COMPARATIVE LITERATURE COURSES, including cross-listed courses, SPRING 2014:

COLT 0510K-S01: 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. Tues/Thurs. 2:30-3:50. Prof. Muhanna.

COLT 0811L-S01: Catastrophic Communities. Interested students must register for ENGL 0710K-S01.
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. Tues/Thurs 10:30-11:50. Prof. Reichman.

COLT 0811N-S01: 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 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. M W F 2:00-2:50. Prof. Panou.

COLT 0811R-S01: 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. Tues/Thurs 1-2:20. Prof. Creswell.

COLT 1410L-S01: Philosophy and Tragedy.
Explores the intersection of philosophy and tragedy in western literature. Readings may include Sophocles, Plato, Aristotle, Shakespeare, Hegel, and Nietzsche. Tues/Thurs 9-10:20. Prof. Saval.
COLT 1410S-S01: 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*. M W F 1-1:50.

COLT 1410Y-S01: Shakespeare and Embodiment. Interested students must register for ENGL 1360Z.
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. Mon. 3-5:20. Prof. Newman.

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. Tues/Thurs 2:30-3:50. Prof. Levy.

COLT 1421W-S01: 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, Kadaré, Pamuk, Calvino, Lampedusa, Roidis, and Galanaki. M W F 11-11:50. Prof. Panou.

COLT 1430D-S01: 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. Tues/Thurs 10:30-11:50. Prof. Levy.

COLT 1430Y-S01: 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 love formed in Petrarch,

**COLT 1430Z-S01: 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. Enrollment limited to 20. Thurs 4-6:20. Prof. Saval.

**COLT 1440G-S01: 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. Tues/Thurs 10:30-11:50. Prof. Muhanna.

**COLT 16101-S01: Getting Emotional: Passionate Theories.** Interested students must register for ENGL 1560W.

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. Thurs. 4-6:20. Prof. Khalip.

**COLT 1610J-S01: Holocaust Literature.** Interested students must register for JUDS 1820.

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. M W F 1-1:50. Prof. Jacobson.

**COLT 1710B-S01: Advanced Translation.** Interested students must register for LITR 1010F.
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. Weds. 3-5:20. Prof. Gander.

**COLT 1810G-S01: 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. Weds. 3-5:20. Prof. Valente.

**COLT 1811L-S01: 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. M W F 10-10:50. Prof. Viswanathan.

**COLT 1811U-S01. 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. M W F 11-11:50. Prof. Bernstein.

**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. Fri. 3-5:20. Prof. Viswanathan.

**COLT 1812V-S01: 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. M W F 1-1:50. Prof. Whitfield.

**COLT 1813M-S01: 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. Tues/Thurs 6:30-7:50. Prof. Haynes.

**COLT 1813N-S01: 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. Enrollment limited to 30. Texts and class in English. Mon. 3-5:20.

**COLT 1813O-S01: 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. M W F 12-12:50. Prof. Clayton.
**COLT 1813P-S01: 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. Tues/Thurs 1-2:20. Prof. Moreau.

**COLT 1813Q-S01: Literature and Judgment.**
There exists a close but complex relationship between the acts of making literature and 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. Enrollment limited to 18. Friday 2-4:20. Prof. Stewart-Steinberg.

**COLT 1813R-S01: The Ekphrastic Mode in Contemporary Literature.** Interested students must enroll in ENGL 1762B. 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. Tues/Thurs 10:30-11:50. Prof. Bewes.

**COLT 1813S-S01: Thinking Friendship, from Plato to Derrida.** Interested students must enroll in GRMN 1200B. 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. Weds 3-5:20. Prof. Richter.