LITERATURE

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FACULTY OF THE LITERATURE MAJOR

Professors Dudley Andrew, Peter Brooks (Emeritus), Katerina Clark, Roberto González Echevarría, Benjamin Harshav (Emeritus), Geoffrey Hartman (Emeritus), Hannan Hever, Michael Holquist (Emeritus), Carol Jacobs, Rainer Nägele, David Quint (Chair), Katie Trumpener

Associate Professors Moira Fradinger, Martin Hägglund

Assistant Professors Benjamin Consibee Baer, David Gabriel, Ayesha Ramachandran

Senior Lecturer Peter Cole

Lecturers Stefan Esposito, Jan Hagens, Barbara Harshav

Senior Lectors Candace Skorupa, Howard Stern

Affiliated Faculty Rolena Adorno (Spanish & Portuguese), R. Howard Bloch (French), Rüdiger Campe (German), Francesco Casetti (Film Studies), Kang-i Sun Chang (East Asian Languages & Literatures), Peter Demetz (Emeritus) (German), Michael Denning (American Studies), Wai Chee Dimock (English), Shoshana Felman (Emeritus) (French), Paul Fry (English), Beatrice Gruendler (Near Eastern Languages & Civilizations), Karsten Harries (Philosophy), Pericles Lewis (Yale-NUS College), Tina Lu (East Asian Languages & Literatures), John MacKay (Slavic Languages & Literatures), Giuseppe Mazzotta (Italian), Christopher L. Miller (French), Joseph Roach (English), Maurice Samuels (French), Henry Sussman (German) (Visiting), Christopher Wood (History of Art), Ruth Yeazell (English)

The Literature Major allows students to address fundamental questions about the nature, function, and value of literature in a broadly comparative context. Majors read and write about a wide variety of literary works across periods, genres, and national traditions. They investigate traditional and contemporary approaches to literary study, ancient and modern literary theory, and the relationship of literature to film and to other branches of the arts and sciences.

The Literature Major offers students the freedom to construct a program of study that reflects their intellectual goals. All students planning to major in Literature should register with the director of undergraduate studies, who will work with them to develop a coherent, well-focused sequence of courses suited to their individual interests.

The major offers a number of its own courses, which constitute the core of the program. Other courses are normally chosen from different language and literature programs, many of which offer courses on literature and film in translation. Among these programs are African American Studies, Classics, East Asian Languages and Literatures, English, Film Studies, French, German, Italian, Near Eastern Languages and Civilizations, Portuguese, Slavic Languages and Literatures, and Spanish. Courses in film studies count toward the major in the same way as courses in literature. Students with a particular interest in film or in translation studies may wish to elect the film track or translation track within the Literature major, described below.

The experience of reading a foreign literature in the original language enables us to understand the nature of both language and literature more fully. Prospective Literature majors are strongly encouraged to begin the study of a foreign language as early as possible in their academic careers and to continue such study throughout their time at Yale. Students interested in graduate study in comparative literature should be aware that many programs require reading knowledge of two or three foreign languages.

Prerequisites Completion of the Yale College foreign language distributional requirement is a prerequisite for entry into the major. Two specific courses are also prerequisites, LITR 120, Introduction to Narrative, and 122, World Poetry and Performance. These courses may be taken in either order.

The standard major Beyond the prerequisites, the Literature Major requires twelve term courses. These include LITR 300, Introduction to Theory of Literature, which should be taken in the sophomore or junior year. They also include two core seminars, one pre-1800 course, one course in drama or poetry, three courses in a foreign literature with readings in the original language, three elective courses, and the senior essay. The three elective courses may be taken in any literature department and may include two courses in a related discipline that has direct bearing on the student’s program in literature, such as history of art, philosophy, anthropology, music, or theater studies. One of the elective courses may be in creative writing.

Core seminars In core seminars, LITR 400–480, students focus intensively on particular texts, films, literary and cultural issues, and theoretical problems. Students are required to take at least two core seminars, preferably one in the junior and one in the senior year. The seminars provide training in literary interpretation and theory, preparing students for the senior essay.

Pre-1800 course requirement The Literature Major requires at least one course in literature before 1800. Because both genres and individual works of literature refer to, emulate, challenge, and rewrite older works and conventions, students benefit from acquiring a degree of historical perspective. All courses listed under “The Ancient World” and “Medieval and Early Modern Literature to 1800” fulfill the pre-1800 requirement. Courses from other departments may also fulfill the requirement.
Poetry or drama requirement  In addition to LITR 122 and the pre-1800 course, all students must take one course in poetry or drama. The course may be one offered in a program other than Literature.

Foreign literature requirement  All majors are required to take at least three additional term courses, beyond the foreign language distributional requirement, in an ancient or modern foreign literature, in which the literature is read in the original language. One or more courses can be taken at a basic literature level (normally equivalent to the third year of language study); however, at least one course must be taken at an advanced level (normally equivalent to the fourth year of language study or higher). Students are encouraged to continue developing their foreign language skills by taking advanced language courses and may, with permission of the director of undergraduate studies, substitute one language course at the L4 level for one of the three required foreign literature courses.

A literature course in translation is sometimes suitable as a foreign literature course. In such cases, Literature majors are expected to request additional assignments from their instructors that demonstrate they have engaged with the texts in the original language. They should fill out a form, signed by the instructor, attesting to their intent to do so. This form is available in the department office in Room 102, 451 College St.; students should submit it to the director of undergraduate studies along with their course schedule.

Nonnative speakers of English who are granted permission by Yale College to complete the foreign language distributional requirement by taking ENGL 114, 120, or 450 may take three additional English literature courses to fulfill the foreign literature requirement of the Literature Major, or they may fulfill the major requirements in a third language.

The senior essay  In the senior essay, required of all majors, students develop a research topic of their choice and work closely with a faculty adviser. Normally, the essay makes use of texts in the language of their original composition. Any exceptions must be approved by the director of undergraduate studies. Deadlines for the prospectus, the rough draft, and the completed essay are listed in the course descriptions of the senior essay course (LITR 491 and 492, 493).

The senior essay may be written over one term (LITR 491) or over two terms (LITR 492, 493). Alternatively, students may fulfill the senior essay requirement within the context of a core seminar (the senior seminar essay). Because no more than five students per seminar may elect this option, students should petition the instructor promptly at the beginning of the term. It is understood that students choosing the senior seminar essay will work closely with the instructor throughout the term and produce a substantial paper, approximately thirty pages. Students earn one course credit for the seminar in which the essay is written; no additional course credit is awarded for the essay itself.

Students with an especially well-developed project may petition to write a yearlong senior essay. Interested juniors must apply to the director of undergraduate studies by the last day of classes in the fall term. Students may count the second term of the essay as one elective course toward the total number of courses required for the major. Students expecting to graduate in May enroll in LITR 492 during the fall term and complete their essays in 493 in the spring term. December graduates enroll in 492 in the spring term and complete their essays in 493 during the following fall term. Students planning to begin their essay in the spring term should notify the director of undergraduate studies by the last day of classes in the spring term.

Credit/D/Fail option  For the Class of 2016 and subsequent classes, a maximum of one course taken Credit/D/Fail may count toward the major with permission of the director of undergraduate studies.

Film track  Students may elect to pursue a film-intensive concentration within the Literature Major. Students in the film track must fulfill the same requirements as those in the standard Literature track, with the following exceptions. Film-track students take LITR 143, World Cinema, instead of LITR 122 as one of the prerequisites to the major. They take two foreign literature courses rather than three; neither may be substituted with an advanced language course. In addition, students in the film track must take one course in film theory and must choose their three electives from courses in film studies.

Translation track  Students may elect to pursue a translation concentration within the Literature Major. Students in the translation track must fulfill the same requirements as those in the standard Literature track, with the following exceptions. Instead of LITR 122, translation-track students take as one of the prerequisites to the major LITR 348, The Practice of Literary Translation, or another course in the theory and practice of translation approved by the director of undergraduate studies. Translation-track students must also choose their three electives from courses that engage with some aspect of translation studies; the office of the director of undergraduate studies maintains a list of qualifying courses.

Intensive major  Students in the intensive major complete three courses each in two non-anglophone literatures, in all of which the literature is read in the original language. Three of these courses take the place of the three electives in the non-intensive major. Intensive majors must also demonstrate proficiency at the L5 level in one of their languages and at the L4 or above in the other. Students taking the intensive major in three national literatures must take two courses each in two national literatures and three in a third. They must demonstrate proficiency at the L5 level in the language of their principal literature, and at the L4 level or above in the other two.

Year or term abroad  The Literature Major encourages students to consider spending a summer, a term, or a year abroad. Courses taken on international programs may, with permission of the director of undergraduate studies, be applied to the Literature Major’s foreign literature requirement.

Foreign literature courses  The following table lists languages in which advanced literature instruction is available at Yale, specifying courses that fulfill the basic and advanced literature requirements for the major. Courses with numbers higher than those listed also
Literature

normally fulfill the requirement, providing that they focus on literature (rather than language) and that the literature is read in the original language.

<table>
<thead>
<tr>
<th>Language</th>
<th>Basic Literature Course</th>
<th>Advanced Literature Course</th>
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<tbody>
<tr>
<td>Arabic</td>
<td>ARBC 150, 151</td>
<td>ARBC 161 or 165</td>
</tr>
<tr>
<td>Chinese</td>
<td>CHNS 150, 151</td>
<td>CHNS 170 or 171</td>
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<tr>
<td>French</td>
<td>FREN 170</td>
<td>Courses in French numbered 200 or higher</td>
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<tr>
<td>German</td>
<td>Courses in German numbered 170 or higher</td>
<td>Courses in German numbered 200 or higher</td>
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<tr>
<td>Ancient Greek</td>
<td>GREK 131 or 141</td>
<td>Ancient Greek courses numbered 400 or higher</td>
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<tr>
<td>Modern Hebrew</td>
<td>By arrangement with instructor</td>
<td>By arrangement with instructor</td>
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<tr>
<td>Italian</td>
<td>Courses in Italian numbered 200 or higher</td>
<td>Courses in Italian numbered 200 or higher</td>
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<tr>
<td>Japanese</td>
<td>JAPN 150, 151</td>
<td>JAPN 170 or 171</td>
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<tr>
<td>Korean</td>
<td>KREN 150, 151</td>
<td>EALL 470 or 471</td>
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<tr>
<td>Latin</td>
<td>LATN 131 or 141</td>
<td>Latin courses numbered 400 or higher</td>
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<tr>
<td>Persian</td>
<td>PERS 150</td>
<td>PERS 150</td>
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<tr>
<td>Portuguese</td>
<td>By arrangement with instructor</td>
<td>By arrangement with instructor</td>
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<tr>
<td>Russian</td>
<td>RUSI 150, 151</td>
<td>Courses in Russian numbered 170 or higher</td>
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<tr>
<td>Spanish</td>
<td>SPAN 261, 262, 266, or 267</td>
<td>Courses in Spanish numbered 300 or higher</td>
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Other ancient and modern languages, including those from Africa, South Asia, and the Middle East, may be suitable for the Literature Major if a qualified faculty adviser is available to supervise the major.

REQUIREMENTS OF THE MAJOR

Prerequisites All tracks—LITR 120; completion of Yale College foreign lang distributional req; Standard track—LITR 122; Film track—LITR 143; Translation track—LITR 348 or equivalent

Number of courses 12 term courses beyond prereqs (incl senior essay)

Specific course required LITR 300

Distribution of courses All tracks—1 course in lit before 1800; 1 course in poetry or drama; 2 core sems; Standard track—3 courses in 1 foreign lit, as specified; 3 electives, as specified; Film track—2 courses in 1 foreign lit, as specified; 1 course in film theory; 3 electives in film studies; Translation track—3 courses in 1 foreign lit, as specified; 3 electives in translation studies

Substitution permitted Standard and translation tracks—1 advanced lang course for 1 of 3 req foreign lit courses, with DUS permission

Senior requirement One-term senior essay (LITR 491); or two-term senior essay (LITR 492 and 493); or 1 core sem (LITR 400–480) with senior sem essay

Intensive major 3 addtl courses in a second foreign lang in place of 3 electives; demonstrated command of the second foreign lang to L4 level.

* LITR 180b / HUMS 210b / ITAL 317b / RLST 333b / WGSS 317b, Women in the Middle Ages Christiana Purdy Moudarres
Medieval understandings of womanhood examined through analysis of writings by and/or about women, from antiquity through the Middle Ages. Introduction to the premodern Western canon and assessment of the role that women played in its construction. Tr

* LITR 185b / HUMS 263b / ITAL 314b, Memory from Antiquity to Dante Giuseppe Mazzotta and Eleonora Buonocore
The concept of memory as it was used in philosophical and literary texts from the Greco-Roman period to Dante. Medieval encyclopedic thought as an art of memory; the metaphor of memory in the formation of Italian vernacular literature; relations between memory and forgetfulness; memory as the basis for literature and for knowledge in general. HU Tr

Prerequisites and Required Courses

LITR 120a, Introduction to Narrative Moira Fradinger and staff
A team-taught course that examines how narratives work and what they do. Emphasis on fictional form, the mechanics of plot, and questions of time and duration. Texts are drawn from a variety of periods and cultures, and include folktales, short stories, novels, case studies, graphic novels, and films. WR, HU

LITR 122b, World Poetry and Performance David Gabriel and staff
A team-taught course that examines lyric and epic poetry, drama, film, song, and performance. Texts are drawn from a broad range of cultures and time periods, from the ancient Near East to our own time. Emphasis on how poetic and dramatic forms shape the stories they tell, on the social and cultural uses to which these forms are put, on the relationship between text and performance, and on historical and cross-cultural connections among texts. WR, HU

LITR 143b / FILM 240b, World Cinema Dudley Andrew
An examination of the varieties of films that have been produced around the globe. Different functions served by the medium, particularly since World War II; analysis and contextualization of selected films from four continents. WR, HU
LITR 300bG / ENGL 300b, Introduction to Theory of Literature  Carol Jacobs
An examination of concepts and assumptions in contemporary views of literature. Theories of meaning, interpretation, and representation. Critical analysis of formalist, psychoanalytic, structuralist, poststructuralist, Marxist, and feminist approaches to theory and to literature.  HU

The Ancient World

*LITR 154a / ENGL 395a, The Bible as Literature  Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.  WR, HU, RP

*LITR 168a or b / ENGL 198a or b / HUMS 198a or b, Tragedy in the European Literary Tradition  Margaret Homans
The genre of tragedy traced from its origins in ancient Greece and Rome through the European Renaissance to the present day. Themes of justice, religion, free will, family, gender, race, and dramaturgy. Works include Homer’s Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Shakespeare, Racine, Ibsen, Chekhov, Brecht, Beckett, and Soyinka. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

*LITR 169a or b / ENGL 199a or b, Epic in the European Literary Tradition  Stefanie Markovits
The epic tradition traced from its foundations in ancient Greece and Rome to the modern novel. The creation of cultural values and identities; exile and homecoming; the heroic in times of war and of peace; the role of the individual within society; memory and history; politics of gender, race, and religion. Works include Homer’s Odyssey, Vergil’s Aeneid, Dante’s Inferno, Cervantes’s Don Quijote, and Joyce’s Ulysses. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

Medieval and Early Modern Literature to 1800

LITR 172aG / EALL 204aG, Man and Nature in Chinese Literature  Kang-i Sun Chang
An exploration of man and nature in traditional Chinese literature, with special attention to aesthetic and cultural meanings. Topics include the concept of nature and literature; neo-Taoist self-cultivation; poetry and Zen (Chan) Buddhism; travel in literature; loss, lament, and self-reflection in song lyrics; nature and the supernatural in classical tales; love and allusions to nature; religious pilgrimage and allegory. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 200.  HU, Tr

LITR 175a / EALL 206aG / HUMS 431a, Japan’s Classics in Text and Image  Edward Kamens
Fiction, poetry, and plays from the eighth century through the nineteenth, studied alongside related works of art and illustrated books housed in collections at Yale. An introduction to the Japanese classics as well as an example of interdisciplinary study in the humanities. No knowledge of Japanese required. Formerly JAPN 200.  WR, HU, Tr

LITR 177b / ENGL 171b, Chaucer and Medieval London  Ardis Butterfield
Chaucer’s writings explored through the human and physical landscape of medieval London and Westminster. The crowds, sounds, and visual stimuli of the city examined alongside literary genres in which the author wrote, including dream visions, love epic, lyrics, and comic, satiric, and religious narrative. Chaucer’s sense of the writer’s craft as a means of imagining space and sound and of depicting the emotional resonance of urban street scenes.  HU

LITR 178a / HUMS 420a / MMES 156a, Classics of the Arabic-Islamic World  Beatrice Gruendler
Survey of the literary tradition of the Arabic-Islamic world (West Asia, North Africa, and Muslim Spain), a textual conversation among diverse authors from late antiquity to the Mamluk period. Prose and poetry from the Qur’an to the Arabian Nights; attention to the interdependence of the works and their cultural setting, the agendas authors pursued, and the characters they portrayed.  HU, Tr

*LITR 179a, Renaissance Love Poetry  Ayesha Ramachandran
Introduction to the poetic genres of lyric, epic, and pastoral in the European Renaissance. Focus on questions of desire, love, and gendered subjectivity. The historical contexts and political uses of discourses of eroticism and pleasure in Italy, Spain, France, and England. Written exercises include poetic imitations of Renaissance texts.  HU

LITR 183a / ITAL 310a, Dante in Translation  Giuseppe Mazzotta and Christiana Purdy Moudarres
A critical reading of Dante’s Divine Comedy and selections from the minor works, with an attempt to place Dante’s work in the intellectual and social context of the late Middle Ages by relating literature to philosophical, theological, and political concerns. One discussion section conducted in Italian.  HU, Tr

*LITR 189b / SPAN 300b, Cervantes’s Don Quijote  Roberto González Echevarría
A detailed study of the Quijote in the aesthetic and historical context of Renaissance and baroque Spain. The significance of the Quijote for modern European and Latin American fiction. Readings also include Cervantes’s Exemplary Stories and Elliott’s Imperial Spain. Conducted in English; a section in Spanish available depending on demand. Counts toward the Spanish major.  HU, Tr
European Literature since 1800

*LITR 205a / HUMS 212a / RUSS 311a, Capitalism and the Nineteenth-Century European Novel* Bella Grigoryan and Vadim Shneyder
The cultural significance and literary representations of capitalism in nineteenth-century Europe. Labor and leisure; material culture and consumerism; social and geographic mobility; constitution of the modern self; the public sphere; private life; economics and literary form. Works by Balzac, Gogol, Dickens, Dostoevsky, and Zola supplemented by selections from theoretical writings. Readings and discussion in English. HU Tr

*LITR 206b / RSEE 255b / RUSS 255b, Studies in the Novel: Tolstoy* Vladimir Alexandrov
A survey of Leo Tolstoy’s legacy. Readings include early stories, *War and Peace* and *Anna Karenina*, and short later works. Close textual analysis, with primary attention to the interrelation of theme, form, and literary and cultural contexts. Readings and discussion in English. HU Tr

*LITR 208a / RSEE 256a / RUSS 256a, Studies in the Novel: Dostoevsky* Molly Brunson
The literary and intellectual legacy of Fyodor Dostoevsky. Focus on *Crime and Punishment* and *The Brothers Karamazov*; consideration of several short stories and novellas. Special attention to Dostoevsky’s concept of modernity. Close textual analysis is accompanied by discussion of the historical, biographical, literary, and philosophical contexts of Dostoevsky’s novels. Readings and discussion in English. HU Tr

*LITR 214a / FREN 240a / HUMS 201a, The Modern French Novel* Alice Kaplan and Maurice Samuels
A survey of major French novels, considering style and story, literary and intellectual movements, and historical contexts. Writers include Balzac, Flaubert, Proust, Camus, and Sartre. Readings in translation. One section conducted in French. HU Tr

Introduction to Germany’s "classical period, from the 1790s to the 1830s, with attention to literature, philosophy, art, and culture. The close connection between literature and philosophy of the period; the theoretical foundations of European Romanticism and of later backlashes against it. Some attention to twentieth-century theory. HU

*LITR 217b / FREN 352b / GMAN 256b, Poetry and the Holocaust* Thomas C. Connolly
The relationship between poetry and the Holocaust, both in poetry’s attempts to remember and come to terms with the past, and in the ways that it predicts and warns about the future. Readings from French, German, Hebrew, Arabic, Yiddish, and Italian works in translation. Readings and discussion in English, with texts available in the original languages. HU Tr

*LITR 226a / GMST 186a, German Modernism* Henry Sussman
Introduction to the radical innovations of modernism as it was forged, received, and revised in German-speaking Europe from c. 1880 to 1945. Literary experiments in dissonance and multifaceted suggestion; strategies in criticism and elucidation demanded by modernist works. Some attention to parallels in painting and music. Readings in English translation. Priority to German Studies majors. HU RP

*LITR 239b / CLCV 216b / HUMS 214b / MGRK 216b, Dionysus in Modernity* George Syrimis
Modernity’s fascination with the myth of Dionysus. Questions of agency, identity and community, and psychological integrity and the modern constitution of the self. Manifestations of Dionysus in literature, anthropology, and music; the Apollonian-Dionysiac dichotomy; twentieth-century variations of these themes in psychoanalysis, surrealism, and magical realism. WR, HU Tr

*LITR 243b / GMST 194b / MUSI 363b / THST 351b, Cabaret* Lynda Paul
An exploration of cabaret as both a historical and a contemporary form of musical-literary-theatrical performance. Famous historical cabarets, with a focus on Europe in the late nineteenth and early twentieth centuries; films, plays, novels, and short stories based on the genre; cabaret songs and famous performers. Analysis of works by contemporary American cabaret artists. Students collaborate to write, produce, and perform three cabaret events. HU

*LITR 248b / GMST 266b, Franz Kafka and Thomas Mann* Jan Hagens
Comparison of Kafka’s radical modernism and Mann’s neoclassical realism as fundamentally different modes of responding to the challenges of twentieth-century culture. Close reading of short stories by both writers, with attention to the authors’ themes, literary techniques, and worldviews. Discussion in English; readings in German or English. HU Tr
Non-European Literature since 1800

**LITR 264b / ENGL 347b / HUMS 274b / SAST 362b, South Asian Anglophone Literature** Shital Pravinchandra
Introduction to key works, concepts, and issues in twentieth-century South Asian writing in English. Focus on literature from and about India, Pakistan, Sri Lanka, and Bangladesh. The status of English on the Indian subcontinent; the current popularity of South Asian Anglophone literature; the relation of South Asian literature written in English to literature written in other South Asian languages. **WR, HU**

**LITR 266a / AFAM 191a / AFST 330a / FREN 230a, Introduction to Francophone African and Caribbean Literature** Christopher L. Miller
A comprehensive survey of literature written in French from sub-Saharan Africa and the Caribbean. The context of French colonialism and its institutions; the rise of Negritude and nationalism; independence and the postcolonial era. Authors include Senghor, Césaire, Sembène (including film), Kourouma, Bâ, Belaya, Condé, and Lopes. 15. **HU**

**LITR 268a / ENGL 343a / ER&M 353a / HUMS 419a / SAST 371a, Postcolonial Studies** Shital Pravinchandra
Introduction to key writers, literary works, concepts, and issues in the field of postcolonial studies. Definitions of the term "postcolonial," including to whom it can be applied; the cultural, psychological, and political consequences of colonization; opinions of non-Western writers about current cultural and political climates and the historical processes that shaped them. **HU**

**LITR 271a / AFAM 369a / AMST 378a / ENGL 364a / THST 369a, African American Theater** Staff
African American dramatic literature and theater history from the nineteenth century to the present. Key events in black theater history, including the emergence of black musical comedy, the Federal Theatre Project, and the Black Arts movement. Plays by Langston Hughes, Lorraine Hansberry, Adrienne Kennedy, August Wilson, Amiri Baraka, and others. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor. Students must preregister during the reading period of the preceding term. **WR, HU**

**LITR 275b / ENGL 383b / THST 348b, The Common Wealth of Drama** Murray Biggs
Study of plays in English from or about former British colonies, both before and after independence, including Ireland, Canada, Australia, South Africa, Nigeria, the West Indies, and the Indian subcontinent. **HU**

**LITR 281a / JDST 317a, Modern Hebrew Poetry** Hannan Hever
The cultural history of Hebrew poetry in the twentieth century, when poetry became a central arena for the rise of Jewish nationalist culture. Major movements, from Bialik’s romanticism through postmodernism of the 1990s and early twenty-first century. Close reading of poems in the original language accompanied by articles on the history of Hebrew poetry. Readings in Hebrew and in English; discussion in English. Prerequisite: reading proficiency in modern Hebrew. **HU**

**LITR 282b / JDST 318b, Cultural Study of Israel** Hannan Hever
Major trends in cultural studies explored using Israel as a case study; focus on the political-critical approach. Theoretical questions regarding the definition of culture; critical approaches to cultural texts; theories of high, low, and popular cultures; the constitution of the subject within the cultural arena. Attention to literature, cinema, music, and visual art. **HU**

**LITR 292a / LAST 396a / PORT 396a, Modern Brazilian Literature in Translation** K. David Jackson
Study of major writers, movements, and works in Brazilian literature, including drama, poetry, essay, manifesto, memoir, and fiction. Introduction to canonical writers, works, and movements, including naturalism, realism, modernism, social realism, innovative writing, and postmodern trends. General introduction to key concepts in Brazilian civilization. Conducted in English. **WR, HU**

**LITR 295b / AFAM 352b / AMST 348b / ER&M 391b / WGSS 343b, Caribbean Diasporic Literature** Hazel Carby
An examination of contemporary literary work by Caribbean writers who have migrated to, or who journey between, different countries around the Atlantic rim. Focus on literature written in English in the twentieth and twenty-first centuries, both fiction and nonfiction. Writers include Caryl Phillips, Nalo Hopkinson, and Jamaica Kincaid. **HU**

**LITR 296a / LAST 392a / PORT 392a, Brazil’s Modern Art Movement** K. David Jackson
A study of Brazilian modernism in literature and the arts, centered on São Paulo’s “Modern Art Week” of 1922 from the perspective of the European avant-gardes (cubism, futurism, surrealism). The Cannibal Manifesto and cultural independence from Europe; avant-garde practices in literature and the arts from the 1920s to the construction of Brasília. Reading knowledge of French and Portuguese helpful but not required. **WR, HU**

**LITR 296b / SAST 362b, South Asian Anglophone Literature** K. David Jackson
Study of major writers, movements, and works in South Asian literature, including drama, poetry, essay, manifesto, memoir, and fiction. Introduction to canonical writers, works, and movements, including naturalism, realism, modernism, social realism, innovative writing, and postmodern trends. General introduction to key concepts in South Asian civilization. Conducted in English. **WR, HU**

**LITR 302a, Translation: Theoretical and Practical Issues** Barbara Harshav
Exploration of various theoretical and practical problems in translation. Topics include the responsibility of the translator to the text, the author, and the reader; the reliability of translation as a literary mode; the transmission or perversion of culture via translation; and the specific problems involved with the translation of various genres (poetry, drama, fiction, and nonfiction). **HU**

**LITR 306a / FILM 409a / HUMS 452a / RSEE 327a / RUSS 327a, The Danube in Literature and Film** Marijeta Bozovic
The Danube River in the film, art, and literature of various Danubian cultural traditions, from the late nineteenth century to the present. Geography and history of the region that includes the river’s shores and watershed; physical, historical, and metaphorical uses of the Danube; the region as a contested multilingual, multicultural, and multinational space, and as a quintessential site of cross-cultural engagement. **HU**

Literary Theory and Special Topics

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Exploration of various theoretical and practical problems in translation. Topics include the responsibility of the translator to the text, the author, and the reader; the reliability of translation as a literary mode; the transmission or perversion of culture via translation; and the specific problems involved with the translation of various genres (poetry, drama, fiction, and nonfiction). **HU**

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**LITR 307a / GMST 378a G / HUMS 226a, Walter Benjamin and the Modernization of Nineteenth-Century Paris**  
Henry Sussman  
The radical modernization of Paris under the Second Empire (1851–70) as seen through the eyes of Walter Benjamin. Focus on Benjamin’s *Arcades Project*, a compendium that charted developments such as Parisian mass transit and streamlined traffic, the construction of apartment houses, and the dissemination of mass media. Readings from other literary texts on the same events include works by Balzac, Zola, and Aragon.  

*HU*  

**LITR 312a / FILM 243a / HUMS 206a / MGRK 218a / WGSS 245a, Family in Greek Literature and Film**  
George Syrimis  
The structure and multiple appropriations of the family unit, with a focus on the Greek tradition. The influence of aesthetic forms, including folk literature, short stories, novels, and film, and of political ideologies such as nationalism, Marxism, and totalitarianism. Issues related to gender, sibling rivalry, dowries and other economic factors, political allegories, feminism, and sexual and social violence both within and beyond the family.  

*WR, HU Tr*  

**LITR 313b / FILM 44Ob / HUMS 242b / THST 384b, Modernism in Northern Europe, 1880–1918**  
Katie Trumpener and Carolyn Sinsky  
The roots of modernism in Scandinavia, Russia, Germany, and Ireland from 1880 to 1918. Experiments with artistic forms, cultural institutions, and social theories such as feminism, Marxism, and psychoanalysis. Works from experimental theater, cinema, fiction, poetry, and the visual arts.  

*HU*  

**LITR 323b / ENGL 356b / THST 303b, The Opera Libretto**  
J. D. McClatchy  
A selective survey of the genre from its seventeenth-century Italian origins to the present day. The libretto’s history, from *opera seria* to *opéra comique* to melodrama, featuring libretti by Hofmannsthal, W. S. Gilbert, and Auden. Emphasis on literary adaptations, from Da Ponte and Beaumarchais to Britten and Thomas Mann. Source material includes works by Shakespeare, Schiller, Hugo, Melville, and Tennessee Williams. Readings in English; musical background not required.  

*WR, HU Tr*  

**LITR 327a G / GMAN 388a G / HUMS 410a / J DST 237a / RLST 322a G, Translating the Sacred**  
Hindy Najman and Kirk Wetters  
Historical dynamics of cultural transfer, translation, reinterpretation of religious revelations, and foundational narratives from antiquity to modernity. Readings from ancient scripture, modern literary works, and theoretical reflections.  

*HU*  

**LITR 331a / ENGL 430a / GMAN 277a / GMST 294a / HUMS 467a, Nietzsche and Emerson**  
Paul North and Paul Grimstad  
Comparative introduction to the central writings of Nietzsche and Emerson, with reference to the historical relationship between the two men. Overlap and antagonism on themes such as power, fate, nature, language, and writing; concepts that underwent radical shifts in each thinker’s work; ways in which philosophical style and ideas of style shaped and complicated the writers’ thinking.  

*HU*  

**LITR 339b / FREN 397b / HUMS 362b, French Theory from Sartre to Derrida**  
Yue Zhao  
A survey of French thought from the end of World War II to the present, from existentialism and Marxism to structuralism and poststructuralism. Authors include Sartre, de Beauvoir, Barthes, Lévi-Strauss, Foucault, Bataille, Deleuze, Kofman, and Derrida. Readings and discussion in English.  

*HU Tr*  

**LITR 344b / GMAN 345b G / HUMS 237b, Fiction and Knowledge**  
Carol Jacobs  
Fiction and related prose pieces in which the relationships between narration, fiction, understanding, and knowing play a critical role. Focus on works by Western writers of the nineteenth through the twenty-first century. The texts’ theoretical implications and implicit self-definitions; the import of concepts such as truth, fiction, self-consciousness, perception, science, and narrative. Readings and discussion in English; texts available in the original German or French.  

*HU Tr*  

**LITR 348b G / ENGL 456b / HUMS 427b / J DST 316b, The Practice of Literary Translation**  
Peter Cole  
Intensive readings in the history and theory of translation paired with practice in translating. Case studies from ancient languages (the Bible, Greek and Latin classics), medieval languages (classical Arabic literature), and modern languages (poetic texts).  

*HU*  

**Film**  

**LITR 354a / FILM 312a G / HUMS 216a, Theory of Media**  
Francesco Casetti  
Introduction to key issues in media studies. Relationships between commodity, artwork, and networks of exchange; media and public sphere; the analysis of radio and television; alternative or counter-hegemonic conceptions of media; and the viability of the concept "media" itself.  

*HU*  

Brigitte Peucker  
Close study of the films of R. W. Fassbinder, Werner Herzog, and Michael Haneke. Questions of authorship, cultural politics, intermediality, and cinematic modernism. Readings and discussion in English.  

*HU Tr*  

**LITR 380b / FILM 411b, The Films of Alfred Hitchcock**  
Brigitte Peucker  
An examination of Hitchcock’s career as a filmmaker from *Blackmail to Frenzy*, with close attention to the wide variety of critical and theoretical approaches to his work. Topics include the status of the image; the representation of the feminine and of the body; spectatorship; painterliness and theatricality; generic and psychoanalytic issues.  

*HU*
The history of Japanese cinema to 1960, including the social, cultural, and industrial backgrounds to its development. Periods covered include the silent era, the coming of sound and the wartime period, the occupation era, the golden age of the 1950s, and the new modernism of the late 1950s. No knowledge of Japanese required. Formerly JAPN 270.  HU  Tr

* LITR 391b / FILM 441b / SEES 312b / RUSS 245b, Russian Film  Katerina Clark and Mihaela Mihailova
Overview of Russian, Soviet, and post-Soviet cinema, from the inception of silent film in prerevolutionary Russia to the present. Theoretical writings and canonical films of important figures such as Sergei Eisenstein, Dziga Vertov, Andrei Tarkovsky, Kira Muratova, Alexei German, and Alexander Sokurov. Special attention to films by Soviet minority directors. The genre diversity of Soviet and post-Soviet film, including animation, musical comedy, rock film, and historical drama.  HU  Tr

Core Seminars

Two seminars are required for Literature majors; nonmajors may be admitted with permission of the instructor.

* LITR 417b, Maps and the Western Literary Imagination  Ayesha Ramachandran
The influence of mapping and changing notions of 'space' on literary form, from the cartographic revolution of the sixteenth century to the modern spatial-digital revolution of GPS mapping. Spatial literacy in verbal and visual texts; maps in books and as books; literary uses of mapping practices; recent literary theory on the spatial turn. Works by Camões, Montaigne, Spenser, Milton, Pynchon, Walcott, and Chamoiseau. Use of the map collections in Yale’s Sterling Memorial and Beinecke libraries.  HU

* LITR 422a / HUMS 324a, Death in Philosophy and Literature  Martin Hägglund
A study of major works in the philosophical and literary tradition that address the problem of death, from Plato and Epicurus to Montaigne, Shakespeare, Rousseau, Nietzsche, Freud, Borges, and de Beauvoir. Topics include the conceptual definition of death, the psychological fear of death, the nature of care, the notion of loss, the dream of immortality, and the problem of mourning.  HU

* LITR 425b, The Literature of Doubt  Ayesha Ramachandran
Intersections between European Renaissance literature and the history of skepticism in the sixteenth and seventeenth centuries. The effects of doubt and skeptical thinking across a range of disciplines and genres, including politics, drama, and science. Sources include accounts of geographic and astronomical discoveries, fictional utopias, political treatises, topical satire, Reformation and Counter-Reformation polemics, philosophical essays, and new interpretations of Genesis.  HU

* LITR 433a / ENGL 353a / HUMS 295a, Medieval Celtic Literature  David Gabriel
Major texts of Celtic literature, focusing on works from the birth of vernacular literature in the Middle Ages to the early modern period. Cultural, historical, and literary issues surrounding works in the Irish and Welsh languages; literary culture in Breton, Cornish, Scottish Gaelic, and Manx. Genres include lyric and bardic poetry, heroic and religious narrative, and early Arthurian works. Readings in English translation; no knowledge of Celtic languages assumed.  HU  Tr

* LITR 456b / HUMS 425b, Travel and Quests in Early World Literature  David Gabriel
Journeys of all types—Viking voyage of discovery, saintly pilgrimage, Zen journey to enlightenment, knightly quest—that speak to the core of the human experience. Literature of travel, journeys, and quests in the ancient and medieval world; focus on the motivation behind travel and on the repercussions of translating such journeys into literary form.  HU

* LITR 466a / FILM 429a, War in Literature and Film  Katerina Clark
Representations of war in literature and film; reasons for changes over time in portrayals of war. Texts by Stendahl, Tolstoy, Juenger, Remarque, Malraux, and Vonnegut; films by Eisenstein, Tarkovsky, Joris Ivens, Coppola, Spielberg, and Altman.  HU

* LITR 467b / GMAN 192b, The Prose Labyrinth  Howard Stern
Short prose (prismatic, encyclopedic, labyrinthine) considered as a characteristic genre of twentieth-century literature. Works by Benjamin, Shklovsky, Ponge, Queneau, and Cortázar. All readings available in English.  HU

* LITR 470a / GMAN 226a / GMST 226a, Faust  Jan Hagens
The development of the Faust motif through time, from the legend’s origins in the Renaissance-Reformation period to twentieth-century variations. Readings from the English adaptation of the original German chapbook, Marlowe’s Doctor Faustus, Goethe’s Faust (Part I), and Thomas Mann’s Doctor Faustus; screenings of films with a Faustian theme.  HU

* LITR 471b / ENGL 325b / THST 417b, Dramas of Reconciliation  Jan Hagens
Differences between tragedy and the drama of reconciliation, a genre in which a serious and potentially tragic conflict is brought to a positive yet nontrivial ending. Close reading of dramas of reconciliation from the Western canon that have traditionally been categorized as tragedies. Ways in which the recategorization of such plays lends additional complexity and meaning to their endings and allows for new interpretations of the texts and their authors.  HU

* LITR 480b, Topics in Literary Theory: Psychoanalysis in Literature and Film  Moira Fradinger
In-depth examination of a field of literary theory; topics change annually, and the course can be taken more than once. The topic for 2013 is concepts in psychoanalytic theory that bridge the clinical world, literary and critical theory, and film and gender studies. Foundational works by Freud and Lacan are considered together with literary and theoretical texts in order to explore the link between the arts and psychoanalytic theory. Concepts from the clinical field that have been imported into theories of culture, society, and the arts.  HU
*LITR 488a or b, Directed Reading and/or Individual Research  Moira Fradinger
Special projects in an area of the student’s particular interest set up with the help of a faculty adviser and the director of undergraduate studies. Projects must cover material not otherwise offered by the department, must terminate in at least a term paper or its equivalent, and must have the approval of the director of undergraduate studies. Enrollment limited to Literature majors.

Senior Courses

*LITR 491a or b, The Senior Essay  Moira Fradinger
An independent writing and research project. The senior essay is due in the office of the director of undergraduate studies according to the following schedule: (1) by September 6 (for LITR 491a) or January 17 (for LITR 491b), a three-page prospectus signed by the student’s adviser; (2) by October 18 (for LITR 491a) or March 7 (for LITR 491b), a full rough draft (not notes); (3) by December 6 (for LITR 491a) or April 11 (for LITR 491b), the completed essay. The minimum length for an essay is twenty-five pages. Students are urged to arrange a topic and adviser early in the term before the term in which the essay is to be written.

*LITR 492a and LITR 493b, The Yearlong Senior Essay  Moira Fradinger
An extended research project. Students must petition the curriculum committee for permission to enroll by the last day of classes in the term preceding enrollment in LITR 492. For students expecting to graduate in May, the senior essay is due in the office of the director of undergraduate studies according to the following schedule: (1) by September 6, a three-page prospectus signed by the student’s adviser; (2) by January 17, a full rough draft (not notes); (3) by April 11, the completed essay. December graduates should consult the director of undergraduate studies for required deadlines. The minimum length for a yearlong senior essay is forty pages.