COMPARATIVE LITERATURE COURSES, including cross-listed courses, FALL 2013

COLT 0610L-S01: 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.
Instructor TBA. G hour.

COLT 0810I-S01: 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.
Prof. Levy. E hour.

COLT 0810O-S01: 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.
Prof. Weinstein. I hour.

COLT 0811O-S01: 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.

COLT 0811P-S01: 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).
Prof. Haynes. L hour.

**COLT 0811Q-S01: 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. Reads and discusses 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, Taktsis, Durrell, Mahfouz, Kharrat, Tanpinar, Shafak, Altun.

Prof. Panou. K hour.

**MCM 0901K-F01 [COLT0811T-S01]: 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.

Prof. Mehta. Sundays, 7-11 p.m.

**COLT 1210-S01: Introduction to the Theory of Literature.**
[Required theory course for Comparative Literature concentrators, only offered in the fall; you can take it any year, though.]
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.

Profs. Bernstein and Sng. F hour.

**ENGL1360S-S01 [COLT1310D-S01]: 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.

Prof. Kahn. M hour.
COLT 1410M-S01: 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).
Prof. Saval. D hour.

COLT 1410X-S01: 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. Secondary readings include David Graeber, Marc Shell, and Richard Seaford. Works of art may include Sophocles, Shakespeare, and Ibsen. Enrollment limited to 20.
Prof. Saval. M hour.

COLT 1430I-S01: 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). Enrollment limited to 25.
Prof. Haynes. N hour.

COLT 1430L-S01: 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.
Prof. Bernstein. D hour.

COLT 1430X-S01: 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.
Prof. Creswell. H hour.

COLT 1440B-S01: 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?

Prof. Panou. L hour.

COLT 1440F-S01: 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.

Prof. Azoulay. E hour.

GRMN 1340N-S01 [COLT1610K-S01]: 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.

Prof. Sng. D hour.

COLT 1810N-S01: 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.

Prof. Stewart-Steinberg. P hour.


Prof. Whitfield. H hour.
ENGL 1900R-S01 [COLT1812U-S01]: 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.
Prof. Khalip. J hour.

COLT 1813I-S01: 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.

COLT 1813J-S01: 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.
Prof. Redfield. C hour.

COLT 1813K-S01: 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.
Prof. Muhanna. I hour.