

DEPARTMENT OF COMPARATIVE LITERATURE
COURSE OFFERINGS: FALL 2019

COLT 0510F: Fidel Castro and Che Guevara, The Men and the Myths (Prof. Esther WHITFIELD)

Section S01, CRN 16527 (TTh 1:00-2:20)

Che Guevara and Fidel Castro are among the twentieth century's most iconic figures, thanks to their roles in the Cuban Revolution and in anti-imperialist struggles across the globe. They are also among the most divisive, eliciting passionate disapproval among some and strong admiration among others. In this seminar, we will read Guevara and Castro's speeches and writings alongside literary, visual and cinematic representations of them, paying particular attention to the ways in which their lives and deaths have generated distinct interpretations, in Cuba and beyond. Open only to first-year students.

COLT 0510K: The 1001 Nights (Prof. Elias MUHANNA)

Section S01, CRN 17187 (MWF 10:00-10:50)

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.

COLT 0610D: Rites of Passage (Prof. Arnold WEINSTEIN)

Section S01, CRN 16604 (TTh 1:00-2:20)

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 19 first year students.

COLT 0710I: New Worlds: Reading Spaces and Places in Colonial Latin America (Prof. Stephanie MERRIM)

Section S01, CRN 15961 (Mon 3:00-5:30)

An interdisciplinary journey—combining history, literature, art, film, architecture, cartography—through representations of the many worlds that comprised the colonial Hispanic New World. We traverse the paradisiacal Antilles, the U.S. Southwest, Tenochtitlan/Mexico City, Lima, Potosí. We read European, indigenous, and Creole writers, including: Columbus, Las Casas, Bernal Díaz, Aztec poets, Guaman Poma, Sor Juana. In English. Excellent preparation for study abroad in Latin America. Enrollment limited to 19 first year students.

COLT 0711L: The Quran and its Readers (Prof. Elias MUHANNA)

Section S01, CRN 17194 (MWF 1:00-1:50)

Like the Bible, the Quran has had a monumental impact upon world literature. Its narratives and imagery permeate the textual, visual, and auditory landscapes of many societies in the Islamic world and beyond. In this course, we approach the Quran through the works of some of its most interesting readers, including Avicenna, Ibn Khaldun, Dante, Rumi, Hafez, Goethe, Borges, Houellebecq, and Rushdie. All readings are in English.

COLT 0810H: How Not to Be a Hero (Prof. Kenneth HAYNES)

Section S01, CRN 15959 (TTh 9:00-10:20)

One of Shakespeare's greatest plays is about a character who was an irredeemable failure: Coriolanus. What can failure teach us? What kind of strength does a language of failure possess? We will read the ancient sources themselves (Livy, Lucian, Plutarch), and modern adaptations of these stories (Bertolt Brecht, T. S. Eliot, Günter Grass). We will also look at other "exemplary" failures who inspired Shakespeare and later literature, including Lucullus and Timon.

COLT 0811I: Classical Mythology and the Western Tradition (Prof. Molly IERULLI)

Section S01, CRN 15960 (MWF 11:00-11:50)

Reads classical texts that expound the fundamental mythological stories and elements of the Western tradition, then will read selected texts from the Renaissance through the twentieth century that utilize these myths. Ancient texts covered will include the *Epic of Gilgamesh*, Hesiod's *Theogony* and *Works and Days*, Ovid's *Metamorphoses*, and plays by Aeschylus, Sophocles, and Euripides. Later texts will include Shakespeare's *Venus and Adonis* and *Rape of Lucrece*, Milton's "Lycidas," and lyric poetry by Keats, Shelley, Browning, Swinburne, Rilke, Auden, and Yeats. This course is suitable for anyone wishing to understand the classical background to Western literature.

COLT 08120: Reading Art in Literature (Prof. Dore LEVY)

Section S01, CRN 17193 (TTh 10:30-11:50)

This course will explore the role of art objects in poetry and prose from East Asia and the west. How are objects represented in literature, and how does the language of art inform texts? Authors from antiquity to today have described works of art in their texts to reveal essential aspects of their cultures: heroic destiny, fatal struggles between life and art, and glimpses of the sublime. Readings include ekphrasis from antiquity, poetry from East Asia and the west, and fiction by Wilde, Balzac, Hawthorne, selections from *The Tale of Genji* and *The Dream of the Red Chamber*, and others.

COLT 1210: Introduction to the Theory of Literature (Prof. Marc REDFIELD & Prof. Peter SZENDY)

Section S03, CRN 16520 (MWF 2:00-2:50)

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.

COLT 1422L The Modernist Novel: Alienation and Narration (Prof. Tavid MULDER)

Section S01, CRN 17851 (MWF 9:00-9:50)

This course will examine how the modernist novel is not only about alienation—estrangement from others, the meaninglessness of existence, the divorce of private self from public life—but also incorporates alienation into its narrative structures. Through the close analysis of novels by European and Latin American authors (Kafka, Camus, Woolf, Onetti, Rulfo and Di Benedetto), we will consider alienation from a variety of angles: as a formal problem for narrative; as an existential situation; an experience of history and the past; and as a condition related to the uneven global economy.

COLT 1430D: Critical Approaches to Chinese Poetry (Prof. Dore J. LEVY)

Section S01, CRN 16603 (TTh 2:30-3:50)

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.

COLT 1431B: Modern Arabic Poetry (Prof. Emily DRUMSTA)

Section S01, CRN 17192 (Wed 3:00-5:30)

An advanced course with readings in modernist Arabic poetry, beginning with the so-called neo-classical poets and proceeding through Romanticism and Modernism, from Egypt to Lebanon, Palestine, Iraq, and beyond. We will examine such recurring themes as love, loss, and longing; war, exile, and homeland; cultural heritage (turath) and creative innovation (ibda'); gender and genre. All readings in Arabic; at least three years Arabic language study (or equivalent) required for enrollment.

COLT 1431C: Poets, Poetry, and Politics (Prof. Vangelis CALOTYCHOS)

Section S01, CRN 15957 (MWF 2:00-2:50)

The award of the 2016 Nobel Prize for Literature to Bob Dylan ignited a lively debate about who is, and who is not, a poet. Historically, who were deemed poets, what was their function? What do their poems do and how do they work? Do they foment revolution or “make nothing happen,” as Auden once wrote? How does the poet aspire to a unique, individual voice even as he or she may (be seen to) best represent a constituency? This course relates the poetic act to political action and interrogates the commonly aired contention that politics makes for bad poetry.

COLT 1431F Reading Modernist Poetry (Prof. Felix GREEN)

Section S01, CRN 17852 (MWF 10:00-10:50)

The period between 1880 and 1950, generally known as the age of Modernism, saw profound changes at every level of Western society, including politics, war, religion, and art. In this course, we will examine how various poets in Europe and beyond responded to and helped shape these changes through their art. Emphasis will be on reading for form as well as theme and socio-historical context, and on poetry as performance. Authors may include Yeats, H.D., Hughes, Rilke, Lasker-Schüler, Celan, Apollinaire, Césaire, Montale, Ungaretti, Blok, Akhmatova, Lorca, and Neruda. Knowledge of at least one non-English language highly recommended.

COLT 1440R: This is Palestine (Prof. Emily DRUMSTA)

Section S01, CRN 17541 (MWF 9:00-9:50)

This course introduces students to the modern history and culture of Palestine through poetry, short stories, novels, novellas, and films. We'll review the major events of the twentieth century by exploring works from both the “interior” (Israel and the Occupied Palestinian Territories) and the “exterior” (other countries in the Middle East and the West). We'll examine such topics as exile and displacement, resistance, steadfastness (sumud), and everyday life under siege and occupation. No Arabic necessary; those with reading knowledge are welcome to read in the original.

COLT 1710C: Literary Translation Workshop (Prof. Sawako NAKAYASU)

Section S01, CRN 16720 (Wed 3:00-5:30)

The primary focus of this course is the practice of literary translation as an art. Using the workshop format, each student will complete a project by the end of the semester. Examples and theoretical texts will illuminate the historical, ethical, cultural, political, and aesthetic values that underlie every translation, keeping an eye towards opening up the field beyond inherited practices to consider the contemporary implications of our choices, intentions, and purposes in translation. Open to all levels. Heritage speakers are welcome, collaboration is permitted, and an open-spirited approach to this developing and fascinating practice is strongly recommended.

COLT 1810P: Literature and Medicine (Prof. Arnold WEINSTEIN)

Section S01, CRN 16644 (TTh 10:30-11:50)

The purpose of this course is to examine a number of central issues in medicine-disease, pain, trauma, madness, the image of the physician-- from the distinct perspectives of the sciences and the arts. Texts will be drawn from authors such as Sophocles, Hawthorne, Gilman, Tolstoy, Kafka, Anderson, O'Neill,

Hemingway, Ionesco, Verghese, Barker, Sacks, Foucault, Sontag, Scarry, Gawande and others. Open enrollment course: lecture + section.

COLT 1811L: Travel, Tourism, Trafficking through the Ages (Prof. Vangelis CALOTYCHOS)

Section S01, CRN 16777(MWF 12:00-12:50)

Why go away to find ourselves? How does the self constitute itself “elsewhere”? This course considers the genre of travel writing and its theory: how are roots, routes, and rootlessness treated in diverse racial, spiritual, sexual, national, and imperial encounters. Today, when cosmopolitan tourists, intellectuals, or exotic and erotic adventurers share the same beach as downtrodden, abject refugees and their traffickers, what are the cultural, ethical and political implications of leisurely seeking out (self-) discovery, disappearing authenticity, and commodified otherness? Readings include Herodotus, Equiano, Chatwin, Kingsley, Montagu, Darwin, Twain, Miller, Durrell, Baldwin, Phillips, Iyer, Houellebecq, Woolf, Thompson, Theroux, Baudrillard.

COLT 1815L: The Marriage Plot (Prof. Karen NEWMAN)

Section S01, CRN 17188 (Mon 3:00-5:30)

Jeffrey Eugenides’ *The Marriage Plot* will launch our consideration of a series of marriage plots in novels and film. Reading will include well-known novels by Austen, Brontë, James, Wharton, Updike, and some classic films that also rely on the marriage plot. Some attention to counter examples of what might be termed the “adultery” plot (Madame de Lafayette, Flaubert), in order to think about the uses of the marriage plot and the cultural work such plots perform.

COLT 2540L: Moving Modernisms (Prof. Michele CLAYTON)

Section S01, CRN 16719 (Fri 3:00-5:30)

This seminar explores the interdisciplinary cultural scene of modernism across Europe and the Americas from the 1890s through the 1920s. Objects of analysis will include poetry, narrative, film, the visual arts, music, and dance – on their own terms, and in their intersections and travels. Supplementary discussions will involve global modernisms, circulation and translation, and new formalisms. Theoretical readings by Simmel, Bergson, Benjamin, Gunning, Williams, Wollaeger, and Walkowitz.

COLT 2820M: Discourses of the Senses (Prof. Susan BERNSTEIN)

Section S01, CRN 15955 (Mon 3:00-5:30)

A comparative study of a variety of discourses dealing with the relation among the senses, the arts, and the problems of comparativity, interdisciplinarity, and intermediality. Topics will include ekphrasis, synaesthesia, mysticism and the theory of correspondence, the Gesamtkunstwerk, and the limits between media. Readings from Condillac, Lessing, Kant, Swedenborg, the German Romantics, Baudelaire, Wagner, Balzac, Lacoue-Labarthe, Nancy, Panofsky, Tschumi and others.

NOTES:

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. Also, this list does not include thesis preparation or independent study courses. Please see Banner for them.

For any question about the Comparative Literature Concentration, please contact:

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