to the natural sciences. His inquiry revolves around the connection between the *factum* or what is "made" - anything resulting from human skills (literature, art, law, institutions, etc.) - and the *verum* or God-begotten truth. What kind of epistemology and interpretive methodologies arise when we turn to Vico, Descartes's scourge? In our own dissatisfaction with rational empiricism, Vico's alternative unfolds as an epic exploration through time, guiding us to witness primitive humans uttering their first word, partake in Noah's ark journey, and retrace the origins of writing and the foundation of civilizations.

Instructor(s): Rocco Rubini Terms Offered: Autumn

Prerequisite(s): Taught in English.

Equivalent Course(s): ITAL 32900, ITAL 22900, FNDL 21408, CMLT 22501

CMLT 33120. Translation Theory and Practice. 100 Units.

This course introduces students to the field of Translation Studies and its key concepts, including fidelity, equivalence, and untranslatability, as well as the ethics and politics of translation. We will investigate the metaphors and models that have been used to think about translation and will consider translation as a transnational practice, exploring how "world histories" may be hidden within "word histories," as Emily Apter puts it. In the process, we will assess theories of translation and poetry from classical antiquity to the present; compare multiple translations of the same text; and examine notable recent translations. Students will regularly carry out translation exercises and create a final translation project of their own. (20th/21st)

Instructor(s): Rachel Galvin Terms Offered: Spring

Equivalent Course(s): CMLT 23120, ENGL 36210, ENGL 23120

CMLT 33301. 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): CMLT 23301, ANTH 35908, NEHC 30568, ANTH 25908, REES 29009, NEHC 20568, REES 39009

CMLT 33324. The Human Form in Contemporary Art. 100 Units.

In a present where humanity faces planetary challenges with an unprecedented urgency, the human form - what Marx calls our "genus-being" (*Gattungswesen*) - has become a focus for artistic production of all sorts. The thesis of the class is this: Contemporary art is an actualization of the human form that doesn't presuppose the form, doesn't take it for granted, but instead troubles the form and poses it as a question. The class considers presentations of the form in performance art (Tino Sehgal, Anne Imhof, Wu Tsang), sculpture (Kara Walker, Cai Guo-Qiang, Cecilia Vicuña), writing (Friederike Mayröcker, Layli Long Soldier, Tracie Morris), sound (Maria Chavez, Christina Kubisch, Samson Young), and painting (Michael Armitage, Tammy Nguyen, Mark Bradford). The class contextualizes these artists with theoretical work by Sylvia Wynter, Donna Haraway, Bruno Latour,

Peter Sloterdijk, Dipesh Chakrabarty, Jane Bennett, Achille Mbembe, Eva Horn, and Emanuele Coccia. Readings and discussion in English.

Instructor(s): Florian Klingner Terms Offered: Autumn

Equivalent Course(s): GRMN 32324, GRMN 23324, MUSI 23324, CMLT 23324, ARTH 23324, ARTH 33324

CMLT 33401. 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 narrate their Ottoman past. We begin by grounding our inquiry in some competing theories and histories of national identities. We then attempt to imagine the parameters that govern national identities for the populations that would eventually emerge from the Ottoman Empire and the Habsburg Empire as the interpellated members of modern nation states. Finally, we turn to the mythic temporality of the Romantic national narrative where the national past is retold through the formula of original wholeness, foreign invasion, Passion, and Salvation. 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 violence, victimhood, the casting of the victimized national self as the object of the "other's perverse desire." The main primary texts include Petar Njegoš' Mountain Wreath (Serbia and Montenegro), Ismail Kadare's The Castle (Albania), Anton Donchev's Time of Parting.

Instructor(s): Angelina Ilieva Terms Offered: Autumn

Equivalent Course(s): HIST 34005, NEHC 30573, REES 39013, CMLT 23401, NEHC 20573, HIST 24005, REES 29013

CMLT 33425. 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, CLAS 33425, CLCV 23425, CMLT 23425, GNSE 23425

CMLT 33709. The New Socialist Realism. 100 Units.

Taking the astonishing fiction of Andrei Platonov (1899-1951) as a starting point this course asks: how have realist fictions in general and socialist realism in particular been used to transform material and ideological realities? Can realism be revolutionary? Can it be dictated by the state? Grounded in historical context, our reading will venture into the afterlife and future of socialist realism. As philosophers across the world reinterpret Platonov and other Soviet and socialist authors, what appeared to be gaps in intellectual and literary history now seem to be continuities of influence across borders. Reading Shklovsky, Lukács, Jameson, Timofeeva, Lababou and others, this course traces the new and transnational socialist realism. Topics include ideology, gender, community, colonialism and decolonization.

Instructor(s): Ania Aizman Terms Offered: Autumn

Note(s): This is a new graduate and upper-level undergraduate seminar

Equivalent Course(s): REES 33709

CMLT 33723. Musical Selfhood. 100 Units.

What sort of subject is the musical self? Within the already brief historical moment of subjectivity in its Western modern shape that is no more than a few hundred years old, an even briefer moment is associated with the idea of a musical subject, a subject or self entirely made up of music. This idea seems of one piece with the idea that music can be pure - or, as it was called at the time, absolute - that it can fully be an end in itself. What does this even mean - that music could be its own end, and that a self could entirely consist of it?

Instructor(s): Florian Klingner Terms Offered: Spring

Note(s): Discussion in English, readings in English or German. Undergraduates by permission only.

Equivalent Course(s): MUSI 33722, GRMN 33723

CMLT 33819. Narratology of Tears: Goethe, Sterne, and the Sentimental Novel. 100 Units.

This seminar will, with a certain intensity of focus, examine two masterpieces of the "sentimental" mode:

Laurence Sterne's *A Sentimental Journey Through France and Italy* (1768) and Goethe's *Die Leiden des*

jungen Werther (1774). Since these novels are both generically self-reflective and, each in its own way, boldly

experimental, they are well-suited for an analysis oriented toward the theory of narrative. Comparisons

will be drawn to passages in Samuel Richardson's *Clarissa*, or, *The History of a Young Lady* (1747-8) and

Rousseau's *Julie, ou La nouvelle Heloise* (1761). We will also take a forward look at Pierre Choderlos de Laclos'

Liaisons dangereuses (1782), which may be considered the destruction of the form. In addition to fundamental

contributions to narratology, works by Roland Barthes (*Fragments of a Lover's Discourse*), Albrecht Koschorke

(*Körperströme und Schriftverkehr. Mediologie des 18. Jahrhunderts*), and James Chandler (*An Archeology of*

Sympathy. The Sentimental Mode in Literature and Cinema) will be important points of reference. As always, Schiller's Über naive und sentimentalische Dichtung will prove indispensable.

Instructor(s): David Wellbery Terms Offered: Autumn

Equivalent Course(s): SCTH 33819, GRMN 33819

CMLT 34525. Mengzi and Epictetus. 100 Units.

How to cultivate excellence in human life and leadership, justice in human communities, and benevolent kindness in human relationships? These always timely questions were concerns shared by two ancient teachers of inherited wisdom in established philosophical schools: the Confucian Mengzi (Mencius), in third-century BCE China, and the Stoic Epictetus, in the second-century CE Greco-Roman Mediterranean. While working in very different cultural contexts and conceptual models, the two thinkers shared a deep optimism about human goodness and potential, together with a rigorous insistence on the highest ethical commitment. While their theories are richly and fascinatingly complex, the teaching style of both Mengzi and Epictetus (as recorded by their students) is conversational, vividly colorful, and often hilariously satirical. This course is a literary and philosophical comparative study of Mengzi's writings alongside the Handbook and Discourses of Epictetus. Readings will be in English translation, but optional additional meetings will be available for students wishing to read some Mengzi in classical Chinese or some Epictetus in classical Greek.

Instructor(s): David Wray Terms Offered: Winter. 25-26

Prerequisite(s): No knowledge of classical Chinese or classical Greece or ethical philosophy needed

Equivalent Course(s): FNDL 24325, CLCV 24525, CLAS 34525, CMLT 24525

CMLT 35010. Immersive Poetics and Permeable Screens. 100 Units.

What does it mean to call a book, a film, or an artwork "immersive"? What do we gain when we lose ourselves in a work of art, and what is it that we lose? Whereas Diderot lauded the feeling of "delicious repose" elicited from pastoral paintings, literary theorist Victor Shklovsky claimed that art exists "to return sensation to life, to make us feel objects, to make a stone feel stony." Are these reactions opposed or related? What are the dangers of this kind of attraction in the age of mass spectacle or of its use for the ends of an autocratic or fascist ideology? In this seminar, we will examine literary, film and media theories of immersion in international perspective. Case studies in world cinema and literature, from 19th century second-person narratives to recent VR experiences. Students will introduce works from their own area of specialization over the course of the term. Advanced undergraduates may enroll with permission of instructor.

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

Prerequisite(s): Undergraduates by consent only

Equivalent Course(s): ARTH 35013, REES 35010, CMST 35010, REES 25010

CMLT 35210. Theories of Autobiography. 100 Units.

Ambiguous and elusive by definition, the autobiographical genre has attracted generations of critics determined to identify its specificity and define its boundaries. Throughout the course, we will examine the main theories relevant to the study of autobiography, reflecting at the same time on various problematic aspects of the genre that literary theorists have long discussed: the pitfalls of personal identity, the presumption of pronouncing one's final words when one's life is not yet over, the untruthful mediation of writing, and the paradoxes of memory. We will focus our inquiries on the English, French, and Italian contexts, analyzing in particular the theories developed by Lejeune, Gusdorf, Starobinski, Riceur, De Man, and Cavarero. Part of our task will be to test these approaches against narratives produced in different historical periods, with a focus on 20th-century works.

Instructor(s): Maria Anna Mariani Terms Offered: Autumn

Equivalent Course(s): ITAL 35210, ITAL 25211

CMLT 35325. Nietzsche as Critic. 100 Units.

Friedrich Nietzsche was as much a critic (of literature, art, music, culture) as he was a philosopher, and the purpose of this seminar is to bring out the conception of criticism that unfolds across his work. Doing so will require some comparisons: with the Enlightenment (Lessing) and Romantic (esp. the Schlegel brothers) conceptions of criticism, but also with notions of criticism advanced, for example, by the New Critics, by Walter Benjamin and Theodor W. Adorno, and in contemporary work on aesthetics. Our main focus, however, will be on pertinent writings by Nietzsche, including the early essay on "Truth and Lie in a Non-Moral Sense," Birth of Tragedy, Untimely Meditations, relevant aphorisms from Human, All Too Human, Dawn, Joyful Science, Beyond Good and Evil, and Twilight of the Idols, concluding with Case of Wagner. The topic of criticism in Nietzsche is not separable, of course, from the core themes of Nietzsche's work and the seminar may therefore be considered as one avenue of approach to Nietzsche's overall achievement. Major positions in the boundless secondary literature on Nietzsche will be considered. This course is open to graduate students. Advanced undergraduate students with a special interest in the topic may be admitted after consultation with the instructor.

Instructor(s): David Wellbery Terms Offered: Winter

Equivalent Course(s): SCTH 35325, GRMN 35325

CMLT 35550. 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: Not offered this academic year

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

CMLT 35603. Narratives of Power. 100 Units.

For the past four years we've been transfixed by the news-but also by the way the news has been reported. Longstanding practices have been questioned or abandoned as our media have grappled with how to cover a changing political landscape. A similar situation unfolded in late and post-Soviet Russia, where it seemed that newspapers and TVs were not only reporting, but also carrying out, a regime change. This course will examine media regimes in both the U.S. and Russia (and the U.S.S.R.), with careful attention to historical and theoretical frameworks that will help us better understand current media events. On the Russian side we will explore how political and cultural regimes have systematically exploited the gap between experience and representation to create their own mediated worlds-from the tight censorship of the imperial and Soviet periods to the propaganda of the Soviet period and the recent use of media simulacra for strategic geopolitical advantage. We will compare this tradition with that of the United States, where freedom of expression has been privileged, but has also been shaped and distorted by the economic and cultural markets that constitute our media.

Instructor(s): William Nickell Terms Offered: TBD

Note(s): A companion to Media and Power in the Age of Putin and Trump, this course covers different material and does not require the former as a prerequisite. Together the courses consider how form and content shape the spread of information.

Equivalent Course(s): MAPH 35603, PARR 25600, CMLT 25603, SIGN 26029, REES 35603, REES 25603

CMLT 35713. Toward a Critique of Avarice. 100 Units.

With the help of Freud, Marx, Lacan, Foucault, Agamben (among others) along with some highpoints of the European literary canon, we propose to develop a "critique of avarice," a project to be sharply distinguished from the moralistic indignation at greed. Our historical and theoretical reflections on avarice open out on to a number of domains and modes of inquiry: from literary criticism to psychoanalysis, from the study of political economy to theories of biopolitics, and finally to the "Jewish question" in relation to all of this. The core text and touchstone of the seminar will be Shakespeare's *The Merchant of Venice*, in which the tensions, ambiguities, disavowals, hatreds, projections, and repressions associated with the "avarice complex" are masterfully staged and played out. Attention will also be given to the subsequent history of the figure of Shylock as well as to the capacities for mercy and forgiveness that were posited as the ideal opposites of avarice and usury. One of the goals of the seminar is to interrogate this very opposition.

Instructor(s): E. Santner, M. Dolar Terms Offered: Autumn

Equivalent Course(s): GRMN 35713, CDIN 35713

CMLT 35801. 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: Not offered this academic year

Equivalent Course(s): ITAL 33001, FNDL 21603, CMLT 25801, ITAL 23000

CMLT 35810. 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: Not offered this academic year

Equivalent Course(s): ITAL 25800, ITAL 35800, CMLT 25810

CMLT 35902. Virgil, The Aeneid. 100 Units.

A close literary analysis of one of the most celebrated works of European literature. While the text, in its many dimensions, will offer more than adequate material for classroom analysis and discussion, attention will also be directed to the extraordinary reception of this epic, from Virgil's times to ours.

Instructor(s): G. Most

Equivalent Course(s): ENGL 35902, SETH 35902, CLAS 44512

CMLT 35993. The Sublime. 100 Units.

The sublime has traditionally been thought to have had a merely marginal place in ancient Greek and Latin aesthetics and literary theory; but some scholars have recently argued that it was instead more central, and it is difficult not to apply this category to many ancient literary works. However the explicit category of the sublime did not become central to European aesthetics until the 17th century and then continued until the 19th century to play a central role in discussions not only of art and literature, but also of religion, politics, and other fields. By the middle of the 19th century the wave of interest in the sublime seems to have subsided, but in the past forty years this concept has returned to play an important role in aesthetic theories. The seminar will consider the odd history of the sublime, examining central texts from ancient (Longinus), early modern (Boileau), and modern aesthetics (certainly Burke, Kant, Schiller, and Hegel; perhaps also, depending on students' interest and preparation, Tieck, Schlegel, Schelling, Solger, and Jean Paul) as well as some more recent discussions (again depending on student preferences, Nietzsche, Lyotard, Adorno, Zizek). It will also ask whether the concept of the sublime can still play an important role today, or, if not, then what has taken its place. We will deal primarily with theories of the sublime but also to some extent with works of art. Open to undergraduates with consent.

Instructor(s): Glenn Most Terms Offered: Spring

Equivalent Course(s): SETH 35993, CLAS 35521, CLCV 25521

CMLT 35997. 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): SETH 25823, PLSC 35997, SETH 35997, GNSE 25997, FNLD 21772, PLSC 25997, CMLT 25823, GNSE 35997, CLAS 37623, CLCV 27623

CMLT 36002. Gramsci. 100 Units.

In this course we read selections from Antonio Gramsci's *Letters and Prison Notebooks* side by side with their sources. Gramsci's influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed *testi alla mano* with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarch (the cosmopolitan intellectual), Savonarola (the disarmed prophet), Machiavelli (the modern prince), and Guicciardini (the particular; for Italy's long Risorgimento, Vico (living philology), Cuoco (passive revolution), Manzoni (*questione della lingua*), Gioberti (clericalism), and De Sanctis (the Man of Guicciardini); and Croce (the anti-Croce) and Pirandello (theater and national-popular literature), for Italy's twentieth century.

Instructor(s): Rocco Rubini Terms Offered: Not offered this academic year

Equivalent Course(s): FNLD 26206, CMLT 26002, ITAL 26000, ITAL 36000

CMLT 36012. 19th Century French Poetry in Translation: Tradition and Revolution. 100 Units.

A study of modern French lyric poetry: Tradition and Revolution, Poetry and Politics, the seedbed of Modernism. Desbordes-Valmore, Baudelaire, Mallarmé, Verlaine, Rimbaud, Apollinaire. Texts will be read in English with reference to the French originals. Close reading, references to poetry in English, and focus on problems in translation. Students with French should read the poems in the original. Class discussion to be conducted in English; critical essays to be written in English. An extra weekly session will be scheduled for discussion in French, for French-speakers.

Instructor(s): Rosanna Warren

Equivalent Course(s): FREN 26019, FREN 36019, SETH 36012, ENGL 36012, SETH 26012

CMLT 36015. The New Criticism. 100 Units.

An examination of primary works of The New Criticism, British and American. We will consider the theoretical variety and different critical practices of these loosely allied critics, who were often not allies at all. Authors to be studied: I.A. Richards, T.S. Eliot, F.R. Leavis, Kenneth Burke, John Crowe Ransom, Cleanth Brooks, Robert Penn Warren, W.K. Wimsatt, Yvor Winters, R. P. Blackmur, William Empson.

Equivalent Course(s): ENGL 43250, SETH 36015

CMLT 36088. The Scientist in the Nineteenth-Century Imagination. 100 Units.

The nineteenth century saw both the professionalization of science and the specialization of its practitioners. In this age of "human empire" produced by industrialization, new technologies offered humanity unprecedented dominion over the natural world, and the "scientist," a term coined in 1834, marked the advent of the idea of a vocation dedicated to that mastery. Moreover, by the end of the century, the natural philosophers and polymaths

of earlier ages had given way to chemists, physicists, biologists, and statisticians, whose scope of study was necessarily both deeper and narrower. These developments produced a new social and political positioning for the scientist - an expert, an authority, a wielder of power. This class explores how nineteenth-century fiction writers, from Mary Shelley and Edgar Allan Poe to Jules Verne and Arthur Conan Doyle, engaged with these emerging and transforming conceptualizations of the scientist figure. We will pair our literary explorations with non-fiction readings texts by thinkers and scientists such as Humphry Davy, Karl Pearson, Claude Bernard, William Whewell, and Max Weber ("Science as Vocation") about what the scientist should be and science should do. Additionally, we'll consider how this literary genealogy influences both our fictional portrayal of science to this day as well as our perceptions of it - from our contemporary distrust of expertise to our fear of the scientist playing god.

Instructor(s): Anastasia Klimchynskaya Terms Offered: Winter

Equivalent Course(s): CHSS 36088, KNOW 36088

CMLT 36180. 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: Not offered this academic year

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

CMLT 36200. Early-Modern Aesthetics and French Classicism. 100 Units.

Though "aesthetic" philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with the unruly "sublime"? Just what kind of "truth" was revealed by poetry or painting? We will consider the relation between literature and other media (including music, opera, and the visual arts) and gauge the impact of French classical criticism on the broader European scene, considering its reception and contestation in Britain, Italy, Spain and Germany. Among the authors considered will be Descartes, Pascal, Boileau, Molière, Félibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu, Diderot, and Herder.

Instructor(s): L. Norman Terms Offered: Autumn

Prerequisite(s): Reading knowledge of French

Note(s): Course conducted in English but students taking course for French credit must do all written work in French.

Equivalent Course(s): REMS 36210, FREN 36200

CMLT 36319. The Sublime: Theory and History of an Aesthetic Category. 100 Units.

This course focuses on the aesthetic category of the sublime, combining a rich theoretical discussion with analysis of literary and visual texts. The starting point is Pseudo Longinus' "On the Sublime," the first text in the history of aesthetics to focus on reception and subjective response. After a close reading of this text and a careful examination of its recent interpretations, the course will first deal with key moments in the long and complex modern theoretical debate on the sublime, with special focus on the Italian Renaissance and Torquato Tasso, French classicism and Boileau, the British Enlightenment and Burke. In parallel with this historical overview, the course will examine concrete examples of the sublime in the arts, especially the poetry of Leopardi and Baudelaire, and the parallel theme of landscape, especially in visual arts. The last part of the course will focus on contemporary philosophical and aesthetic debate on the sublime, in particular on Fredric Jameson's notion of the hysterical sublime, Slavoj Žižek's reflection on trash sublime; and on parallels with visual arts: Italian art povera, Bill Viola's videos inspired by Italian Renaissance paintings, Anselm Kiefer's paintings, Mario Martone's movie on Leopardi, and Lars von Trier's "Melancholia," which recovers the theme of apocalypse reinforced by Wagner's sublime music.

Instructor(s): M. Fusillo Terms Offered: Spring

Note(s): Taught in English.

Equivalent Course(s): ITAL 36319

CMLT 36523. Motherless Tongue:" Introduction to Transnational Writing in German. 100 Units.

This course introduces students to contemporary authors writing in German whose texts explore cross-pollinations between languages and cultures. Discussions will center around topics such as: identity; cosmopolitanism; memory; cultural hybridity and alterity; hospitality; guests and hosts; storytelling; migration; what are transnational German Studies? Authors include: the Japanese writer Yoko Tawada who lives in Berlin and writes in Japanese and German; the Romanian-born author Herta Müller (Nobel Prize in 2009); the Black

British author Sharon Dodua Otoo who resides in Berlin and writes in German and English; the Ukrainian-German writer Katja Petrowskaja; the Turkish-born writer Feridun Zaimoglu; and others. Course conducted in English with an LxC option for interested students.

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

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

CMLT 36602. 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): REES 26600, CMLT 26602, EALC 36611, EALC 26611, CMST 26611, REES 36600, CMST 36611

CMLT 36680. 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 Garréta, 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: Not offered this academic year

Prerequisite(s):

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

CMLT 36700. Renaissance and Baroque Fairy Tales 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.

Terms Offered: Not offered this academic year

Equivalent Course(s): ITAL 36200, CMLT 26700, ITAL 26200

CMLT 36701. Marsilio Ficino's "On Love" 100 Units.

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

Instructor(s): Armando Maggi Terms Offered: Not offered this academic year

Equivalent Course(s): ITAL 33900, FNDL 21103, ITAL 23900, CMLT 26701

CMLT 36702. 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): NEHC 36702, RLVC 36702, HREL 36702, MDVL 26702, CMLT 26702, HIJD 36702, ISLM 36702, NEHC 26702, RLST 26702, JWSC 26702

CMLT 36855. 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 and later developments in the twenty-first century, especially the emergence of queer and trans of color critique. The course aims to place these theoretical texts within the context of the intellectual, activist, and artistic and literary communities out of which they emerged. Major topics to discuss will include queer grief and melancholia; coalition and community; desire, devotion, and affective attachment; queer theory's ritual conventions; modes of queer critique; assumptions about queer theory's secularity; and the significance, challenge, and critiques of queer and trans joy.

Instructor(s): Kris Trujillo Terms Offered: Spring

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

CMLT 36912. 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, Tea Obreht.

Instructor(s): Angelina Ilieva Terms Offered: Autumn

Equivalent Course(s): REES 39010, REES 29010, CMLT 26912

CMLT 37500. From Romanticism to Weird Fiction. 100 Units.

Weird fiction is a form of (mostly) short fiction that emerged as a distinctive kind of writing in the late nineteenth century: strange landscapes, uncanny presences, historical beings encountered where they ought not to be. We will read representative works by some of the major figures: Algernon Blackwood, Vernon Lee (Violet Paget), H. P. Lovecraft, Arthur Machen, Harriet Spofford. To frame our guiding question - what is so weird about weird fiction? - we will also read short fiction by significant precursors in European and American Romanticism: Ludwig Tieck, E. T. A. Hoffmann, and Nathaniel Hawthorne.

Instructor(s): Mark Payne Terms Offered: Spring

Equivalent Course(s): CMLT 27500, FNDL 27500

CMLT 37621. 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): SETH 37621, SETH 27621, CMLT 27621, GRMN 27621, GRMN 37621

CMLT 37660. Animality 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): ENGL 27660, RLVC 37660, RLST 27660, JWSC 27660, HIJD 37660, ENGL 37660, CMLT 27660

CMLT 38005. Arabfuturism: Other Worlds and Worlding Otherwise. 100 Units.

Interrogating the possibilities and limits of futurity amidst existential, territorial, ecological, and ideological states of crisis, Arabfuturism-like its sister project of Afrofuturism/s-speaks to how speculative cultures turn to sites of historical or present rupture to envision alternate, possible, or impossible worlds. It is a critical mode of reading assemblages of colonialism, capitalism, and biopolitics that theorizes other ways of being, knowing, and imagining. These counter-futures disrupt the logics of the past, present, and assumed future to envision entirely new archeologies of futurity. 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 Arab Spring. This seminar explores representations of apocalypse, dystopia, science fiction, speculative history, (non)futurity, and fantasy across works of literature, film, and art from the Middle East and North Africa. Fictional works will be paired with theoretical readings that frame imagination and futurity in relation to the extractive economies of war, colonialism, and capital. Foregrounding the political and ethical stakes of futurity as an existential, epistemic, and aesthetic project, we consider how speculative acts of world-building can not only chart possible paths forward but also reveal the critical potential of impossible acts of imagination.

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

Note(s): Graduate students by consent only.

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

CMLT 38101. Cervantes: Don Quixote. 100 Units.

In this course we will read Cervantes's "Don Quixote" (1605, 1615), paying attention to narrative aesthetics, language, genre, the politics of the novel, and the history of interpretation, among other aspects. Our close reading of the text will be informed by thorough contextualization within the social, cultural, and intellectual history of early modern Spain, Europe, and the Mediterranean, as well as by major critical and theoretical approaches to the novel.

Instructor(s): Miguel Martínez Terms Offered: Spring

Prerequisite(s): This course will be taught in English and has no prerequisites. Additional discussion sessions in Spanish will be available for interested students.

Equivalent Course(s): FNDL 21221, CMLT 28101, SPAN 34202, SETH 38250, SPAN 24202

CMLT 38123. Friedrich Hölderlin: Poetic Media and Prophecy. 100 Units.

The landscapes of southwest Germany and ancient Greece figure prominently in Friedrich Hölderlin's poetic thinking and writing. What allows his poems to bridge and interlace both worlds - often in the span of a single sentence - is his understanding of nature, which is deeply informed by Jean-Jacques Rousseau's retour à la nature ("return to nature"). It is through nature that the modern self can not only access the unspoiled culture of the Greeks but also commune with the divine - whether in the form of the ancient pantheon or a more Christian version of transcendence. Paradoxically, nature is mediated in a variety of ways; whether through the elemental media of water, air, earth, fire, and light, travel accounts, maps, and more generally written and printed texts. Our seminar will examine - through close readings of some of Hölderlin's most famous and challenging poems - how the deployed poetic media structure aesthetic experience and afford travel to distant times and places. All texts will be read in English translation, but a reading knowledge of German is going to be helpful.

Instructor(s): Christopher Wild Terms Offered: Winter

Equivalent Course(s): GRMN 38123, RLVC 38123

CMLT 38410. 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: Not offered this academic year

Prerequisite(s): FREN 20500 or 20503.

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

CMLT 38500. Journey to the West II. 100 Units.

TBD

Equivalent Course(s): CHIN 21306, RLIT 49200, CMLT 28500, CHIN 31306

CMLT 38600. Neoclassical Aesthetics: Transnational Approaches. 100 Units.

Though "aesthetic" philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier eighteenth- and seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with the unruly "sublime"? Just what kind of "truth" was revealed by poetry or painting? What is the value of the Greco-Roman models versus authorial innovation? We will consider the relation between literature and other media (particularly opera and the visual arts) and read French texts in dialogue with other, and often contending, national trends (British, German, Italian). Readings will include Descartes, Pascal, Perrault, Félibien, Dryden, Du Bos, Addison, Vico, Montesquieu, Staël, and A.W. Schlegel.

Instructor(s): Larry Norman Terms Offered: Not offered this academic year

Prerequisite(s): Reading knowledge of French is required. Undergrads permitted with consent of instructor.

Equivalent Course(s): FREN 37000, ARTH 48301, SETH 37000

CMLT 38800. 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): Rocco Rubini Terms Offered: Not offered this academic year

Equivalent Course(s): KNOW 27700, CMLT 28800, ITAL 27700, KNOW 37700, ITAL 37700

CMLT 38810. Empire, Slavery & Salvation: Writing Difference in the Colonial Americas. 100 Units.

This course explores portrayals of human difference in literature, travel writing, painting, and autobiography from Spain, England, and the Americas. Students will become versed in debates surrounding the emergence of human distinctions based on religion, race, and ethnicity in the early modern era. Understanding these debates and the history surrounding them is crucial to participating in informed discussion, research, and activism regarding issues of race, empire, and colonialism across time and space.

Instructor(s): Larissa Brewer-García Terms Offered: Spring

Note(s): The course will be conducted in English, but advanced reading knowledge of Spanish is necessary.

Equivalent Course(s): LACS 38810, SPAN 38810

CMLT 38826. Print, Media Transformation and the Beginnings of Mass Communication. 100 Units.

Printing is one of the truly transformative communication technologies, but in the fifteenth century it was by no means certain it would succeed or even survive. One thing that we will learn in this course, is that new media are always accompanied by a deluge of optimistic prophecy, and this was the case with printing just as much as with the internet. New technologies do not destroy what went before: instead they take their place in an ever-richer communication nexus. This course will examine all aspects of this fragile trade, authors and readers, booksellers, printers and publishers, along with the numerous strategies pursued by members of the book trade to find their audience. It will engage with how the new tools at the disposal of book historians are transforming our understanding of the early modern print world. It takes the story through to the new technologies of the last two centuries, and how the knowledge revolution made possible through new technology and the provision of universal educational transformed the book world. This course will be taught in Special Collections.

Instructor(s): Andrew Pettegree Terms Offered: Spring

Equivalent Course(s): HIST 25428, GRMN 28826, GRMN 38826, CMLT 28826, SIGN 28826, ENGL 28826, ENGL 38826, HIST 35428

CMLT 38830. Psychoanalysis: Freud and Beyond. 100 Units.

This course offers an introduction to psychoanalytic theory by surveying significant writings by Freud and Freud's readers. We will pay particular attention to the way that Freud's theories of the mind translate into theories of the social world and of history. Taking its cue from the "beyond" of Freud's *Beyond the Pleasure Principle*, the course will pay especial attention to the development of the death drive and explore its relationship to a constellation of psychoanalytic terms including but not limited to instincts and the drive, narcissism, melancholia, masochism, and religion/illusion. 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-especially conditions marked by political, ecological, economic, and public health crises?

Instructor(s): Kris Trujillo Terms Offered: Spring

Equivalent Course(s): COGS 26504, CMLT 28830, RLVC 38830, GNSE 38830, ENGL 38830, ENGL 28380, RLST 28830, GNSE 28830

CMLT 38888. 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 might we 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: Not offered this academic year

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

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

CMLT 38990. 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: Not offered this academic year

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

Equivalent Course(s): CMLT 28990, FREN 38900, FREN 28900, FNDL 29405

CMLT 39005. East European Folklore. 100 Units.

Folklore is the expressive culture communities make for themselves. In Eastern Europe, a region home to many different ethnic, religious, and linguistic communities, folklore offers a window onto histories of coexistence, difference, and adaptation. This interdisciplinary course explores oral and material traditions among the Slavic, Romanian, Albanian, and other East European groups. We will encounter magical beasts and heroes in oral tales that have fascinated writers from the Brothers Grimm and Goethe to Bram Stoker. We will analyze how folklore genres-from vampire tales and heroic epics to wedding rituals-imagine the individual's place in the community and in relation to the sacred. Texts and practices will be studied through the lenses of anthropology, history, and folklore theory, drawing on thinkers such as Mary Douglas, Arnold van Gennep, Vladimir Propp, and Albert Lord. But folklore is also a participatory culture, so experiential learning is central to the course: students will explore folklore through storytelling, cooking, and hands-on projects, to illuminate how living traditions help build group coherence while making space for individuality and creativity. Local musicians will lead us in the dazzling dance rhythms of the circle dance known by many names in the region.

Instructor(s): Angelina Ilieva Terms Offered: Spring

Equivalent Course(s): REES 39005, CMLT 29005, REES 29005

CMLT 39023. Returning the Gaze: The West and the Rest. 100 Units.

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

Instructor(s): Angelina Ilieva Terms Offered: Winter

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

CMLT 39024. 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 29024, REES 39024

CMLT 39045. 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): REES 29045, CMLT 29045, REES 39045, RLST 28207

CMLT 39821. Goethe's Faust: Myth and Modernity. 100 Units.

In this seminar we shall undertake an intensive study of Johann Wolfgang von Goethe's *Faust*, with close textual study of the entirety of Part I and Act 5 of Part II. We will begin by casting a brief look at the earliest versions of the *Faust* myth, the so-called *Faust* Chapbook of 1587 and Christopher Marlowe's *Dr. Faustus* composed 1589-92, premiered 1592), and we will have an eye on later versions such as those of Paul Valéry and Thomas Mann. Some consideration will be devoted to the question of modern "myth" and the *Faust* myth will be compared to that of *Don Juan* in particular. Our major task, however, will be to develop a close reading and interpretation of Goethe's text, which ranks as one of the supreme achievements of the European literary tradition. The interpretive issues at the center of our inquiry will include: a) the theory of (modern) tragedy; b) desire and subjectivity; c) *Faust* in relation to post-Kantian philosophy; d) the theme of time and the "moment." In addition to major works of scholarship, we shall touch on interpretations of the play by Schelling and Kierkegaard. Command of German will be helpful, but students may also refer to an English translation. (Recommended English version: *Faust I & II*, translated by Stuart Atkins, introduction by David E. Wellbery, Princeton Classics, 2014. Recommended German version: *Faust I und II*, hrsg. Albrecht Schöne, 2 vols. Text + commentary. Deutscher Klassiker Verlag 2017.)

Instructor(s): David Wellbery Terms Offered: Winter

Equivalent Course(s): SCTL 39821, GRMN 39821

CMLT 39850. 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, Indigeneous 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 29850, EALC 19850

CMLT 40010. Ruins. 100 Units.

"Ruins" will cover texts and images, from Thucydides to WWII, via the Reformation. We will include films (e.g. Rossellini's "Germany Year Zero"), art (e.g. H. Robert, Piranesi) archaeology, and the museum (Soane). On ruins writing, we will read Thucydides, Pausanias from within antiquity, the Enlightenment responses to the destruction and archaeological rediscovery of Pompeii, Diderot, Simmel, Freud on the mind as levels of ruins (Rome) and the analysis as reconstructive archaeologist as well as on the novel *Gradiiva* and the Acropolis, the Romantic obsession with ruins, and the firebombing in WWII. We will also consider the photographing of ruins, and passages from the best-known works on photography (Benjamin, Sontag, Ritchen, Fried, Azoulay). The goal is to see how ruin gazing, and its depictions (textual, imagistic, photographic, etc.) change from the ancients (Greek and Roman), to the Romantic use of ruins as a source of (pleasurable) melancholy, to the technological "advances" in targeting and decimating civilian populations that describe the Second World War.

Equivalent Course(s): CDIN 40010, ARTH 40010, RLIT 40010

CMLT 40100. Islamic Love Poetry. 100 Units.

The focus of this course is classical Islamic love poetry, Arabic and Persian love lyric will be covered, as well as some Ottoman love lyric (at least in translation). In the past we have incorporated Urdu, Punjabi, Bangla, Bosnian, and Turkish traditions, and-for comparative and historical purposes-Hebrew poetry from medieval Andalus. Because none of us are proficient in all these languages, students who are proficient in a given language are asked to provide a guide (including text, translation, explanation of key vocabulary, etc.) for selected poems from in that language. Each member of the class will be asked to present one poem guide, in addition to a final assignment. Among the poets commonly included in the course are Ibn Zaydun, Ibn al-Farid, Ibn al-'Arabi, Rumi, Hafiz, Baba Fighani, Na'ili, Mir Dard, Bulleh Shah, and Ghalib.

Equivalent Course(s): RLIT 40300, NEHC 40600, ISLM 40100

CMLT 40203. Biopolitics & Posthumanism. 100 Units.

Much has been written about the possibility (or impossibility) of creating an integrated political schema that incorporates living status, not species boundary, as the salient distinction between person and thing. In this course, we will explore how biopolitical and posthumanistic scholars like Michel Foucault, Hannah Arendt, Giorgio Agamben, Jane Bennett, Cary Wolfe, and Donna Haraway have acknowledged (and advocated transcending) the anthropocentric Umwelt, to borrow Jakob von Uexküll's influential term. In parallel with our theoretical readings, we will explore how actual legal systems have incorporated the nonhuman, with a particular focus on Anglo-American and transnational law. Our goal is to develop our own sense of an applied biopolitics-whether to our own research, to future legislation and jurisprudence, or both.

Instructor(s): Nicolette I. Bruner Terms Offered: Winter

Note(s): This course fulfills part of the KNOW Core Seminar requirement to be eligible to apply for the SIFK Dissertation Research Fellowship. No instructor consent is required, but registration is not final until after the 1st week in order to give Ph.D. students priority.

Equivalent Course(s): ENGL 40203, KNOW 40203, CHSS 40203

CMLT 41219. Interpretation: Theory and Practice. 100 Units.

his seminar will be conducted on two tracks. On the one hand, we will study major contributions to hermeneutic theory (including positions that understand themselves as anti-hermeneutic). Contributions to be considered include works by Friedrich Schleiermacher, Wilhelm Dilthey, Martin Heidegger, Hans-Georg Gadamer, Paul Ricoeur, E.D. Hirsch, Manfred Frank, Roland Barthes, Stanley Cavell, and Jacques Derrida. At the same time, the seminar will include a practical component in which we will collectively develop interpretations of works by Heinrich von Kleist, Johann Peter Hebel, Franz Kafka, Friedrich Nietzsche, Charles Baudelaire, Guillaume Apollinaire, Emily Dickinson, and Herman Melville. English translations of the assigned readings will be provided. (This course is restricted to students in Ph.D. programs.)

Instructor(s): David Wellbery Terms Offered: Autumn

Equivalent Course(s): ENGL 41219, GRMN 41219, SCTH 41219, FREN 41219

CMLT 41410. The Literary Life of Things in China. 100 Units.

This course investigates traditional literary strategies in China through which objects are depicted and animated. Our emphasis will be on reading in primary sources, but we'll also draw on secondary sources from anthropology, the history of material culture, literary theory, and art history, both from within and outside China studies. Each week will introduce some basic genre and key literary works while also foregrounding certain conceptual issues. Students will select a case study to work on throughout the quarter, which will become their final research paper and which will also help orient their shorter class presentations. The choice of subject for the case study is quite open, so that each student can pursue a project that relates to his or her own central interests. It might be a cultural biography of a real object or class of objects; it might be a study of how objects are deployed in a novel or play, encyclopedia or connoisseurship manual, but there are many other possibilities.

Instructor(s): J. Zeitlin Terms Offered: Autumn

Equivalent Course(s): EALC 41400

CMLT 41815. Writing the Algerian War of Independence. 100 Units.

This course aims to examine the representation of the Algerian War of Independence (1954-1962) in the work of Algerian and French writers. It will consider a corpus of testimonial texts, novels, and poetry in relation to the memory of the war, its traumatic experiences, and various forms of anticolonial struggle and insurgency. We will analyse the narrative, discursive, and poetic strategies used by authors to explore individual and collective memories and elaborate a politics of resistance and transformation in the Algerian context. Studied authors include Maïssa Bey, Assia Djebar, Leïla Sebbar, Mouloud Feraoun, Jean Sénac, Laurent Mauvignier, and Joseph Andras.

Instructor(s): Khalid Lyamlahy Terms Offered: Winter

Prerequisite(s): All readings and in-class discussions will be in English. Students will have the option to write either in English or in French.

Equivalent Course(s): NEHC 41815, FREN 41815

CMLT 42103. Hemispheric Studies. 100 Units.

This course examines Hemispheric Studies approaches to the literatures and cultures of the Americas, which combines a commitment to comparatism with attention to the specificities of local contexts ranging from the Southern Cone to the Caribbean to North America. Theories drawn from American Studies, Canadian Studies,

Caribbean Studies, Latin American Studies, Poetry and Poetics, Postcolonial Studies, and U.S. Latinx Studies will be explored in relation to literature written primarily but not exclusively in the 20th and 21st centuries by writers residing throughout the Americas. We'll examine recent, innovative studies being published by contemporary scholars working with Hemispheric methods across several fields. We'll also consider the politics of academic field formation, debating the theories and uses of a method that takes the American hemisphere as its primary frame yet does not take the U.S. as the default point of departure; and the conceptual and political limitations of such an approach. No knowledge of Spanish, French, or Portuguese is required. (20th/21st)

Instructor(s): Rachel Galvin Terms Offered: Autumn

Equivalent Course(s): LACS 42103, SPAN 42103, ENGL 42103

CMLT 42311. The World in Ruins. 100 Units.

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

Instructor(s): Armando Maggi Terms Offered: Not offered this academic year

Equivalent Course(s): CMLT 26211, ITAL 36210, ITAL 26210

CMLT 42503. Renaissance Humanism. 100 Units.

Humanism in the Renaissance was an ambitious project to repair what idealists saw as a fallen, broken world by reviving the lost arts of antiquity. Their systematic transformation of literature, education, art, religion, architecture, and science dramatically reshaped European culture, mixing ancient and medieval and producing the foundations of modern thought and society. Readings focus on primary sources: Petrarch, Poggio, Ficino, Pico, Castiglione, and Machiavelli, with a historiographical review of major modern treatments of the topic. We will discuss the history of the book, cultural and intellectual history, and academic writing skills especially planning the dissertation as a book and writing and submitting articles to journals.

Instructor(s): A. Palmer Terms Offered: Spring

Prerequisite(s): Upper-level undergraduates with consent of instructor. Students with Latin, Greek, Italian, French, Spanish, or German will have the opportunity to use them.

Equivalent Course(s): CLAS 42514, ITAL 42503, HIST 42503

CMLT 42918. Exploratory Translation. 100 Units.

Translation is one of the central mechanisms of literary creativity across the world. This course will offer opportunities to think through both the theory and practice of this art form and means of cultural transmission, focusing on the problems of translation of and by poets in a variety of languages: it will emphasize precisely the genre most easily "lost in translation," as the truism goes. Topics to be discussed will include semantic and grammatical interference, loss and gain, the production of difference, pidgin, translationese, bilingualism, self-translation, code-switching, translation as metaphor, foreignization vs. nativization, and distinct histories of translation. Alongside seminar sessions for discussion of readings, workshop sessions patterned on Creative Writing pedagogy will offer students a chance to try their hands at a range of tactics of translation. We also hope to invite a few poets and translators to engage in dialogues about the art (these visits conditioned on funding that we are currently seeking). The course therefore engages with such fields as linguistics, literary study, creative writing, psychology, and anthropology. Its thematic and methodological implications reach across the humanities and social sciences.

Instructor(s): Jennifer Scappettone, Haun Saussy Terms Offered: Winter

Equivalent Course(s): SCTH 42918, CRWR 42918, ENGL 42918, RLTL 42918, MAPH 42918

CMLT 43200. Fictions of the Indian Ocean. 100 Units.

This course will explore contemporary fiction, film, music and theory emerging from the Indian Ocean world - its oceans, its archipelagoes, and its bordering regions. Examples of potential texts include *La mémoire délavée* (2023) by Nathacha Appanah, *Le Silence des Chagos* (2005) by Shenaz Patel and *The Dragonfly Sea* (2020) by Yvonne Adhiambo Owuor. We will be in conversation with decolonial theory, the environmental humanities, critical race and caste studies, and gender studies, among others.

Instructor(s): Nikhita Obeegadoo Terms Offered: Spring

Prerequisite(s): Consent of instructor required.

Note(s): Taught in English.

Equivalent Course(s): FREN 42200, RDIN 42200

CMLT 44000. Cultura visual y esclavitud en Iberoamérica. 100 Units.

La esclavitud en las Américas no fue únicamente un sistema de organización socio-económica fundamentado en el trabajo coactivo. Este también conllevó la gestación de complejas y heterogéneas formas de producción cultural. En el contexto del moderno sistema de la plantación, ello en parte implicó una inédita articulación filosófica de las relaciones entre poder, raza y cuerpo, sofisticadas formas sincréticas de musicalidad y religiosidad populares, así como la producción de numerosas representaciones artísticas en las que se simbolizaron las conflictivas y a veces insólitas relaciones entre amos y esclavos. En este seminario nos enfocaremos en una serie de artefactos en los que se dramatiza puntualmente la intersección entre cultural visual y dominación esclavista en el mundo iberoamericano, prestándole especial atención a sus encuadres transatlánticos y a sus relaciones con los proyectos de constitución nacional en el siglo XIX. Nuestro objetivo es identificar el lugar de lo visual al interior de la cultura de la esclavitud –las lógicas de sus funcionamientos– a partir del reconocimiento de algunas de sus zonas menos estudiadas. Examinaremos una selección de expresiones relativas a la "alta" pintura, las dimensiones visuales de los reglamentos de esclavos, ciertas modalidades performativas de las prácticas evangélicas y del teatro popular, y la dialéctica de lo visible y lo invisible en narrativas de esclavos y en algunas producciones efímeras de la cultura material.

Instructor(s): Agnes Lugo-Ortiz Terms Offered: Spring

Note(s): Taught in Spanish. Open to advanced undergraduates with consent of instructor.

Equivalent Course(s): SPAN 44000, LACS 44000

CMLT 44410. Practices of Classicism in the French Seventeenth Century. 100 Units.

This seminar has two goals. One is to combine the text-based tradition of French literary studies with the image-based, comparative tradition of art history-and, in so doing, to change the taxonomies of both. The other is to re-evaluate French Classicism by attending to practices of reading, writing, performing, looking and making. The seminar's breadth is designed to appeal to all students interested in the theory and history of aesthetics, and the interleaving of visual and literary evidence. Looking will be no less important than reading, as we will conduct sessions with original objects in the Art Institute and in Regenstein Special Collections. Authors studied will include Corneille, Molière, La Fontaine, Pascal, and Descartes; among the artists, Poussin, Claude Lorrain, La Tour, and Callot. Critical readings will range from Leo Spitzer to Louis Marin and Foucault.

Instructor(s): Larry Norman and Richard Neer Terms Offered: Winter

Prerequisite(s): Consent of instructors required for all students. For French credit, FREN 20500, 20501 or an introductory-level literature course taught in French is also required. The seminar will be conducted in English; all primary texts will be made available in both English translation and, for those with reading knowledge, in the French original. This seminar will travel to Paris during exam week (March 2027); airfare and lodging covered by university.

Equivalent Course(s): FREN 24420, ARTH 45885, CDIN 44420, TAPS 44420, CDIN 24420, FREN 34420

CMLT 45602. Zionism and Culture, 1881 to the Present. 100 Units.

This course investigates the shifting relations between Hebrew/Israeli literature and culture and Zionism as a political project, ideology, myth, and power structure. We will investigate multiple forms of cultural articulation, from built environment, to popular culture, to culture as a set of practices that govern everyday life, while devoting special attention to poetry - an institution valorized by classical secularist Zionism yet one often seen as standing in tension with Zionism's contemporary religious-nationalist forms. What role has Hebrew culture played within the Zionist project, as bearer, expression, reflection, or refraction of nationalist ideology or myth? What are the relationships between culture's putative forms of autonomy and forms of dissent, resistance, or alternative political vision in Israel and Palestine? How might this connect to Mizrahi and other 'minority' identities, and the roles of Palestinians as cultural producers within Israeli frames? What is to be learned about secular nationalism, Jewish secularism, post-secularism, religiosity, and political theology particularly in an era of what seems to be the rising hegemony of expressly religious Zionism.

Instructor(s): Na'ama Rokem and Kenneth Moss Terms Offered: Autumn

Prerequisite(s): No prerequisites. Undergraduates must receive faculty consent.

Equivalent Course(s): NEHC 45602, CDIN 45602, HIST 45602

CMLT 46100. Beyond the Blanks of History: When Women of Color Reclaim the Narrative. 100 Units.

History" is skewed and incomplete. It leaves out as much as it reveals. As they relegate past suffering to oblivion, historical omissions perpetuate the violence that they seek to hide. And this violence is often felt on multiple levels by women of color who find themselves imbricated within (neo)colonial, patriarchal, heteronormative, classist and ableist societal structures. In this course, we will situate ourselves at the intersection of literature, history and gender studies. We will explore the following questions together: Faced with the blind spots of history, how can literature function as an alternative archive that draws attention to the invisibilized stories of women of color? Simultaneously, how does literature sensitize us to the impossibility of fully knowing the past, no matter how hard we try? Course material may include theoretical texts, fiction, poetry, songs, podcasts, film, graphic novels and social media material. Potential examples include Saidiya Hartman's "Venus in Two Acts" (2008), Gina Prince-Bythewood's *The Woman King* (2022), Gaiutra Bahadur's *Coolie Woman: The Odyssey of Indenture* (2013), Nathacha Appanah's *La Mémoire Délavée* (2023), Lia Brozgal's *Absent the Archive: Cultural Traces of a Massacre in Paris, 17 October 1961* (2022), Marie Clements' *Bones of Crows* (2022), and Natasha Kanapé Fontaine's poetry.

Instructor(s): Nikhita Obeegadoo Terms Offered: Spring

Prerequisite(s): Advanced undergraduates with appropriate experience in the subject may petition for admission.

Note(s): Taught in English. All course material will be available in English, though students are encouraged to engage with original materials. Work may be submitted in English, French or Spanish.

Equivalent Course(s): FREN 46000, GNSE 46001, RDIN 46000

CMLT 46202. Performance Theory: Action, Affect, Archive. 100 Units.

This seminar offers a critical introduction to performance theory organized around three conceptual clusters: a) action, acting, and forms of production or play, in theories from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarilli, others); b) affect, and its intersections with emotion and feeling; in addition to contemporary theories of affect and emotion we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes etc); and c) archives and related institutions and theories of recording performance, including the formation of audiences (Susan Bennett) and evaluating print and other media recording ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider; Mark Fleishman), theatre historians (Rose Bank, Ellen Mackay etc) and tensions between archive and repertoire (Diana Taylor).(20th/21st)

Instructor(s): Loren Kruger Terms Offered: Winter

Prerequisite(s): Note: This course is intended only for those who have completed their undergraduate degree.

Equivalent Course(s): ENGL 46202, CMST 38346, TAPS 46202

CMLT 46677. American Jewish Experience: Texts and Contexts. 100 Units.

What texts and contexts constitute American Jewish experience? In this class, we will consider the birth of a unique Jewish ethnicity in America, with a deep dive into the literature, the theology, and the politics of American Judaism from the post-Holocaust period to the American-Jewish response to October 7th.

Instructor(s): Sheila Jelen Terms Offered: Autumn

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

CMLT 47101. History of Criticism I: Plato to Maimonides. 100 Units.

A historical survey of emergent ideas of poetics and aesthetics focused on initiating thinkers: Plato, Aristotle, Origen of Alexandria, Augustine, Plotinus, Cassian, Maimonides, and Aquinas. (Students planning to take RLVC Qualifying Exam 1 with the instructor must complete this course.)

Instructor(s): Richard Rosengarten Terms Offered: Autumn

Prerequisite(s): Undergraduates may petition to enroll.

Equivalent Course(s): RLVC 47100

CMLT 47201. History of Criticism II: Dante to Kant. 100 Units.

A historical survey of theories of interpretation through major, initiating thinkers (Dante, Luther, Spinoza, Vasari, Johnson, Pope, Mendelssohn, Kant) to study three formative developments: the turn to the vernacular (in both literature and criticism); the figure of "the critic" (and, with this, the idea of judgment); and the development of aesthetics as a distinctive philosophical enterprise. (This course is required for students planning to take the RLVC 1 qualifying examination with the instructor.)

Instructor(s): Richard Rosengarten Terms Offered: Winter

Prerequisite(s): Undergraduates may petition to enroll.

Equivalent Course(s): RLVC 47200

CMLT 48017. Phaedras Compared: Adaptation, Gender, Tragic Form. 100 Units.

This seminar places Racine's French neoclassical tragedy *Phaedra* within a wide-ranging series of adaptations of the ancient myth, from its Greek and Latin sources (Euripides, Seneca, Ovid) to twentieth-century and contemporary translations and stage adaptations (Ted Hughes, Sarah Kane), read along with a series of theoretical and critical texts. Particular attention will be paid to critical paradigms and approaches in the evolving fields of classical reception studies, theater and performance studies, and gender studies. Reading knowledge of French strongly preferred.

Equivalent Course(s): GNSE 48017, CDIN 48017, TAPS 48017, FREN 48017, CLAS 48017

CMLT 48616. Hölderlin and the Greeks. 100 Units.

The German poet Friedrich Hölderlin submitted to the paradoxical double-bind of Johann Joachim Winckelmann's injunction that "the only way for us [Germans] to become great or - if this is possible - inimitable, is to imitate the ancients." As he wrote in his short essay "The standpoint from which we should consider antiquity," Hölderlin feared being crushed by the originary brilliance of his Greek models (as the Greeks themselves had been), and yet foresaw that modern European self-formation must endure the ordeal of its encounter with the Greek Other. The faculty of the imagination was instrumental to the mediated self-formation of this *Bildung* project, for imagination alone was capable of making Greece a living, vitalizing, presence on the page. Our seminar will therefore trace the work of poetic imagination in Hölderlin's texts: the spatiality and mediality of the written and printed page, and their relation to the temporal rhythms of lived experience. All texts will be read in English translation, but a reading knowledge of German and/or Greek would be desirable.

Equivalent Course(s): GRMN 48616, CLAS 48616

CMLT 48647. Trauma and Narrative. 100 Units.

This graduate seminar invites students to engage with literary trauma studies, a field that first emerged in the 1990s, and that has more recently been undergoing decolonization processes. Following calls by scholars such

as Stef Craps in *Postcolonial Witnessing* (2013), we will examine foundational and current literary theory by questioning its validity and applicability across different cultural contexts and languages. We will read select fictional trauma narratives, in English translation or in the original language when possible. Readings will include select psychological and psychoanalytical theoretical literature from Judith L. Herman and Cathy Caruth to Bessel van der Kolk; (literary) theory by Ruth Leys, Lauren Berlant and Stef Craps, as well as fictional texts, largely from non-Euro-Anglo-American contexts. Students working on trauma-related literary projects are welcome to contribute materials in their respective research languages. We will end the course by bridging discussions of literary trauma studies with recent debates around a pedagogy of trauma, especially as applicable to the context of higher education. Students need to be available for 2 synchronous online meetings per week.

Instructor(s): Nisha Kommattam Terms Offered: Autumn

Equivalent Course(s): ENGL 48647

CMLT 48852. Proust: first two volumes of *La Recherche*. 100 Units.

TBD

Instructor(s): Françoise Meltzer Terms Offered: Autumn

CMLT 49002. Ekphrasis: Description, Vision and Imagination in Art and Religion. 100 Units.

This course explores the rich traditions of the description - ekphrasis -- from Greco-Roman antiquity to modernity. It tackles texts (both prose and verse) in order to establish the ramifications of a genre in the European tradition, and its applications in particular to visual culture and religion. There will be opportunity in the final paper to range beyond these into questions of comparative literature, art (history) writing, religious imagination and ekphrasis in all periods or contexts, as well as into the use of images or films as themselves forms of descriptive response. The course is primarily intended for graduates but interested undergraduates are welcome. The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.

Instructor(s): Jas Elsner and Françoise Meltzer Terms Offered: Spring

Prerequisite(s): Note: Consent of instructor required for undergraduates; email Professors Meltzer and Elsner a paragraph long description about what you bring and what you hope to get out of this seminar. (CDI seminar enrollment is capped at 18 students.)

Equivalent Course(s): ARTH 40401, CDIN 49002, DVPR 49002, RLVC 49002

CMLT 49003. 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): AASR 49003, HIPS 29003, NEHC 29003, ISLM 49003, GNSE 29003, KNOW 49003, ANTH 49003, CMLT 29003, RLST 29003, ANTH 29003, GNSE 49003, NEHC 49003

CMLT 49999. Graduate Comparative Literature Workshop. 100 Units.

Graduate writing workshop for Ph.D. students in Comparative Literature aimed at cultivating familiarity and fluency with various genres of writing in the academy-from seminar papers, conference presentations, and journal articles, to doctoral degree documents as well as fellowship and academic job market materials. Enrolled students will have the opportunity to share and individually workshop works-in-progress, while attending to the craft of producing creative, engaging, and persuasive scholarly writing. In addition to tackling the various stages of academic writing development, editing, and revision, we will address practical aspects of the writing process-such as writing habits, challenges, and technologies.

Instructor(s): Leah Feldman Terms Offered: Autumn

CMLT 50007. Michel Foucault: *Les aveux de la chair*. 100 Units.

The last volume of Foucault's history of sexuality has finally been published after more than a 30 year wait. In this volume Foucault moves from his previous focus on Greco-Roman culture to early Christianity, and his account culminates in an extensive discussion of Saint Augustine. This seminar will consist of a close reading of *Les Aveux de la chair*, supplemented by a few other texts from the later Foucault. We will also try to draw some general methodological and philosophical conclusions from our reading.

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

Prerequisite(s): Good reading knowledge of French and familiarity with the previous volumes of Foucault's "Histoire de la sexualité". All students interested in enrolling in this course should send an application to wweaver@uchicago.edu by 12/14/2018. Applications should be no longer than one page and should include name, email address, phone number, and department or committee. Applicants should briefly describe their background and explain their interest in, and their reasons for applying to, this course.

Equivalent Course(s): DVPR 50007, PHIL 50007, FREN 40007

CMLT 50101. Literary theories for comparatists. 100 Units.

This course provides an overview of different methods, approaches and themes in the study of literary texts and traditions from comparative perspectives. Topics covered will include literary history, textual criticism, translation (theory and practice), book history, genre theory (e.g. the novel), narratology, literature and colonialism, "world literature" and new philologies. We will discuss these different approaches against the intellectual historical background from which they have emerged but also with reference to the texts with which participating students are working for their various projects, and literary texts from any language, time and geography are welcome. While the course is organized primarily from a literary studies perspective, it will also be of interest to students of history, anthropology and other disciplines dealing with 'texts'.

Instructor(s): Sascha Ebeling Terms Offered: Spring

Equivalent Course(s): ENGL 50101, GNSE 50102, SALC 50101

CMLT 50104. Blood Libel: Damascus to Riyadh. 100 Units.

This course examines the Blood-Libel from the thirteenth-century to the present, with special focus upon the Damascus Affair of 1840 and its repercussions in the modern Middle Eastern and European contexts and in polemics today among Muslims, Christians and Jews. We will review cases and especially upon literary and artistic representations of ritual murder and sacrificial consumption alleged to have been carried out by Waldensians, Fraticelli, witches, and Jews, with special attention to the forms of redemptive, demonic, and symbolic logic that developed over the course of the centuries and culminated in the wake of the Damascus Affair. Each participant will be asked to translate and annotate a sample primary text, ideally one that has not yet been translated into English, and to use that work as well in connection with a final paper.

Instructor(s): M. Sells Terms Offered: Autumn

Prerequisite(s): Willingness to work on a text from one of the following languages--Latin, German, French, Italian, Spanish, Polish, Hungarian, Russian, Arabic, Modern Greek, or Turkish--at whatever level of proficiency one has attained. This course fulfills the autumn core requirement for first year PhDs in Comparative Literature

Equivalent Course(s): ISLM 41610

CMLT 50107. Literary Theory: Auerbach's Mimesis. 100 Units.

The focus of this seminar will be Erich Auerbach's *Mimesis*, a book often held up as foundational and paradigmatic for the discipline of comparative literature. Close reading of its twenty chapters together with excerpts from its objects of study (from Homer to Virginia Woolf) will be framed by readings and discussion on the contexts of its production, the history of its reception, the limitations that have been imputed to its presuppositions and biases, and the generative potentials and significances it might continue to make available to the current and future practice of literary comparison.

Terms Offered: Autumn

CMLT 50204. Destruction of Images, Books & Artifacts in Europe and S. Asia. 100 Units.

The course offers a comparative perspective on European and South Asian iconoclasm. In the European tradition, iconoclasm was predominantly aimed at images, whereas in South Asian traditions it was also enacted upon books and buildings. The combination of these traditions will allow us to extend the usual understanding of iconoclasm as the destruction of images to a broader phenomenon of destruction of cultural artifacts and help question the theories of image as they have been independently developed in Europe and South Asia, and occasionally in conversation with one another. We will ask how and why, in the context of particular political imaginaries and material cultures, were certain objects singled out for iconoclasm? Also, who was considered to be entitled or authorized to commit their destruction? Through a choice of concrete examples of iconoclasm, we will query how religious and political motivations are defined, redefined, and intertwined in each particular case. We will approach the iconoclastic events in Europe and South Asia through the lenses of philology, history, and material culture. Class discussions will incorporate not only textual materials, but also the close collaborative study of images, objects, and film. Case studies will make use of objects in the Art Institute of Chicago and Special Collections at the University Library.

Equivalent Course(s): SALC 50204, HREL 50204, ARTH 40204, CDIN 50204, RLVC 50204

CMLT 50400. Modern European Philosophy and the Jewish Textual Tradition. 100 Units.

In collaboration with the newly formed Network for European Philosophy and the Jewish Tradition of the Institute for Jewish Studies (UAntwerp), the Center for European Philosophy (UAntwerp) and the Institute of Philosophy (KU Leuven), this seminar examines the influence of the Jewish textual tradition on modern philosophy, probing an array of thinkers from the modern tradition, including FWJ Schelling, Hermann Cohen, Franz Rosenzweig, Vladimir Jankélévitch, Jacob Taubes, Emmanuel Levinas, and Jacques Derrida, whose philosophical projects incorporate concepts and forms from the Jewish textual tradition. Funded by a provostial grant, the course will culminate in a conference in Paris with the Network for European Philosophy and the Jewish Tradition. Participation will be limited. Students will need to apply to participate in the course.

Instructor(s): Sarah Hammerschlag Terms Offered: Winter

Prerequisite(s): Enrollment by instructor consent only. Please send the instructor your CV and a letter explaining how this class is important to your course of study. This course involves international travel.

Equivalent Course(s): RLVC 50400, HIJD 50400, DVPR 50400

CMLT 50430. Breathing Matters: Poetics and Politics of Air. 100 Units.

The participants in this seminar will be asked to re-examine the notion of "inspiration" in its aesthetic and historical senses, revisiting age-old textual and arts practices based on tropes of channeling, as well as

contemporary practices based on embodied, performative and geopoetic notions of interconnection, circulation, receptivity and transmutation-including practices that reflect and refute the denial of the innate interconnectivity of beings. We will delve into the workings of air as an animating element that bridges and binds individuals to both internal and external forces-controllable and uncontrollable, state-sponsored and ambient, or what we would call "natural" under anthropocene conditions. We will examine the modern and contemporary politicization of air as a commons, and will apply our research to the analysis and critique of industrial and post-industrial landscapes. The imagination of air itself becomes central to thinking about utopian or dystopian collectivities in a time of respiratory crisis. Authors to be studied will include Coleridge, Shelley, Gerard Manley Hopkins, Mira Holzbachová, Ant Farm, Meredith Monk, M. NourbeSe Philip, Mladen Dolar, Cecilia Vicuña, Adriana Cavarero, Jordan Scott, JJJJerome Ellis, Achille Mbembe, and more. (20th/21st)

Instructor(s): Jennifer Scappettone Terms Offered: Autumn

Equivalent Course(s): ENGL 20450, ENGL 50430

CMLT 53400. Salvage Poetics: Literature as Ethnography. 100 Units.

This interdisciplinary course will synthesize ethnographic and literary discourses to consider the ways in which the culture of the Jewish "shtetl," the small towns and villages in eastern Europe where Jewish culture thrived for nearly a millennium, has been represented in the United States after the Holocaust, from the 1940s to the present day. We will read a wide variety of materials within the field of anthropology as well as Jewish literatures and cultures to tease out the concept of "salvage poetics" or a literary poetics that has been forged in popular attempts to bridge dramatically different historical moments, different geographic locations, and different cultures across the abyss of the Holocaust.

Instructor(s): Sheila Jelen Terms Offered: Autumn

Note(s): This course meets the LMCS Committee distribution requirement for Divinity students. Undergraduates may petition the instructor to enroll.

Equivalent Course(s): HIJD 53400, AASR 53400, REES 43400, RLVC 53400, ANTH 53401

CMLT 70000. Advanced Study: Comparative Literature. 100 Units.

Advanced Study: Comparative Literature

CMLT 75000. Advanced Research. 300.00 Units.

TBD

Terms Offered: Autumn

