DEPARTMENT OF COMPARATIVE LITERATURE

COURSE OFFERINGS 2013 – 2014

Note: Because courses in comparative literature are general rubrics under which a variety of topics are offered, students may repeat courses provided that the topics are different.

Primarily for Undergraduates

COLT 0510  LITERARY CREATION AND LITERARY DISCOURSE

COLT 0510K - The 1001 Nights
Explores the origins, performance, reception, adaptation, and translation of the 1001 Nights, one of the most beloved and influential story collections in world literature. We will spend the semester in the company of genies, princes, liars, slaves, mass murderers, orientalists, and Walt Disney, and will consider the Nights in the context of its various literary, artistic, and cinematic afterlives.
Elias Muhanna  Spring  K hour

COLT 0610  THE FUNCTIONS OF LITERATURE

COLT 0610D - Rites of Passage
Examines a seemingly universal theme—coming of age—by focusing on texts from disparate periods and cultures. Proposes that notions of "growing up" are profoundly inflected by issues of class, gender and race, and that the literary representation of these matters changes drastically over time. Texts from the Middle Ages to the present; authors drawn from Chrétien de Troyes, Quevedo, Prévost, Balzac, Brontë, Twain, Faulkner, Vesaas, Rhys, Satrapi and Foer. Enrollment limited to 20 first year students. FYS
Arnold Weinstein  Fall  J hour

COLT 0610L - Murder Ink: Narratives of Crime, Discovery, and Identity
Examines the narrative of detection, beginning with the great dramatic whodunit (and mystery of identity) Oedipus Rex. Literary texts which follow a trail of knowledge, whether to establish a fact (who killed Laius?) or reveal an identity (who is Oedipus?) follow in Sophocles' footsteps. We read Sophocles' intellectual children. Readings include: Hamlet, The Murders in the Rue Morgue, The Woman in White, and other classic novels and plays. We also analyse seminal films of the genre, including Laura and Vertigo. Will include the twentieth-century detective story, with particular attention to women writers and the genre of the female private eye.
Molly Ierulli  Fall  G hour

COLT 0610P – Stories and Storytelling
An introduction to stories, how they are constructed, and how they are told. We will explore the role of storytellers in the creation of a story, the idea of “plot,” the forms that stories take, and the category of fiction itself—in essence, how and why stories are made, and made up. Our discussion will range from topics such as fictional forms, the acts of reading and of telling, the role of memory, and the invention of self, to questions of time and duration. Texts examined will be drawn from a variety of genres, periods, and cultures. Enrollment limited to 20 first year students. FYS
Ann Gaylin  Spring  M & W 9-10:20

COLT 0710  LITERATURE AND ITS HISTORY

COLT 0710W - Cultures of Colonialism: Palestine/Israel
Examines the history and literary production of the Israeli-Palestinian colonial encounter from 1948 to the present. Aims to delineate the deep links between domestic culture and colonialism in Israel-Palestine by raising questions about statehood, dispossession, and exclusion in the imaginaries of both peoples and by examining novels in relation to the ethical and political imperatives of settler-colonial dynamics. Authors include: David Grossman, Emile Habibi, Jabra I. Jabra, Sahar Khalifah, Kanafani, Amos Oz, and A. B. Yehoshua. Sophomore seminar. Enrollment limited to 20 sophomores.

**COLT 0810**  
**IDEAS, MYTHS AND THEMES**

**COLT 0810I - Tales and Talemakers of the Non-Western World**  
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.

Dore Levy  
Fall E hour

**COLT 0810O - Civilization and Its Discontents**  
Investigates the age-old tension between order and chaos as a central dynamic in the making and interpretation of literature. Texts will be drawn from drama, fiction and poetry from Antiquity to the present. Authors include Sophocles, Shakespeare, Racine, Beckett, Prevost, Bronte, Faulkner, Morrison, Blake, Whitman, Dickinson, and Rich.

Arnold Weinstein  
Fall I hour

**COLT 0811B - Believers, Agnostics, and Atheists in Contemporary Fiction**  
Contemporary society is divided over issues of religious faith. In recent decades there has been a resurgence of religious faith, while at the same time many have been skeptical and even hostile to religious belief and practice. Others are just not sure what to believe. In this seminar, we will read and discuss contemporary short stories that explore the ways that these ongoing differences over spiritual matters affect people. These works portray a variety of human situations: the affirmation and rejection of religious faith, confusion over the existence and nature of God, and positive and negative views of religious institutions and the clergy who lead them. Writers of both Christian and Jewish background will be studied. Enrollment limited to 20 first year students. FYS (Interested students should register for JUDS 0050A - Believers, Agnostics, and Atheists in Contemporary Fiction)

David Jacobson  
Fall C hour

**COLT 0811L - Catastrophic Communities**  
What becomes of communities and individuals in a catastrophe? This course considers the different literary, social and ethical formations that arise or are destroyed in disaster, and examines what it means to be both an individual and part of a collective in times of unprecedented upheaval. Readings by Blanchot, Camus, Sebald, Duras, Freud, Arendt, Jaspers, Orwell, and Eggers. WRIT

(Interested students should register for ENGL 0710K - Catastrophic Communities)

Ravit Reichman  
Spring I hour

**COLT 0811N - Poetics of Madness: Aspects of Literary Insanity**  
Surveys a wide range of literary texts aiming primarily to trace the long process of transition from pre-modern to modern conceptions of madness, and to codify the symbolic logic and discursive modalities underlying its respective representations. Spanning several centuries of artistic preoccupation with the alienated mind, these texts will serve as guides

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in an intense exploration of the relationship between insanity and literature, as it has been shaped by a set of social impulses, cultural assumptions, or scientific developments. Authors include Euripides, Shakespeare, Cervantes, Hoffmann, Flaubert, Nerval, Maupassant, Gogol, Dostoyevsky, Stevenson, James, Woolf, Breton, and Kazantzakis.

Nikolaos Panou  
Spring G hour

**COLT 0811O - Desire and Sexuality in Arabic Literature**
Explores representations of desire and sexuality in classical and modern Arabic literature. We will also look at visual and literary texts from the European orientalist tradition. Themes include religion and gender relations, homosexuality, marriage and the family, and the legacy of medieval Arabic poetic, folkloric, legal, and medical engagements with the body. Readings by Salih, Darwish, Djebbar and others.
Robyn Creswell & Elias Muhanna  
Fall J hour

**COLT 0811P - Stigma**
Some people must navigate through life with damaged or spoiled identities, or with identities that are liable at any moment to be exposed as damaged or spoiled. To understand more deeply the diverse forms of stigmatizing and stigmatized behavior, we will read classic works of social science (Du Bois, Goffman, Cobb and Sennett, Chow) in conjunction with significant works of fiction (Hawthorne, Eliot, Hardy, Fontane, Hughes, Faulkner).
Kenneth Haynes  
Fall L hour

**COLT 0811Q - Mediterranean Cities**
Athens, Istanbul, Alexandria: three iconic cities of the Levant that will serve as points of reference in a focused exploration of East Mediterranean history and culture. We will read and discuss a number of texts that span several decades and a wide range of styles and genres – from realism to postmodernism and from autobiography to thriller – but exhibit a common interest in the urban landscape and its relationship to basic aspects of human existence: identity and ideology, memory and desire, isolation and connection, hope and fear, life and death. Authors include Theotokas, Seferis, Taktis, Durrell, Mahfouz, Kherrat, Tanpinar, Shafak, Altun.
Nikolaos Panou  
Fall K hour

**COLT 0811R - Comedy in Arabic Literature**
Modern Arabic literature is often thought of as a literature of resistance, defined by its relation to a history of conflict. But there is an equally deep tradition in Arabic with its roots in the comic, the grotesque, and the absurd. This course will serve as an introduction to ancient and contemporary theories of comedy, as well as an investigation of comic texts and films in Arabic. We will pay special attention to the relations between the Russian and Arabic comic traditions. With readings by Gogol, Bakhtin, al-Hakim, Habibi, Cossery, and others.
Robyn Creswell  
Spring J hour

**COLT 0811T - Statelessness and Global Media: Citizens, Foreigners, Aliens**
What is citizenship? What does it mean to be granted or refused state protection within the global system? To better understand how nation-states govern subjects, we will consider the condition of refugees, displaced persons, illegal residents, undocumented aliens, and stateless persons. We will read the representations of non-citizenship in global media texts (humanitarian graphic narrative, migrant diary, atrocity photography, world cinema, war fiction, crowdsourced crisis mapping). This course will place a special emphasis on how perpetual warfare, territorial re-mappings, and nationality legislation continue to generate sliding scales of non-citizenship. Readings include Arendt, Balibar, Chatterjee, Foucault,
Lowe, and Said. Prerequisite: MCM 0110, 0230, 0240, 0250, 0260, or 1110. Enrollment limited to 20.
(Interested students should register for MCM0910K - Statelessness and Global Media: Citizens, Foreigners, Aliens)
Rujita Mehta

For Undergraduates and Graduates

COLT 1210  INTRODUCTION TO THE THEORY OF LITERATURE
An historical introduction to problems of literary theory from the classical to the postmodern. Issues to be examined include mimesis, rhetoric, hermeneutics, history, psychoanalysis, formalisms and ideological criticism (questions of race, gender, sexuality, postcolonialism). Primarily for advanced undergraduates. Lectures, discussions; several short papers; final exam.
Susan Bernstein & Zachary Sng

COLT 1310  LITERATURE AND ITS HISTORY

COLT 1310D - Between Gods and Beasts: The Renaissance Ovid
Ovid's *Metamorphoses*, an epic compendium of classical myths, narrates with wit and pathos the transformations of body and mind wrought by sexual passion. Central to Renaissance conceptions of the human, it inspired drama, poetry, and narrative. Readings: Shakespeare, Marlowe, Donne, Spenser, Milton. Students who have taken ENGL 1310D may not register for this course. Enrollment limited to 20. LILE WRIT
(Interested students should register for ENGL 1360S - Between Gods and Beasts: The Renaissance Ovid)
Coppelia Kahn

COLT 1410  STUDIES IN DRAMA

COLT 1410L – Philosophy and Tragedy
Explores the intersection of philosophy and tragedy in western literature. Readings may include Sophocles, Plato, Aristotle, Shakespeare, Hegel, and Nietzsche.
Peter Saval

COLT 1410M – Shakespeare and Philosophy
Explores the relationship between Shakespeare and philosophy. Readings include philosophers who have written about Shakespeare (Hegel, Nietzsche, Cavell, and others), as well as philosophers who may illuminate interpretive problems in Shakespeare (Plato, Seneca, Spinoza, and others).
Peter Saval

COLT 1410S - Classical Tragedy
This course will read the great Greek tragedies of Aeschylus, Sophocles, and Euripides, and some Senecan tragedy. We will then read Renaissance and later tragedies that use the classical world as a setting, such as *Antony and Cleopatra*, *Julius Caesar*, and tragedies that rewrite classical themes, including O'Neill's *Mourning Becomes Electra*.
Molly Ierulli

COLT 1410X - Drama and Debt
Explores the representation of debt in drama. The way we talk about debt is difficult to disentangle from the way we talk about other social obligations. For this reason the category of debt can illuminate profound human questions in a work of art.

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readings include David Graeber, Marc Shell, and Richard Seaford. Works of art may include Sophocles, Shakespeare, and Ibsen.

Peter Saval

Fall M hour

COLT 1410Y - Shakespeare and Embodiment
Consideration of three Shakespearean texts, the erotic narrative poem "Venus and Adonis," the early revenge drama Titus Andronicus, and the late romance, Cymbeline, and their various representations of the body: as subject to violence, gender and desire, sovereignty and history. Attention to Shakespeare's rewriting of Ovid and antiquity across genres. Enrollment limited to 20. Not open to first year students.
(Interested students should register for ENGL 1360Z - Shakespeare and Embodiment)
Karen Newman

Spring M hour

COLT 1420 STUDIES IN NARRATIVE

COLT 1420B - A Mirror for the Romantic: The Tale of Genji and The Story of the Stone
In East Asian Buddhist culture, the mirror is a symbol of the mind in both its intellectual and emotional aspects. These masterworks detail the lives and loves of Prince Genji, cynosure of the medieval Japanese court, and Jia Baoyu, the last hope of an influential Chinese clan during the reign of Manchus. We examine both works as well as the sources of Genji and literary aesthetics of the Tang dynasty. Prerequisites: CO 71, RS 83 or 88, or permission of the instructor.
Dore Levy

Spring K hour

COLT 1421W - Blast from the Past: The Historical Novel
Focuses on a popular literary genre known as the historical novel. We will discuss its defining characteristics, cultural meanings, and basic differences from other types of fiction. We will also explore larger theoretical issues that are intricately related to the development and scope of the genre: the representation of the past and its relationship to the present; the creative integration of the gaps between factual history and lived experience; and finally the complex interaction between authenticity and fictionality, exemplarity and specificity, temporality and detachment. Authors include Flaubert, Yourcenar, Kadare, Pamuk, Calvino, Lampedusa, Roidis, and Galanaki.
Nikos Panou

Spring D hour

COLT 1430 STUDIES IN POETRY

COLT 1430D - Critical Approaches to Chinese Poetry
Examination of works of Chinese poetry of several forms and periods in the context of Chinese poetic criticism. Knowledge of Chinese not required, but provisions for working with original texts will be made for students of Chinese language.
Dore Levy

Spring I hour

COLT 1430I - Poetry of Europe: Montale, Celan, Hill
The fifty years between the Second World War and the formation of the European Union was a period in which the meaning of “Europe” was placed under great strain. The class will examine the strains and debates about Europe within the lyric poetry of several literary traditions. It will take the form of close historical, formal, and critical readings of three books of poems in their entirety: Montale’s The Storm and Others (1956), Celan’s No-One’s Rose (1963), and Hill’s Canaan (1997).
Kenneth Haynes  

**COLT 1430L - Voices of Romanticism**  
Readings of lyric poetry in the European Romantic tradition. Focus on problems of lyric subjectivity and representation, and the rhetoric of "voice." Emphasis on formal features of poetry. The course will be based on close reading and frequent writing assignments. Readings from Wordsworth, Shelley, Keats, Goethe, Novalis, Hugo, Nerval, Lamartine, Baudelaire and others. Knowledge of French or German required, or by permission.  
Susan Bernstein  

**COLT 1430X The Poetry of Decolonization**  
What is the role of poetry in the struggle for decolonization? How does this poetry re-imagine the native landscape and retell the story of the nation? This course will be centrally concerned with poets from the Americas, Ireland, and the Middle East. We will ask how these poets propose to speak for a wider community, what sorts of solidarities they imagine, and what room they leave for critique. With readings by Whitman, Neruda, Yeats, Heaney, and Darwish; critical readings by Said, Butler, and Hoffman.  
Robyn Creswell  

**COLT 1430Y - Forms of Life**  
Do poetic forms and forms of life bear a resemblance? How do Ovid, Rilke, and Vicky Hearn form the animal and the human? How is loved formed in Petrarch, Shakespeare, and Berryman? What is city life in Catullus, Baudelaire, or John Ashberry? What is nature for Vergil, Wordsworth, Robert Frost or Mary Oliver? What makes poems formal objects? Are they also forms of nature, thought, being?  
Stephen Foley  

**COLT 1430Z - The Platonism of Shakespeare's Sonnets**  
It is well-known that Shakespeare’s Sonnets exhibit a variety of Platonic concerns, including the erotic desire for the beautiful, the problem of being and seeming, and the relationship between madness and poetry. This course will attempt an explicit engagement with those Platonic themes by reading the Sonnets together with Plato’s dialogues, particularly the Symposium and Phaedrus.  
Peter Saval  

**COLT 1440 STUDIES IN LITERATURE AND MEDIA**  

**COLT 1440B - Killer Love: Passion and Crime in Fiction and Film**  
Discusses textual and cinematic representations of criminal passion and its ambiguous relationship to religious, moral, and social norms. We will focus on extreme forms of intimacy both as a thematic choice of cultural production and as a symbolic medium of communication. Why is it that art so often explores unsanctioned emotions and deviant behaviors? What is at stake when narratives capitalize on violent manifestations of desire? In what ways is the semantics of excessive love related to conceptions of subjectivity, sociability, and sexuality? What role does it play in the creative process itself?  
Nikolaos Panou  

**COLT 1440F - 1948 Photo Album: From Palestine To Israel**  
Why do we name the “Israeli-Palestinian conflict" as we do? The purpose of this class is to use photographs – alongside historical and literary documents--to question the framework of a “national conflict” and study its emergence as a given, unquestioned and axiomatic scheme for any historical narrative of that period. Reading archival material and post-colonial and photography theories, each week we shall study one photograph taken in 1948, reconstructing the photography event as well as its myriad relations among the protagonists.
involved and its after life as an archived image, to include photographed persons, photographers, editors, journalists, politicians, and more.
Ariella Azoulay

COLT 1440G - Islam and Liberalism
The social and political upheavals collectively known as the Arab Spring have provoked a new installment in the centuries-old debate about the relationship of Islam to liberal thought. This course explores the philosophical and political genealogies of that debate through the lens of contemporary literature, film, television, graphic art, radio, social media, and the press. Knowledge of Arabic encouraged but not required.
Elias Muhanna

COLT 1610 STUDIES IN CRITICISM

COLT 1610I - Getting Emotional: Passionate Theories
This course examines connections between emotion, feeling, and affect in several key texts from 18th-, 19th-, and 20th-century literatures. We will ask how and why affect becomes a central concept for writers and thinkers in the Enlightenment, and chart the ways in which affect productively opens up onto contemporary theorizations of identity, gender, sexuality, and race. Possible authors include: Wordsworth, Austen, Blake, Equiano, Coleridge, Keats, Shelley, Wilde, Pater, Kant, Melville, Hofmansthal, Hume. Films by Todd Haynes, McQueen, Campion, Frampton. Theoretical readings by Berlant, Ellison, Terada, Deleuze, Stewart. Enrollment limited to 20 juniors and seniors. LILE
(Interested students should register for ENGL 1560W - Getting Emotional: Passionate Theories)
Jacques Khalip

COLT 1610J - Holocaust Literature
Readings in works of prose and poetry by victims and survivors of the Holocaust that portray experiences in ghettos, in concentration camps, and in hiding. Additional readings in works of the post-war era by survivors and their offspring. Discussion of the moral, psychological, religious, and cultural dimensions of the Holocaust and its ongoing impact on humanity. WRIT
(Interested students should register for JUDS 1820 - Holocaust Literature)
David Jacobson

COLT 1610K - Literature and Multilingualism
Has literature ever really been monolingual? Has it not spoken, from the outset, with a split tongue? We will examine a range of authors from the twentieth century in this seminar for whom speaking is always speaking otherwise: speaking about the other, speaking as other, something other than merely speaking. Literary examples might include Franz Kafka, Samuel Beckett, Paul Celan, W. G. Sebald, Yoko Tawada. We will also look at a selection of theoretical writings from Derrida, Deleuze and Guattari, Freud, Benjamin, and others. Reading knowledge of German helpful but not required. DVPS
(Interested students should register for GRMN 1340N - Literature and Multilingualism)
Zachary Sng

COLT 1710 INTRODUCTION TO LITERARY TRANSLATION

COLT 1710B - Advanced Translation
Translation draws from many fields including linguistics, comparative literature, literary studies, anthropology, cultural studies, cognitive science, and creative writing. While we consider different theories and approaches to translation, students will embark on a
semester-length translation project. Expect to read and energetically discuss readings, to give a presentation on your ongoing translation, and to write a critical essay and numerous translation exercises on your way toward completing a manuscript in translation (the length of which will be determined by the work itself and an agreement between professor and student). Enrollment limited to 12. Instructor permission required. S/NC. WRIT

(Interested students should register for LITR 1010F - Advanced Translation)

Forrest Gander

Spring N hour

COLT 1810 STUDIES IN THE LITERATURE OF IDEAS

COLT 1810G - Fiction and History
How the historical fiction that has flourished over the past three decades challenges the notions of objectivity and totalization, while providing alternative viewpoints for the reconstruction and reinterpretation of the past. Authors considered include Grass, Doctorow, Delillo, García-Márquez, Allende, Danticat and Agualusa. Theoretical texts by White, LaCapra, Benjamin, Ricoeur, and Chartier. Films such as The Official Story and Europa, Europa will be viewed and incorporated into the discussions. Conducted in English. Prerequisite: two previous courses in literature. Enrollment limited to 30. Instructor permission required.
Luiz Valente

Spring N hour

COLT 1810N - Freud: Writer and Reader
A broad survey of Freud's writings, with particular emphasis on psychoanalysis' relevance to literary theory and cultural analysis. Readings include Freud's major works, as well as secondary sources focused on applications to literary studies.
Suzanne Stewart-Steinberg

Fall Q hour

COLT 1811D - Reading Revolution, Representations of Cuba, 1959-The Present
Considers the cultural and ideological impact of the Cuban revolution inside and outside Cuba. Starting in the 1960s, reads Latin American “boom” novels, European theorists and U.S. civil rights activists. Moving to today, addresses post-Soviet Cuba’s literary production and the impact of new technologies on culture, as well as political change under Raúl Castro. Fiction, film and essays by Castro, Sartre, García Márquez, Reinaldo Arenas, Antonio José Ponte, Fernando Pérez and others. Excellent preparation for the Brown-in-Cuba program.
Esther Whitfield

Fall H hour

COLT 1811L - Travel and Tourism through the Ages
The travel diary, whether prompted by pleasure, pilgrimage, official duty, scientific exploration, or profit, emerges as a prominent genre in virtually all times and cultures. Readings include literary accounts of actual travels, such as the autobiographical "slave narratives" recounting involuntary displacement - typified by The Life of Olaudah Equinao - and purely fictive work, such as the medieval Mandeville's Travels, and metaphoric narratives of spiritual quests.
Meera Viswanathan

Spring C hour

COLT 1811U - Literature and the Arts
Readings in the apparitions and articulations of the arts in fiction, philosophy, criticism and poetry. Focus on the interaction between language and other media, the figure of the artist, problems of expression and performance. Readings from Diderot, Hegel, Balzac, Hoffmann, Baudelaire, Poe, Nietzsche, Wagner and Mann.
Susan Bernstein

Spring D hour

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COLT 1812H - "Women's Literary Make-up": Mirrors, Maquillage and the Tenth Muse
Focuses on the problem of creative inspiration for women writers and how the pursuit of aesthetic perfection, both somatic and literary as well as their interrelation, becomes a recurring motif in women's writing from various traditions. Readings will include fiction and poetry from the English, Japanese, and Arab traditions, both modern and pre-modern. This is an undergraduate seminar open to juniors and seniors. Prerequisite: coursework in literature and at least one course in gender studies/women's studies. Instructor permission required.
Meera Viswanathan

COLT 1812U - Queer Relations: Aesthetics and Sexuality
A study of the relationship between aesthetic thought and sexuality in a variety of literary and cinematic works. We will supplement our readings with ventures into queer theory, emphasizing how art is related to identity, community, race, gender, and ethics. Authors include Wilde, Pater, James, Winterson, Cole, Guibert, Foucault, Bersani, Edelman. Films by Julien and Jarman. DVPS
(Interested students should register for ENGL 1900R - Queer Relations: Aesthetics and Sexuality)
Jacques Khalip

COLT 1812V - War, Anti-War, Postwar: Culture and Contestation in the Americas
This course addresses the relationship among language, war and the arts from the mid-twentieth century on. Even as armies engage in combat around the globe, the term "war" legitimates a much broader spectrum of situations, lending them the structure of organized hostility and the moral opposition of right to wrong. From the "Cold War" to the "War on Terror", to Argentina's "Dirty War" and Cuba's "War on Imperialism", literature, cinema, visual arts and community-based projects have responded to real and rhetorical declarations of "war." Drawing from U.S. and Latin American contexts, we will explore a range of responses and challenges. DVPS
Esther Whitfield

COLT 1813I - The Colonial and the Postcolonial Marvelous
A celebration and critique of the marvelous in Spanish American and related literatures (French Caribbean, Brazilian). We follow the marvelous from European exoticizing of the New World during the colonial period to its postcolonial incarnations in “magical realism” and beyond. We attend particularly to the politics and marketing of the marvelous in writers including Columbus, Sor Juana Inés de la Cruz, Esquivel, Carpentier, García Márquez, and Chamoiseau. Readings in English, though you may read texts in the original French, Spanish, or Portuguese.
Stephanie Merrim & Esther Whitfield

COLT 1813J - Berlin: Dissonance, Division, Revision
In the twentieth century, Berlin was the city where Western political conflict took its most dramatically visible form. This course studies the history, culture, and literature of Berlin, focusing in particular on the seven decades between the failed 1919 revolution and the fall of the Wall in 1989. Literature and cinema will be emphasized (Benjamin, Döblin, Isherwood, Kästner, and other authors; several films from the silent era onward), but attention will also be paid to political history, to the history of art and cabaret, and to Berlin's architecture and urban space.
Marc Redfield

COLT 1813K - The Problem of the Vernacular
It has been said that a language is a dialect with an army and a navy. Under what conditions do dialects, vernaculars, creoles, and slangs become mediums for literary and artistic expression? How have writers in different cultures managed the relationship between their “official” national languages and their more intimate mother tongues? This course will explore this problem in a variety of literary traditions, including Chinese, Arabic, Hindi-Urdu, Greek, Hebrew, Brazilian Portuguese, Latin and the Romance vernaculars, and a variety of modern European languages.

Elias Muhanna

COLT 1813M - Making a List
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.

Kenneth Haynes

COLT 1813N - Early Modern Women’s Writing
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. Texts and class in English.

Stephanie Merrim

COLT 1813O - Adventures of the Avant-Garde
In the early years of the twentieth century, a series of artistic movements rippled across the Western hemisphere, exploding conceptions of art and culture while reconfiguring international relations. This course explores those movements, from their predecessors (Baudelaire, Rimbaud, Mallarmé), through overlapping –isms (Cubism, Futurism, Constructivism, Vorticism, Expressionism, Dada, Surrealism), to avatars in the Americas. In keeping with the avant-garde’s cross-pollinating spirit, we study texts from a variety of traditions, forms, and genres: from poetry through prose to manifestoes, from painting and photography to film, music, and dance, touching on questions of translation and translatability between languages, cultures, and art-forms. Enrollment limited to 20.

Michelle Clayton

COLT 1813P - Captive Imaginations: Writing Prison in the Middle Ages
Many great works of the Middle Ages were written in prison or about the experience of imprisonment. Reading some of these masterpieces, we will discover why the medieval prison was such a fruitful space for poetic creation, and how the perspective of incarcerated writers helped to shape a diversity of literary traditions. Topics will include fortune and free will, sexual and cultural difference, and the construction of the individual. We will also explore the nature of medieval systems of captivity, which differed greatly from those of modern society. Selected authors: Boethius, Mas'ud Sa'd Salman, Juan Ruiz, Chaucer, François Villon.

John Moreau

COLT 1813Q - Literature and Judgment
There exists a close but complex relationship between the acts of making literature and

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making judgments. This course will explore some of these relationships and ask, for instance: how does judgment weigh upon the literary act? how do literary considerations bear on our making judgments? what criteria are called forth in both of these moments? Texts treated will be literary, critical-analytical, legal, and cinematic, and include such authors as Arendt, Benjamin, Derrida, Freud, Henry James, Kafka, Kant, Primo Levi, Nietzsche, Tolstoy and Verga.

Suzanne Stewart-Steinberg

Spring Friday, 2-4:20

COLT 1813R - The Ekphrastic Mode in Contemporary Literature
Ekphrasis – the extended description of a visual work of art in a work of literature – is as old as Homer and as modern as McEwan; however, in contemporary literary criticism the concept has been eclipsed by terms such as "self-reflexivity" and "metafiction." This course proposes a rediscovery of ekphrasis as a key feature of contemporary works of literature and film. Includes texts by Sebald, Alan Bennett, Godard, Starnone, Panahi, McEwan. Enrollment limited to 20. Not open to first year students.
(Interested students should register for ENGL 1762B - The Ekphrastic Mode in Contemporary Literature)

COLT 1813S - Thinking Friendship, from Plato to Derrida
How have the concept and experience of friendship been construed in the Western intellectual traditions? What are the implications of dividing one's personal, cultural, and political world into friends and enemies? What is the relation between friendship and questions of community, hospitality, war, and the work of mourning? To what extent are our so-called social networking services the end of friendship? We will gain a grounding in the history and theory of friendship through close and caring readings of writers such as Plato, Aristotle, Cicero, Montaigne, Kant, Emerson, Nietzsche, Freud, Heidegger, Schmitt, Blanchot, Levinas, Nancy, and Derrida. Taught in English. Enrollment limited to 25.
(Interested students should register for GRMN 1200B - Thinking Friendship, from Plato to Derrida)

COLT 1813T - Literature and Multilingualism
Has literature ever really been monolingual? Has it not spoken, from the outset, with a split tongue? We will examine a range of authors from the twentieth century in this seminar for whom speaking is always speaking otherwise: speaking about the other, speaking as other, something other than merely speaking. Literary examples might include Franz Kafka, Samuel Beckett, Paul Celan, W. G. Sebald, Yoko Tawada. We will also look at a selection of theoretical writings from Derrida, Deleuze and Guattari, Freud, Benjamin, and others. Reading knowledge of German helpful but not required. DVPS
(Interested students should register for GRMN 1340N – Literature and Multilingualism)

Zachary Sng
Fall C hour

Primarily for Graduate Students

COLT 2520 SEMINAR IN FORMS AND GENRES

COLT 2520G - Rethinking the Bildungsroman
Studies the history and theoretical complications of the idea of the Bildungsroman and "Bildung". The first meetings will unpack the notion of aesthetic education through close readings of Schiller's aesthetics and Goethe's novel Wilhelm Meister. We'll then go on to examine some classic 19th-century German, French, and English novels (Père Goriot, Middlemarch, L'education sentimentale), plus one or two less well-known novels such as

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Der grüne Heinrich, and one or two 20th century novels such as Der Zauberberg. Secondary readings will engage a variety of theoretical issues and approaches (deconstructive, feminist, Foucauldian, postcolonial).

Marc Redfield

**COLT 2540  SEMINAR IN SCHOOLS AND MOVEMENTS**

**COLT 2540G - Modernism in the Age of Comparison**
Though modernism is often considered a uniquely European and American phenomenon, we will read literary and theoretical texts from Mexico City, Beirut, and Beijing. Among the questions we will ask are these: Where and when did modernism happen? What is the relation of modernism to politics? What is the role of translation in modernism’s origins and development? Readings by Baudelaire, Paz, Adonis, Perloff, Kenner, Jameson, and others.

Robyn Creswell

**COLT 2540H - Freud and Lacan**
Examines the foundations of psychoanalysis through Freud's and Lacan's writings. We will engage critically with their founding principles, reading practices, literariness, and ethics. Texts include Freud's *Interpretation of Dreams*, *Beyond the Pleasure Principle*, *Dora*, and a range of case histories and papers, and Lacan's *Ecrits*, *Four Fundamental Concepts of Psychoanalysis*, and the seminars, particularly *Book VII: The Ethics of Psychoanalysis*. Enrollment limited to 15 graduate students.

(Interested students should register for ENGL 2900T - Freud and Lacan)

Ravit Reichman

**COLT 2650  THEORY OF LITERATURE**

**COLT 2650K - Deleuze, Rancière, Literature, Film: The Logic of Connection**
The most contentious element in Deleuze's work on cinema is the "sensorimotor break" that separates the classical cinema of the movement-image from the modern cinema of the time-image. What is the nature of this break? And how can it be brought into dialogue with developments in twentieth-century literature? This course reads Deleuze alongside Rancière in order to address the politics of connection and periodization in literature and film. All primary readings will be in English translation; others may include Woolf, Coetzee, Sebald. Enrollment limited to 15. Graduate students only.

(Interested students should register for ENGL 2900SK - Deleuze, Rancière, Literature, Film: The Logic of Connection)

Timothy Bewes

**COLT 2650L - Inheriting (in) Modernity**
This seminar will devote itself to the vexing question of what an intellectual and cultural inheritance is and how one should respond to its demanding complexities. How do we relate to a tradition, a legacy, a canon, an estate, a previous way of thinking and being? The readability of an inheritance and its many ghosts can be confronted in a rigorous fashion only in the moment when this very readability threatens to break down and the idea of a straightforward understanding is suspended. Readings include Nietzsche, Freud, Kafka, Bloch, Benjamin, Heidegger, Adorno, and Derrida. (Taught in English).

(Interested students should register for GRMN 2660S - Inheriting (in) Modernity)

Gerhard Richter

**COLT 2720  THEORY AND PRACTICE OF LITERARY TRANSLATION**

**COLT 2720C - Literary Translation**
Study and practice of translation as art and a potent form of literary criticism. Translation is an act of interpretation, which informs the language of the translator and the text as a whole: context, intent, and language. Discussion will include the impact of cultural difference, tone and time on translation, and the role of analytical as well as intuitive understanding of the original in the translator's endeavor.

Dore Levy

**COLT 2820  SPECIAL TOPICS IN COMPARATIVE LITERATURE**

**COLT 2821D - Cultural Capitals: Early Modern London and Paris**
We will consider the problem of cultural capital in the two most important western capitals of the seventeenth century, early modern London and Paris. What was the impact of changing demographic, spatial and economic practices on literary representation? How do cities function as capitals and as sites of conflicting political, economic, religious and cultural communities? How was urban space represented? What did metropolitan readers read? How did urbanization change notions of status, gender, and sexuality in the early modern city and how were those changes manifested in cultural production?

Karen Newman

**COLT 2821F "This is what you were born for": Optimism and Futurity**
This course will center on close readings of texts that revolve around the concept of optimism, and while principle materials will be drawn from the Enlightenment and Romantic periods, our reach will extend to contemporary writers and theorists. We will focus on the relationship between optimism and temporality, or more specifically, how futurity and the present are differently thought in connection with philosophies of hope and change. We will begin with Voltaire, Leibniz, and Kant, and veer into Wordsworth, Wollstonecraft, Keats, Shelley, Goya, Dickens, Whitman, Crane, along with a cluster of theoretical works by Bloch, Berlant, Deleuze, Edelman, Munoz, Snediker. Enrollment limited to 15. Graduate students only.

(Interested students should register for ENGL 2561F "This is what you were born for": Optimism and Futurity (CRN 14807))

Jacques Khalip

**COLT 2821G Precarity, Vulnerability, Sovereignty: Worldliness and the work of Hanna Arendt**
On the 50th anniversary of Eichmann in Jerusalem, this seminar asks: How did Hannah Arendt's experience as a Jewish refugee from Hitler's Germany shape her democratic theory? Do her democratic theory and suggestive category worldliness provide a distinctive way to look at post-Holocaust diasporic conditions? We review main categories of political philosophy such as state, sovereignty, nation, violence, vulnerability and power, also using Butler, Kafka and more.

Ariella Azoulay & Bonnie Honig

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