

**DEPARTMENT OF COMPARATIVE LITERATURE  
UNDERGRADUATE COURSE OFFERINGS  
SPRING 2020**

***COLT 0510P. Reading the Renaissance. Stephen Merriam Foley***

Section S01, CRN 25815; TTh 2:30pm-3:50pm

How do these works figure the renaissance as a cultural formation? Petrarch, Rime Sparse; Boccaccio, Decameron; Castiglione, Book of the Courtier; Erasmus, Praise of Folly; Thomas More, Utopia; Machiavelli, Prince, Mandragola; Wyatt and Ronsard (poems), Spenser, Faerie Queen and Shepherdes Calender, Cervantes, Don Quixote.

***COLT 0710C INTRODUCTION TO SCANDINAVIAN LITERATURE Arnold Louis Weinstein***

Section S01, CRN 25171; TTh 10:30am-11:50am

An introduction to major works of Scandinavian writers, painters and filmmakers over the past 150 years. Figures include Kierkegaard, Ibsen, Strindberg, Munch, Hamsun, Josephson, Södergran, Lagerkvist, Vesaas, Cronqvist, Bergman, August and Vinterberg, as well as children's books by Astrid Lindgren and Tove Jansson.

***COLT 0710Z COMEDY FROM ATHENS TO HOLLYWOOD Molly Ierulli***

Section S01, CRN 26118 MWF 11am-11:50am

This course will look at ancient comedy from its birth in Athens and Rome through Renaissance incarnations to the 19th and 20th century, including novels and films as well as plays. We will survey the main topics of comedy, from Aristophanes' focus on the absurdities of daily and political life in Athens to the Roman codification of a genre of everyman in love and in trouble. We will also examine how later writers and filmmakers use both traditions to give comedy its subversive power of social commentary.

***COLT 0711H, THE ARABIC NOVEL Emily L Drumsta***

Section S01, CRN 25813; TTh 10:30am-11:50am

This course offers students both a foundation in the "classics" of Arabic fiction and a foray into recent experimentations with form and language. We'll spend the first half of the semester with Egyptian Nobel laureate Naguib Mahfouz, tracing his evolution from Victor Hugo-esque chronicler of life in Cairo to Faulknerian experimentalist. We'll then examine the works of authors who deem themselves "post-Mahfouzian," including Gamal al-Ghitani, Sonallah Ibrahim, Elias Khoury, and Hanan al-Shaykh. Students will emerge with a transnational, inclusive understanding of the Middle East glimpsed through the region's literature. No Arabic necessary; students with Arabic may read in the original.

***COLT 0711M (EAST 0800) OFF THE BEATEN PATH: A SURVEY OF MODERN JAPANESE LITERATURE Samuel E Perry***

Section S01, CRN 24702 TTh 10:30am-11:50am

An introduction to major and minor works of Japanese literature produced during the Japanese Empire as well as in post-WWII Japan. Covered writers include canonical novelists such as Tanizaki Junichiro, Kawabata Yasunari, and Oe Kenzaburo, as well as writers lesser known outside of Japan today, including women, queers, revolutionaries and colonial/resident Koreans.

***COLT 0810I TALES AND TALEMAKERS OF THE NON-WESTERN WORLD Dore J Levy***

Section S01, CRN 25416 MWF 10am-10:50am

Examines many forms of storytelling in Asia, from the *Epic of Gilgamesh* and the *Arabian Nights Entertainments* to works of history and fiction in China and Japan. The material is

intended to follow the evolution of non-western narratives from mythological, historical and fictional sources in a variety of cultural contexts. Topics will include myth and ritual, the problem of epic, tales of love and the fantastic, etc.

**COLT 1310M THE LITERATURE OF MUSLIM SPAIN Elias I Muhanna**

Section S01, CRN 25814 M 3pm-5:30pm

Medieval Iberia was a place of great cultural, linguistic, and religious diversity. This course explores the rich Arabic literary production of Cordoba, Seville, Toledo, Granada and other cities of Al-Andalus. We read picaresque narratives, literary anthologies, philosophical novels, and sung poetry. Reading knowledge in Arabic required.

**COLT 1310N GLOBAL MODERNISM AND CRISIS. Tavid Mulder**

Section S01, CRN 26235 MWF 9am-9:50am

The early twentieth century was marked by a proliferation of crises in politics, the economy, language, indeed in the very fabric of society. This interdisciplinary course will insist on the global dimension of crisis, analyzing how modernist artists in the metropolis and the periphery represented this situation in different, yet overlapping ways. We will also examine how modernist works provide unique ways of thinking about what is lost in a moment of crisis and what potential may arise out of it. Authors will include: Eliot, Huidobro, Dos Passos, Woolf, Galvão, Arlt and Faulkner.

**COLT 1422J GLOBAL DETECTIVE FICTION Emily L Drumsta**

Section S01, CRN 25812 Th 4pm-6:30pm

Though often marginalized as unserious or lowly “genre fiction,” the detective plot has interested and influenced literary figures ranging from Poe and Borges to Todorov and Robbe-Grillet. In this course, we examine both the origins and the afterlives of the detective plot in fiction from around the world. We will focus in particular on the figure of the detective as reader and the commentaries detective fiction offers on reading itself. After beginning with some “classics” by Poe, Conan Doyle, Chesterton, and Chandler, we move on to examine select novels and stories from Europe, the Middle East, the Americas, and Africa.

**COLT 1422K FAULKNER Arnold Louis Weinstein**

Section S01, CRN 25811 TTh 1pm-2:20pm

In examining Faulkner's major works from the early stream-of-consciousness novels through the history-driven and race-inflected texts of the 30s and 40s, this course will evaluate Faulkner's practice as a writer working both in and against Southern culture, and as Modernist writing within an international context. Issues include narrative experimentation, race, class, gender, and the evolution of Faulkner's work. Students may be assigned to conference sections by the instructor during the first week of class.

**COLT 1440P NATIONALISM AND TRANSNATIONALISM IN FILM AND FICTION Vangelis Calotychos**

Section S01, CRN 25337 TTh 6:40pm-8pm

Reports of the demise of nationalism always seem greatly exaggerated. How are notions of transnationalism dependent on rewriting the nation? This course revisits films of world cinema acclaimed for their national cachet from a transnational perspective and in dialogue with their literary intertexts. We will study these films' fictional narration, cinematic articulation, and critical reception and consider how they signify in multinational networks of funding, distribution, production, conception, and critical reception. Students will analyze the political, ethical, and artistic stakes of confronting difference as both a located and universal stance or commodity. Films and texts chosen from across the globe.

**COLT 1440W PATTERNS OF MIGRATIONS / PEOPLE AND OBJECTS Ariella Azoulay / Zamindar**

Section S01, CRN 25833 Th 4pm-6:30pm

This seminar studies and compares two trajectories of migration, which are thought as unrelated and studied separately by scholars from different disciplines in the humanities and social sciences. The first) migration is that of objects that generated professional care, scrupulous documentation, generous hospitality in museums, archives, and displays; the second is migration of people who do not have or cannot obtain the documents without which they are banned from access to most kinds of care and hospitality, and from rebuilding their homes and worlds.

**COLT 1440X SHÉHÉRAZADES: DEPICTING THE “ORIENTALE” IN MODERN FRENCH CULTURE Edwige Crucifix**

Section S01, CRN 26047 MWF 12pm-12:50pm

Centered around the storied figure of Shéhérazade, this course explores literary and visual representations of “oriental” women in France from the 18th century to the contemporary period. Structured in a chronological and thematic manner, the course confronts students with highly influential orientalist depictions of women (including Voltaire, Loti, and Delacroix), as well as postcolonial and feminist responses to orientalism. Primary sources will be supplemented with theoretical readings from Edward Said, Fatima Mernissi and Joan Scott among others, in order to question the evolution and relevance of “orientalism” in France today and articulate the enduringly complex relation between imperialism and gender.

**COLT 1440Z POETS ON POETRY. Felix Green**

MWF 1:00-1:50pm

How do poets think about poetry? How might their ideas differ from those of professional theorists and critics? In this course we will look at the variety of ways in which poets throughout history have written about their craft, from essays and letters, to poems, translations, and writing guides. In addition to discussing issues surrounding the theory, composition, and ethics of poetry, students will write poems of their own according to the “rules” of famous poets like Edgar Allan Poe and John Keats. Authors may include Celan, Gander, Hayes, Horace, Lorde, Montale, Moore, Neruda, Pound, Shelley, Swensen.

**COLT 1610B IRONY Susan Bernstein**

Section S01, CRN 25284 TTh 1pm-2:20pm

A study of the trope of irony and its evaluation, especially in the Romantic tradition. Focuses on the epistemological implications of irony and the role it plays in contemporary criticism. Readings from Plato, Hegel, Schlegel, Kierkegaard, Baudelaire, Lukács, Booth, White, De Man.

**COLT 1610V THE PROMISE OF BEING: HEIDEGGER FOR BEGINNERS Gerhard H Richter**

Section S01, CRN 25903 Th 4pm-6:30pm

“The most thought-provoking thing in our thought-provoking time is,” Martin Heidegger writes, “that we are still not thinking.” Our undergraduate seminar will study, slowly and carefully, some of Heidegger’s most fascinating and challenging paths of thinking, especially as they relate to questions of Being and our being-in-the-world. We will encounter his unique engagements with art and literature, his critique of modern technology, his reflections on what it means to “dwell” somewhere, his views on finitude and death, and his notion of being “on the way” toward language. No previous familiarity with Heidegger is assumed; curious students from diverse fields welcome.

**COLT 1813M MAKING A LIST Kenneth Haynes**

Section S01, CRN 25922 TTh 9am-10:20am

The list is one of the most ancient and enduring figures of rhetoric and one of the most versatile means of organizing literary works. From the catalogues of Homeric epic to the postmodern fables of Borges to new digital media, from medieval encyclopedism to Renaissance copia, from the descriptive realism of novels to modernist techniques of collage, the simple list has produced an astonishing variety of effects in a wide range of genres and authors. We will read widely in this course, from many periods, literatures, authors, and genres.

**COLT 1813N EARLY MODERN WOMEN'S WRITING Stephanie Merrim**

Section S01, CRN 25443 F 3pm-5:30pm

Interested in women writers, feminism? If so, it's vital to understand their early modern origins. This course explores the rich feminist tradition enacted in the often edgy texts of women writing on the cusp of modernity. We study writers from England, France, Latin America, North America, and Spain, focusing on self-fashioning, gender and sexuality, love and marriage, imagined worlds, religion, eccentricity, and writing and fame. Authors include Anne Bradstreet, Margaret Lucas Cavendish, Sor Juana Inés de la Cruz, Mme de Lafayette, María de Zayas. Enrollment limited to 20. Texts and class in English.

**COLT 1814U POLITICS OF READING Peter Marc Szendy**

Section S01, CRN 25809 W 3pm-5:30pm

What do we do when we read? And do we even do something, or, as Blanchot suggests, do we rather let be? While being true to Michel de Certeau's plea for a "politics of reading" and an "autonomy of the reader", we will question its binary logic (active vs. passive): 1. by looking closely at the (de)construction of a "sovereign reader" in Hobbes' Leviathan; 2. by analyzing the reading imperative—"Read!"—as it is staged in Plato's and, above all, in Sade's erotics; 3. by taking seriously Walter Benjamin's paradoxical intuition that one should "read what was never written".

**COLT 1815J 1492-UNLEARNING SINGLE WORLD ORDER AND SINGLE WORLD HISTORY Ariella Azoulay**

Section S01, CRN 26110 M 3pm-5:30pm

Reading Hannah Arendt's The Human Condition and Sylvia Wynter's "1492: A New World View," and Franz Fanon's Wretched of the Earth, we will ask what active life consists of, and at the same time attempt to track down, identify, catalogue, inventorize and imagine a diverse repertoire of modes destroyed, damaged and repressed under imperialism. We will use archives, photographs, films, drawings, texts and maps to create an archive of a plurality of political species.

**COLT 1815M (GRMN 1340X) LITERATURE AND MULTILINGUALISM Zachary Sng**

Section S01, CRN 25721 MWF 12pm-12:50pm

Has literature ever really been monolingual? Has it not always spoken with a split tongue and a fractured voice, enabling it to move in the interstices between languages, cultures, and identities? In this seminar, we examine some authors from the twentieth century for whom speaking is always speaking otherwise: speaking about the other, speaking as other, as something other than merely speaking. Our goal is to think beyond the 'monolingual paradigm' and come up with ways to describe the richness of linguistic multiplicity beyond the easy binaries of native vs foreign, self vs other. In English.

*All COLT courses are WRIT courses: they satisfy the university writing requirement.*