COMPARATIVE LITERATURE

451 College Street, Rm. 202, 203-432.2760
http://complit.yale.edu
M.A., M.Phil., Ph.D.

Chair
Martin Hägglund

Director of Graduate Studies
Rüdiger Campe [F]
Jing Tsu [Sp]

Professors
Dudley Andrew, Rüdiger Campe, Katerina Clark, Roberto González Echevarría, Martin Hägglund, Hannan Hever, Pericles Lewis, David Quint, Katie Trumpener, Jing Tsu, Jane Tylus

Associate Professors
Robyn Creswell, Marta Figlerowicz, Moira Fradinger, Ayesha Ramachandran

Assistant Professor
Samuel Hodgkin

Lecturer
Peter Cole

Emeritus
Peter Brooks, Peter Demetz, Carol Jacobs, Rainer Nägele

Affiliated Faculty
Rolena Adorno (Spanish & Portuguese), R. Howard Bloch (French), Francesco Casetti (Film & Media Studies), Kang-I Sun Chang (East Asian Languages & Literatures), Michael Denning (American Studies), Wai Chee Dimock (English), Alice Kaplan (French), Tina Lu (East Asian Languages & Literatures), John MacKay (Slavic Languages & Literatures), Giuseppe Mazzotta (Italian Studies), Maurice Samuels (French), Ruth Bernard Yeazell (English)

FIELDS OF STUDY
The Department of Comparative Literature introduces students to the study and understanding of literature beyond linguistic or national boundaries; the theory, interpretation, and criticism of literature; and its interactions with adjacent fields like visual and material culture, linguistics, film, psychology, law, and philosophy. The comparative perspective invites the exploration of such transnational phenomena as literary or cultural periods and trends (Renaissance, Romanticism, Modernism, postcolonialism) or genres and modes of discourse. Students may specialize in any cultures or languages, to the extent that they are sufficiently covered at Yale. The Ph.D. degree qualifies candidates to teach comparative literature as well as the national literature(s) of their specialization.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE
Students must successfully complete fourteen term courses, including the departmental proseminar (CPLT 515) and at least six further courses listed under the departmental heading. The student's overall schedule must fulfill the following requirements: (1) at least one course in medieval or classical European literature, philology, or linguistics (or their equivalents in other cultures); one course in the Renaissance or Baroque (or equivalents); and one course in the modern period; (2) three courses in literary theory or methodology; (3) at least one course each in poetry, narrative fiction, and drama; (4) coursework that deals with texts from three literatures, one of which may be English or American; and (5) a substantive focus on one or two national or language-based literatures. Any course may be counted for several requirements simultaneously.

Languages
Literary proficiency in four languages (including English, at least one other modern language, and one classical or ancient language, such as Latin, Greek, Biblical Hebrew, Classical Arabic, Classical Chinese, Provençal). The fulfillment of this requirement will be demonstrated by a written exam consisting of a translation of a literary or critical text, to be held by the end of the sixth term; or by an equivalent level in the student’s course work.

Orals
An oral examination to be taken in the third year of studies, demonstrating both the breadth and specialization as well as the comparative scope of the student’s acquired knowledge. The examination consists of six topics that include texts from at least three national literatures and several historical periods (at least one modern and one before the Renaissance). The texts discussed should also include representatives of the three traditional literary genres (poetry, drama, narrative fiction).

Ph.D. dissertation
Supervised by a dissertation director (or directors) – at least one from the core or affiliate departmental faculty – and approved by a faculty committee, the dissertation completes the degree. Its initial step is a dissertation prospectus, to be submitted and approved by the dissertation director and a standing faculty committee no later than halfway through the seventh term of study. Admission to candidacy for the Ph.D. is granted after six terms of residence and the completion of all requirements (courses, languages, orals, prospectus) except the dissertation.

Teaching
Training in teaching, through teaching fellowships, is an important part of every student’s program. Normally students will teach in their third and fourth years.
COMBINED PH.D. PROGRAMS

Comparative Literature and Classics

Course work Students concentrating in Comparative Literature and Classics are required to complete fourteen graduate term courses (including the proseminars in Classics and in Comparative Literature). In Classics, at least seven courses, including the Classics proseminar, four courses (two yearlong sequences) in the history of Greek and Latin literature (usually taken in successive years, each to be followed by the respective oral in that field), and two 800-level Classics seminars. In Comparative Literature, the departmental proseminar and at least five further Comparative Literature courses, including at least four courses in postclassical European literature. The course work across the two programs should also include at least two courses in literary theory or methodology, and at least one course each in poetry, narrative fiction, and drama. At least two courses, excluding directed readings, need to receive the grade of Honors. At least twelve of the fourteen required courses are to be taken in the first two years; the last two, which must be Classics 800-level seminars, are to be taken in the third year, normally one in each term, as necessary.

Languages To assess each student’s proficiency and progress in both key languages, two diagnostic sight translation examinations each in Greek and Latin are to be taken before the beginning of the first and third terms. Literary proficiency in German and one other modern language must be passed by the end of the second year. Literary proficiency in English, Greek, and Latin must be demonstrated by course work.

Orals Classics: oral examinations in Greek and Latin literature, based on the Classics Ph.D. reading list. These are to be taken closely following the surveys in the respective literatures, as follows: the first, at the end of the second term (May of the first year), the second at the end of the fourth term (May of the second year). By the end of the fifth term, translation examinations in Greek and Latin literature, based on the Classics Ph.D. reading list. Comparative Literature: oral examination (six topics appropriate to both disciplines, balancing a range of kinds of topics and including poetry, narrative fiction, and drama, and at least one significant cluster of postclassical texts), to be taken by the middle of the sixth term, usually in mid-January. Lists will be worked out with individual examiners, primarily under the guidance of the Comparative Literature DGS, but also with the approval of the Classics DGS, and must be submitted by the end of the fourth term. One of the topics studied will be relevant to the student’s planned dissertation topic.

Prospectus and dissertation The prospectus must be approved by the DGS in each department (and by the Comparative Literature prospectus committee) by the end of the sixth term in residence. At least one dissertation director must come from the Comparative Literature core faculty. At the end of each term, each dissertation student will presubmit, then discuss their work in progress in a Classics “chapter colloquium” discussion with interested faculty.

Comparative Literature and Film and Media Studies

Applicants to the combined program must indicate on their application that they are applying both to the program in Film and Media Studies and to Comparative Literature. All documentation within the application should include this information.

Course work Students in the combined program are required to complete fifteen graduate term courses. In Comparative Literature, the proseminar and at least five further courses, including at least one course in literary theory or methodology beyond the proseminar; at least one course each in poetry, narrative fiction, and drama; two courses before 1900, including at least one before 1800; a wide range of courses with a focus on one or two national or language-based literatures; and at least two courses with the grade of Honors. In Film and Media Studies, two core seminars (FILM 601 and FILM 603) and four additional seminars.

Languages At least two languages (besides English) with excellent reading ability (normally one of these languages is French).

Orals By October 1 of the third year, students must have fulfilled an assignment related to foundational texts and films. During this third year they must also pass the six-field Comparative Literature oral examination, with at least one examiner from the core Comparative Literature faculty; at least three fields involving literary topics, and readings including poetry, fiction, and drama; the other topics may be on film or film-related subjects; some lists may combine film and literature.

Prospectus and dissertation At least one dissertation director must be from Comparative Literature and at least one from Film and Media Studies (in some cases, a single adviser may fulfill both roles). The prospectus must be approved by the Comparative Literature subcommittee and ratified by the Film and Media Studies Executive Committee. The dissertation must pass a presubmission defense of method (with at least one examiner from the graduate Film and Media Studies committee, and at least one member from Comparative Literature).

Comparative Literature and Renaissance Studies

Course work Students are required to complete sixteen graduate term courses, at least seven of these (including the Comparative Literature proseminar) in the Department of Comparative Literature. Students must take at least ten courses in the field of Renaissance Studies (offered in several departments), including two terms of the Renaissance Studies core seminar and three courses in two disciplines other than literature (such as history, history of art, or religious studies). At least three of a student’s overall list of courses must be in literary theory, criticism, or methodology; at least one course each in poetry, narrative fiction, and drama; and at least one course each in ancient or medieval literature and Enlightenment or modern literature. At least two courses must be completed with
the grade of Honors. In general, students should take a wide range of courses with a focus on one or two national or language-based literatures.

**Languages** Latin and Italian, as set by Renaissance Studies—one hour of Renaissance Latin prose; one hour of sixteenth-century Italian prose, one of modern Italian scholarship—and two additional languages, at least one of them European.

**Orals** The joint oral examination will consist of seven twenty-minute questions (two topics in Renaissance literature from a comparative perspective; three on non-Renaissance literature, including at least one theoretical or critical question; and two questions on Renaissance topics in nonliterary disciplines). Orals should be completed no later than the end of the sixth term.

**Prospectus and dissertation** The prospectus should be completed in September of the fourth year. Procedures regarding the dissertation will follow departmental practice, although the final readers will normally include at least one member of the Renaissance Studies Executive Committee.

**MASTER’S DEGREES**

**M.Phil.** See Degree Requirements under Policies and Regulations.

**M.A. (en route to the Ph.D.)** Students enrolled in the Ph.D. program may receive the M.A. upon completion of ten courses with at least two grades of Honors and a maximum of three grades of Pass, and the demonstration of proficiency in two of the languages, ancient or modern, through course work or departmental examinations. No student is admitted to a terminal M.A.

Program materials are available upon request to the Director of Graduate Studies, Department of Comparative Literature, Yale University, PO Box 208299, New Haven CT 06520-8299, or stacey.hampton@yale.edu.

**COURSES**

**CPLT 512b / ENGL 879b, Essays: Moral, Political, and Literary** David Bromwich
The course surveys the essay as a genre of writing and thinking, from Montaigne to Virginia Woolf. Among the authors are Bacon, Hume, Johnson, Hazlitt, Emerson, Shaw, Gandhi, Sartre. This is a cross-listed graduate seminar in English and Comparative Literature in the Ivy Consortium, taught in alternate weeks at Columbia University and Yale. We test Adorno's thesis that the essay is the distinctively modern and emancipatory form of writing.

**CPLT 515b, Proseminar in Comparative Literature** Rudiger Campe
Introductory proseminar for all first- and second-year students in Comparative Literature (and other interested graduate students). An introduction to key problems in the discipline of Comparative Literature, its disciplinary history, and its major theoretical and methodological debates (including philology; Marxist, structuralist, and poststructuralist approaches; world literature; translation). Emphasis on wide reading and intense discussion, in lieu of term paper. Graded Satisfactory/Unsatisfactory; offered every other year.

**CPLT 564b / GMAN 734b, Rethinking Representation** Katrin Truestedt
How can we speak for others? What does it mean to be spoken for? And what type of agency is evoked by this constellation? The course explores the implications, both productive and problematic, of representation—for agency and subjectivity, for recognition and acknowledgment, for political action, and for the conception of literature and art. Close readings of major literary works, from Greek tragedy and Shakespeare to Kleist and Kafka, is accompanied by theoretical texts, from Arendt's notion of the Greek polis to the critique of representation by Foucault, Spivak, and others, and debates about the legal representation of nature in the climate crisis.

**CPLT 574a / JDST 677a, Marxist Theory of Literature** Hannan Hever
Marxist thought has played a major role in the understanding of literary institutions, as well as literary texts. Within Marxist thought, literature always had a unique function in the processes of ideology, class struggles, and the constitution of the subject; material Marxism, cultural Marxism, European Marxism, and neo-Marxism all studied the work of literature as an institution and as both reflection and construction of reality, and of its perception. The aim of this seminar is to acquaint ourselves with Marxist theories of literature in the twentieth century. We start with the very basics of Marxism, focusing especially on the theory of ideology. We then study Lukács's theory of literature as the basis of the development of Marxist literary theory, followed by the literary theories developed by the Frankfurt School, the materialistic school of Louis Althusser, Antonio Gramsci, E.P. Thompson, Raymond Williams, Stuart Hall, Terry Eagleton, Catherine Belsey, Fredric Jameson, and others. Open to undergraduates. All texts are in English, and no previous knowledge is required.

**CPLT 622a / AMST 622a and AMST 623b, Working Group on Globalization and Culture** Michael Denning
A continuing yearlong collective research project, a cultural studies “laboratory.” The group, drawing on several disciplines, meets regularly to discuss common readings, develop collective and individual research projects, and present that research publicly. The general theme for the working group is globalization and culture, with three principal aspects: (1) the globalization of cultural industries and goods, and its consequences for patterns of everyday life as well as for forms of fiction, film, broadcasting, and music; (2) the trajectories of social movements and their relation to patterns of migration, the rise of global cities, the transformation of labor processes, and forms of ethnic, class, and gender conflict; (3) the emergence of and debates within transnational social and cultural theory. The specific focus, projects, and directions of the working group are determined by the interests, expertise, and ambitions of the members of the group, and change as its members change. The Working Group is open to doctoral students in their second-year and beyond. Graduate students interested in participating should contact michael.denning@yale.edu by Monday, August 10, to schedule a brief meeting by phone or Zoom.
CPLT 632a / FILM 861a, Literature and Film of World War II: Homefront Narratives  Katie Trumpener
Taking a pan-European perspective, the course examines quotidian, civilian experiences of war during a conflict of unusual scope and duration. Considering key works of wartime and postwar fiction and film alongside diaries and memoirs, we explore the kinds of literary reflection war occasioned, how civilians experienced the relationship between history and everyday life (both during and after the war), children's experience of war, and the ways that homefront, occupation, and concentration camp memories shaped postwar avant-garde aesthetics. Novels and autobiographical fiction by Elio Vittorini, Anna Seghers, Irène Némirovsky, Elizabeth Taylor, Georges Simenon, Jiri Weil, Jorge Semprun, Miron Bialoszewski, Christa Wolf. Films by Humphrey Jennings, Andrzej Munk, Theo Angelopoulos, Péter Forgacs, István Szabó, Bill Douglas, Kevin Brownlow. Diaries and memoirs by Victor Klemperer, Anne Frank, Sarah Kofman. We also consider poetry, photography, and art.

CPLT 646b / ENGL 733b, Rise of the European Novel  Katie Trumpener
In the eighteenth century, the novel became a popular literary form in many parts of Europe. Yet now-standard narratives of its “rise” often offer a temporally and linguistically foreshortened view. This seminar examines key early modern novels in a range of European languages, centered on the dialogue between highly influential eighteenth-century British and French novels (Montesquieu, Defoe, Sterne, Diderot, Laclos, Edgeworth). We begin by considering a sixteenth-century Spanish picaresque life history (Lazarillo de Tormes) and Madame de Lafayette's seventeenth-century secret history of French court intrigue; contemplate a key sentimental Goethe novella; and end with Romantic fiction (an Austen novel, a Kleist novella, Pushkin's historical novel fragment). These works raise important issues about cultural identity and historical experience, the status of women (including as readers and writers), the nature of society, the vicissitudes of knowledge—and novelistic form. We also examine several major literary-historical accounts of the novel's generic evolution, audiences, timing, and social function, and historiographical debates about the novel's rise (contrasting English-language accounts stressing the novel's putatively British genesis, and alternative accounts sketching a larger European perspective). The course gives special emphasis to the improvisatory, experimental character of early modern novels, as they work to reanchor fiction in the details and reality of contemporary life. Many epistolary, philosophical, sentimental, and Gothic novels present themselves as collections of "documents"—letters, diaries, travelogues, confessions—carefully assembled, impartially edited, and only incidentally conveying stories as well as information. The seminar explores these novels' documentary ambitions; their attempt to touch, challenge, and change their readers; and their paradoxical influence on "realist" conventions (from the emergence of omniscient, impersonal narrators to techniques for describing time and place).

CPLT 657a / PORT 652a, Clarice Lispector: The Short Stories  Kenneth David Jackson
This course is a seminar on the complete short stories of Clarice Lispector (1920–1977), a master of the genre and one of the major authors of twentieth-century Brazil known for existentialism, mysticism, and feminism.

CPLT 658a / ENGL 699a / ITAL 946a / MDVL 946a, Early Modern Ecologies: Representing Peasants, Animals, Labor, Land  Jane Tylus
To what extent does writing about the land and depicting landscapes in early modern Europe reflect a new interest in engaging the boundaries between the human and nonhuman? What does it show about the commitment of artists and intellectuals to representing cultures and environments not necessarily their own? And how did writers and artists seek to legitimize their intellectual labors by invoking images of agricultural work? Since antiquity, artists have often chosen to make the countryside and its human and nonhuman denizens symbols of other things: leisure, song, exile, patriotism, erotic sensibilities, anti-urbanism. Early Christianity in turn embraced the desert—and the countryside—as a space for spirituality. We explore these origins and turn to the early modern period, when such interests exploded into poems, novels, plays, and paintings—a period that coincided with new world discoveries and new possibilities for “golden ages” abroad. We read works by Virgil, St. Jerome, Petrarch, Shakespeare, Spenser, Milton, Tasso, Seamus Heaney, and others, and make at least one trip to a local gallery (in New Haven or New York). Finally, we explore recent work in ecocriticism and environmental studies in order to grapple with ancient and early modern understandings of the natural world.

CPLT 672a / ENGL 672a, Milton  David Quint
This course studies Milton's poetry and some of his controversial prose. We investigate the relation of the poetry to its historical contexts, focusing on the literary, religious, social, and political forces that shaped Milton's verse. We survey and assess some of the dominant issues in contemporary Milton studies, examining the types of readings that psychoanalytic, feminist, Marxist, and historicist critics have produced. A brief oral report and a term paper (as well as a prospectus and preliminary bibliography for the term paper) required.

CPLT 677b / RUSS 699b, The Performing Arts in Twentieth-Century Russia  Katerina Clark
The course covers ballet, opera, theater, mass spectacle, and film, as well as theory of the performing arts, including selections from the writings of some of the most famous Russian directors and choreographers, such as Constantine Stanislavsky, Vsevolod Meyerhold, and Michel Fokine. It also includes their major productions and some of the most important Russian plays of the twentieth century (e.g., by Anton Chekhov, Vladimir Mayakovsky, Mikhail Bulgakov) and works by contemporary dramatists. All readings are available in both English and Russian. No knowledge of Russian required. Students taking the course for credit in Comparative Literature can write their papers on texts in other languages.

CPLT 688a / JDST 842a / RLST 775a, What is Political Theology?  Hannan Hever
This course investigates the theological aspects of modern political ideologies. It takes its title from the controversial work of the German political thinker Carl Schmitt, who argued that theological assumptions stood behind the veneer of secular politics. Concepts such as sovereignty, citizenship, universalism, law, and the state of exception have been said to have their provenance in Jewish and Christian concepts of God, election, Messiah, the commandment, and antinomianism. In recent years the study of the theological origins of political concepts has become important for both those seeking to critique the neutrality of certain western-democratic institutions as well as
those hoping to better understand the relationship between religion and politics. Subjects covered in the course include sovereignty, universalism, law, election, commandment, messianism, and nationalism. Readings focus on the work of modern political thinkers such as Benedict Spinoza, Thomas Hobbes, and Bruno Bauer, whose normative works assumed a direct relationship between the political and the theological, as well as those who have theorized the very idea of political-theology, such as Martin Buber, Alain Badiou, Slavoj Zizek, Daniel Boyarin, and Giorgio Agamben.

CPLT 734a / FREN 930a, War and Memory from WWII to the Algerian War: Archive, Fiction, Theory Alice Kaplan
The seminar moves from WWII to the Algerian War, comparing classic works of fiction and film (both fiction and documentary) that take on the problem of war and memory through characters and narrative structure. Fictions include: Modiano, Dora Bruder; Camus, The First Man; Sebald, Austerlitz; Tourni, L'Effacement; Zeniter, L'Art de perdre; and Djouat, Les chercheurs d'œ. Films include: Audriard, Un hérôs très discret; Ophuls, The Sorrow and the Pity; Resnais, Muriel; and Bensmih, La Bataille d'Alger, un film dans l'histoire. Theoretical works on war and memory include: Roussou, The Vichy Syndrome; Benjamin Stora, Le gangrène et l'oubli; and YFS, “Nœuds de mémoire” and debates on multidirectional memory. Conducted in English.

CPLT 735b / AFST 885b / FREN 885b, Modern French Poetry in the Maghreb Thomas Connolly
A survey of twentieth- and twenty-first-century poetry written in French by authors from North Africa, including works by Amrouche, Sénac, Khair-Eddine, Laâbi, Nissaboury, Djourat, Jabès, Farès, Ben Jelloun, Meddeb, Acherchour, Negrouche, Dib, and Bekri. Readings in French, discussion in English. Prerequisite: reading knowledge of French.

CPLT 788a / GMAN 571a, Robert Musil's Man without Qualities: The End of the Novel Rudiger Campe
Musil’s gigantic Man without Qualities (published 1930–33, 1943) is one of the quintessential modernist (interwar) European novels. After looking into Musil’s earlier narrative experiments, the course begins with the close reading of part I of the novel and then focuses on the main strands of its narrative network: modernization and mysticism; the end of old Europe and the rise of fascism; the Vienna Circle’s epistemology and the legal doctrine of accountability; love and violence. The intertwining of essay and narration in novel, the theory of the novel in the novel, and the question of prose as form are at the core of the course. Readings in English or German. Discussions in English.

CPLT 807b / FREN 888b / ITAL 888b, The Novel of Historical Event: The Nineteenth Century and Beyond Jane Tylus
The seminar moves from the traditional idea of the historical novel to other, often more experimental versions of fictions that engage historical events: war, revolution, plague, genocide. We consider how individual lives intersect with and are changed by historical events, and the extent to which individuals are able to understand how history impacts their lives. Is the course of history controllable or even understandable to its participants and bystanders? Does historical knowledge always arrive too late? Primary texts include Manzoni, I Promessi Sposi; Balzac, Le Colonel Chabert; Flaubert, L’Education sentimentale; Verga, Novelle; Tomasi di Lampedusa, Il Gattopardo; Faulkner, Absalom, Absalom!; Modiano, Dora Bruder. There are also readings in the history and theory of the novel, as well as works contextualizing issues of nationalism in the nineteenth century. They include essays/chapters by Georg Lukács, Nelson Moe, Roberto Dainotto, Edward Said, Franco Moretti, Peter Brooks, and others. Prerequisite: reading knowledge of French and/or Italian.

CPLT 822b / AMST 623b, Working Group on Globalization and Culture Michael Denning
A continuing yearlong collective research project, a cultural studies “laboratory.” The group, drawing on several disciplines, meets regularly to discuss common readings, develop collective and individual research projects, and present that research publicly. The general theme for the working group is globalization and culture, with three principal aspects: (1) the globalization of cultural industries and goods, and its consequences for patterns of everyday life as well as for forms of fiction, film, broadcasting, and music; (2) the trajectories of social movements and their relation to patterns of migration, the rise of global cities, the transformation of labor processes, and forms of ethnic, class, and gender conflict; (3) the emergence of and debates within transnational social and cultural theory. The specific focus, projects, and directions of the working group are determined by the interests, expertise, and ambitions of the members of the group, and change as its members change. There are a small number of openings for second-year graduate students. Students interested in participating should contact michael.denning@yale.edu.

CPLT 898b / FREN 898b, Fin-de-siècle France Maurice Samuels
The course examines major French literary and artistic movements of the last decades of the nineteenth century (Naturalism, Decadence, Symbolism) in their cultural context. Weekly reading assignments pair literary texts with contemporary theoretical/medical/political discourse on such topics as disease, crime, sex, poverty, colonialism, nationalism, and technology. Literary authors include Barbey, Mallarmé, Maupassant, Rachilde, Villiers, and Zola. Theorists include Bergson, Freud, Kraft-Ebing, Le Bon, Nordau, Renan, and Simmel. Some attention also paid to the visual arts. Prerequisite: reading knowledge of French.

CPLT 904a / FILM 617a / FREN 617a / GMAN 617a / SPAN 901a, Key Concepts in Psychoanalysis: Tools for the Critical Humanities Moira Fradinger
Working with primary sources mainly from the Freudian and Lacanian corpuses, this seminar is an introduction to key concepts of psychoanalytic theory, ending with an exploration of the afterlife of these concepts in other disciplines, focusing on one or two concrete examples. Students gain proficiency in what has been called “the language of psychoanalysis,” as well as the tools to assess how these concepts have been translated into the language of disciplines such as aesthetic criticism, political theory, film studies, gender studies, theory of ideology, sociology, etc. Concepts to be studied include the unconscious, the ego, identification, the drive, the death drive, repetition, the imaginary, the symbolic, the real, and jouissance. Depending on the interests of the group, others can be added (such as neurosis, perversion, fetishism, psychosis, anti-psychiatry, etc.). Commentators, readers, and critics of Freud and Lacan are also consulted.
(Michel Arrivé, Guy Le Gaufey, Jean Laplanche, André Green, Markos Zafiropoulos, and others). Taught in-person, with a hybrid synchronous Zoom link for those joining remotely.

CPLT 935b / FILM 757b / FREN 752b, French Cinema through the New Wave  Dudley Andrew
This seminar uses a sample of twenty films (with clips from many others) to survey four decades of the tradition of French cinema crowned by the privileged moment of the New Wave. Graduate students are asked to challenge the idea of “national cinema” by reporting on some non-canonical or marginal film before mid-term. Keeping the culture industry in view, we question the extent to which such a consistently robust cinema has been an outcome of—or remained partly independent of—a nation that from 1930 to 1970 underwent a depression, a socialist experiment, an occupation, a libera­tion, and the humiliations of decolonization abroad and social unrest (May ’68) at home. In addition to the midterm contribution, graduate students write a substantial term paper.

CPLT 937b / FILM 855b, Aesthetics, Hermeneutics, and History in Literature and Film  Dudley Andrew
In 1976 the paired concepts “Ideology and Utopia” appeared in the bibliographies of both Paul Ricoeur and Fredric Jameson, two towering intellectuals with exceptionally long careers. This seminar examines the indispensable place of aesthetics and interpretation (mainly of fiction) in their approach to human history and present ethics/politics. Ricoeur had just published The Rule of Metaphor, arguing that philosophy needs novels and films as metaphors that open up the future of history and of thought. Jameson preferred allegory to open up Balzac, science fiction, detective novels, and—starting in 1976—Hollywood and art films. Last year he published Allegory and Ideology. This seminar examines Ricoeur on metaphor and Jameson on allegory at the place where both of them labored—narrative—and in view of their mutual belief in history as the (battle)ground of “ideology and utopia.” Ricoeur’s roots in phenomenology and hermeneutics stress temporality (Temps et Récit), while Jameson’s Marxist structuralism leads him to spatialize narrative as an ideological or cognitive map. Both men gather vast philosophical traditions; both tangle openly with competing views (Deleuze, Lacan, et al.), and both write with an urgency about immediate social consequence, one from a generally Christian aspiration, the other a generally Marxist one. Sampling key moments of their vast output, we also interpret fiction and images as they would have us do, i.e., as extended metaphors or allegories. We certainly discuss Godard’s Histoire(s) du Cinéma as a contemporaneous intervention via images in ideology and utopia. Lanzmann’s Shoah must also be confronted. Reading knowledge of French is desirable but not essential. We may elect to hold a weekly screening, as a kind of cine-club running to the side of the seminar.

CPLT 940a / SPAN 913a, Realismo mágico—Magical Realism  Roberto Gonzalez Echevarria
Latin American novels and short stories from the 1920s to the 1990s in which the fantastic appears, derived from avant-garde tendencies, anthropology, and popular Afro-Hispanic religions (santería) and a Catholic tradition of miracles. Theoretical texts by Franz Roh, Sigmund Freud, Marcel Mauss, Jorge Luis Borges, Alejo Carpentier, Arturo Uslar Pietri, Gabriel García Márquez, and Roberto González Echevarría. Prose fiction by Miguel Ángel Asturias, Borges, Lydia Cabrera, Carpentier, García Márquez, João Guimarães Rosa, and Juan Rulfo, among others. Novels such as El reino de este mundo, Cien años de soledad, and Aura, and short story collections such as Cuentos negros de Cuba, Leyendas de Guatemala, and Guerra del tiempo. Conducted in Spanish; course work for students in departments other than Spanish and Portuguese in English. Open to undergraduates.

CPLT 953a / EALL 823a, Topics in Sinophone and Chinese Studies  Jing Tsu
This seminar examines the current state of the field of Chinese and Sinophone studies from different geographical and theoretical perspectives. It is a research seminar and colloquium, and we use texts in the original as well as translated languages. Topics vary.

CPLT 958a, Dissertation Writing Seminar  Robyn Creswell and Martin Hagglund
This is a writing seminar for graduate students of Comparative Literature in their fifth, sixth, or seventh year, aiming to familiarize them with three key genres of academic writing: the conference paper, journal article, and dissertation chapter. We read and analyze models of each genre, including the work of recent department graduates as well as new and exemplary work in the field. Students share their own writing in a workshop setting, receiving feedback from peers and instructors. Each student is expected to produce a conference paper, article, or chapter as their final project.

CPLT 969b / FREN 658b / MDVL 658b / NELC 684b / SPAN 658b, Law and the Science of the Soul: Iberian and Mediterranean Connections  Jesus Velasco
This seminar suggests a research project to investigate the affinity between the legal discipline and the science of the soul, or, if you wish, between the science of the soul and the body of law. The point of departure for our framing argument—the existence of this affinity—is that at different moments in history, the legal science (in the form of legal scholarship, religious law, or even legislation) has toiled to appropriate cognitive processes (the external senses, for instance) and post-sensorial operations (imagination, fantasy, memory, etc.). However, this appropriation has become, at different moments in history, so naturalized, so dissolved, so automatized, that it has become invisible for us, and that, because of this invisibility, the affinity can continue doing a political work that is not always evident to us readers, citizens, and clients of the law. In this seminar we read Iberian and Mediterranean primary sources from different confessions, in different languages, and within different legal and political backgrounds—from pre-Socratic thinkers to al-Ghazali, from Averroes and Maimonides to Alfonso X, from Parisian theologians to Spinoza, etc. Likewise, we read theoretical work that allow us to conceptualize the kind of research we are doing.