LITERATURE

Director of undergraduate studies: Robyn Creswell, 451 College Street, 432-4751, robyn.creswell@yale.edu; (robyn.creswell@yale.edu)
registrar: maryjane.stevens@yale.edu; complit.yale.edu/literature-major

The Literature and Comparative Cultures Major and the Comparative Literature Major allow students to address fundamental questions about the nature, function, and value of literature in a broadly comparative context. Students read and write about a wide variety of literary works across periods, genres, and national traditions. They investigate ancient and contemporary approaches to literary study, theories and methods of comparison, and the relationship of literature to film and other media. Majors have the freedom to construct a program of study that reflects their intellectual goals. All prospective majors should register with the director of undergraduate studies, who will work with them to develop a coherent sequence of courses suited to their individual interests.

The majors offer a number of their own courses, which constitute the core of the programs. 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 Language and Literature, Film and Media Studies, French, German Studies, Italian, Near Eastern Languages and Civilizations, Portuguese, Slavic Languages and Literatures, and Spanish. Students with a particular interest in film or literary translation may wish to elect the film track or translation track within the majors, as described below.

Prospective 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.

REQUIREMENTS OF THE LITERATURE AND COMPARATIVE CULTURES MAJOR

Requirements of the Literature and Comparative Cultures major for the Class of 2019
With DUS approval, the following changes to the requirements of the major may be fulfilled by students who declared their major under previous requirements.

Requirements of the Literature and Comparative Cultures major for the Class of 2020 and subsequent classes
This standard literature major requires twelve term courses, including the senior requirement. Prospective majors must take two junior seminars; LITR 130 and one of LITR 140, 143, or 348. Students in the film track must take LITR 143 and students in the translation track must take LITR 348. Beyond the two required courses and the senior essay, the major requires nine term courses. These include three courses in a foreign literature with readings in the original language, three courses that fulfill the period requirement, and three elective courses. One of the electives must involve a significant component of literary or cultural theory. All 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 of study in literature, such as history of art, philosophy, anthropology, music, or theater studies. One of the elective courses may be in creative writing or directed studies.

Foreign literature requirement
All majors are required to take at least three courses, one of which may award the language distributional requirement (L5), in an ancient or modern foreign literature, in which the literature is read in the original language. Two courses can be taken at a basic literature level (normally equivalent to the third year of language study), but at least one course must be taken at an advanced level (normally equivalent to the fourth year of language study or higher).

A literature course in English translation is sometimes suitable as a foreign literature course. In such cases, majors are expected to request additional assignments from their instructors that demonstrate they have engaged with the texts in the original language. They should submit the appropriate 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 DUS 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, 115, 120, 121, or 450 may take three additional English literature courses to fulfill the foreign literature requirement of the Literature and Comparative Cultures Major, or they may fulfill the major requirements in a third language.

Period requirement
Students are required to take at least one course in three of five historical periods: 1) Antiquity; 2) The Middle Ages; 3) The Renaissance; 4) 17th-18th Centuries; and 5) the Modern period (1800-present). Courses taken from other departments (excluding Directed Studies) may fulfill the period requirement with DUS permission.

Theory requirement
All students must take one elective course that involves a significant component of literary or cultural theory. Students who wish to know if a particular course, particularly those offered in other departments, may count toward this requirement should consult the DUS.

Film track
Students in the film track must take LITR 143, and they must take two foreign literature courses rather than three (neither course 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 and media studies.
Translation track Students in the translation track must take LITR 348 and must also choose two of their three electives from courses that engage with some aspect of translation studies; the office of the DUS maintains a list of qualifying courses.

Credit/D/Fail A maximum of two courses taken Credit/D/Fail may count toward the major, with permission of the DUS. None of the specific required courses may be taken Credit/D/Fail.

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

The senior essay may be written over one term (LITR 491) or over two terms (LITR 492, 493). Students with an especially well-developed project may petition to write a yearlong senior essay. Interested juniors must apply to the DUS by the last day of classes in the spring 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 DUS by the last day of classes in the fall term.

REQUIREMENTS OF THE LITERATURE AND COMPARATIVE CULTURES MAJOR

Prerequisites None

Number of courses 12 term courses (incl senior essay)

Specific courses required LITR 130; one of LITR 140, 143, or 348; Film track – LITR 143; Translation track – LITR 348 or equivalent

Distribution of courses Standard major – 3 period courses, as specified; 3 courses in 1 foreign lit, as specified; 3 electives, as specified; Film track – 3 period courses, 2 courses in 1 foreign lit, as specified; 1 course in film theory; 3 electives in film & media studies; Translation track – 3 period courses, 3 courses in 1 foreign lit, as specified; 2 of 3 electives in translation studies

Substitution permitted Standard and translation tracks – 1 lit course in English translation for 1 of 3 req lit courses, with DUS permission

Senior requirement One-term senior essay (LITR 491); or two-term senior essay (LITR 492 and LITR 493)

REQUIREMENTS OF THE COMPARATIVE LITERATURE MAJOR

Requirements of the Comparative Literature major for Class of 2019 With DUS approval, the following changes to the requirements of the major may be fulfilled by students who declared their major under previous requirements.

Requirements of the Comparative Literature major for the Class of 2020 and subsequent classes This intensive literature major is similar to the standard major, with more specific foreign literature requirements, however unlike the standard major, Comparative Literature majors must take LITR 130 and 140 and the latter may not be substituted for by taking LITR 143 or 348. The major requires twelve term courses, including two required junior seminars, LITR 130 and 140, the senior essay, and nine term courses. The remaining requirements include three courses that fulfill the period requirement, one elective that involves a significant element of literary or cultural theory, three courses in one foreign literature (one of which may be an L5 course) and two courses in a second foreign literature (one of which may be an L5 course). In all five of the foreign literature courses, the literature must be read in the original language.

Period requirement Students are required to take at least one course in three of five historical periods: 1) Antiquity; 2) The Middle Ages; 3) The Renaissance; 4) 17-18th Centuries; and 5) the Modern period (1800-present). Courses taken from other departments (excluding Directed Studies) may fulfill the period requirement with DUS permission.

Theory requirement All students must take one elective course that involves a significant component of literary or cultural theory. Students who wish to know if a particular course, particularly those offered in other departments, may count toward this requirement should consult the DUS.

Credit/D/Fail A maximum of two courses taken Credit/D/Fail may count toward the major, with permission of the DUS. None of the specific required courses may be taken Credit/D/Fail.

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

The senior essay may be written over one term (LITR 491) or over two terms (LITR 492, 493). Students with an especially well-developed project may petition to write a yearlong senior essay. Interested juniors must apply to the DUS by the last day of classes in the spring 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 DUS by the last day of classes in the fall term.
Requirements of the Comparative Literature Major

Prerequisites  None
Number of courses  12 term courses (incl senior essay)
Specific courses required  LITR 130, 140
Distribution of courses  3 period courses, as specified, 1 elective with literary or cultural theory element, as specified, 3 courses in one foreign litr, as specified, 2 courses in a second foreign litr, as specified
Senior requirement  One-term senior essay (LITR 491); or two-term senior essay (LITR 491 and LITR 492)

Study Abroad for Both Majors

Literature majors are encouraged to consider spending a summer, a term, or a year abroad. One course taken through international programs may, with permission of the DUS, be applied to the foreign literature requirement.

Unique to Both Majors

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 majors. Courses with numbers higher than those listed also normally fulfill the requirement, providing that they focus on literature (rather than language) and that the literature is read in the original language.

Other ancient and modern languages, including those from Africa, South Asia, and the Middle East, may be suitable for either major if a qualified faculty adviser is available to supervise the student.

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<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>
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<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>
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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>RUSS 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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Faculty of the Department of Comparative Literature

Professors  Dudley Andrew, Peter Brooks (Emeritus), Rüdiger Campe, Katerina Clark, Roberto González Echevarría, Martin Hägglund, Hannan Hever, Carol Jacobs (Emeritus), Pericles Lewis, Rainer Nägele (Emeritus), David Quint, Katie Trumpener, Jing Tsu, Jane Tylus

Associate Professors  Moira Fradinger, Ayesha Ramachandran

Assistant Professors  Robyn Creswell, Marta Figlerowicz

Senior Lecturer  Peter Cole

Lecturers  Jan Hagens, George Syrimis

Senior Lectors  Candace Skorupa

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), Paul Fry (English), Alice Kaplan (French), Tina Lu (East Asian Languages & Literatures), John MacKay (Slavic Languages & Literatures), Giuseppe Mazzotta (Italian), Christopher L. Miller (French), Joseph Roach (English), Maurice Samuels (French), Ruth Yeazell (English)

First-Year Seminar

* LITR 023a / ENGL 025a / SAST 059a, Modern South Asian Literature, 1857-2017  Priyasha Mulkipadhyay

Exploration of literary texts from South Asia, 1857 to the present. Close reading of literary texts from India, Pakistan, Bangladesh, and Sri Lanka, alongside political speeches, autobiographies, and oral narratives. Topics include colonialism, history writing, migration, language, caste, gender and desire, translation, politics and the novel. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU
* LITR 099a / FILM 099a, Film and the Arts Dudley Andrew
A study of cinema as it developed into a significant art form, including its interactions with fiction, theater, and painting. Focus on André Bazin’s reflections on cinema in response to Chaplin, Welles, and Cocteau, as well as to writers such as Faulkner, Sartre, and Malraux. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. WR, HU RP

Prerequisites and Required Courses

* LITR 130a / HUMS 130a, How to Read Katie Trumpener
Introduction to techniques, strategies, and practices of reading through study of lyric poems, narrative texts, plays and performances, films, new and old, from a range of times and places. Emphasis on practical strategies of discerning and making meaning, as well as theories of literature, and contextualizing particular readings. Topics include form and genre, literary voice and the book as a material object, evaluating translations, and how literary strategies can be extended to read film, mass media, and popular culture. Junior seminar; preference given to juniors and majors. HU

* LITR 140b, How To Compare Robyn Creswell
Exploration of literary comparison. Study of different literary and aesthetic objects, as well as different means and ends that such comparisons can have. Topics range from theories of translation and ekphrasis to proper use of archives. Readings include works by Borges, Andre Breton, Chen Kaige, Hafiz, Dickinson, Ovid, Durrenmatt, Murasaki Shikubu, Mameth, and Segalen; the paintings of Mantegna, Rembrandt, and Caravaggio; as well as the Panchatantra, Arabian Nights, and the oral epics of the Haida. Junior seminar; preference given to juniors and majors. HU

LITR 143b / ENGL 192b / FILM 240b, World Cinema Dudley Andrew
Development of ways to engage films from around the globe productively. Close analysis of a dozen complex films, with historical contextualization of their production and cultural functions. Attention to the development of critical skills. Includes weekly screenings, each followed immediately by discussion. HU

The Ancient World

* LITR 154a / ENGL 395a, The Bible as a 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 165b / CLCV 119b, The Invention of the Classic Irene Peirano
The discourse of classicism from antiquity to modern times. Contemporary debates over the value of the classics in education; the emergence of classics as a discipline; changing definitions of the classic across time; notions commonly associated with the classics such as timelessness, beauty, and canon. Readings from Cicero, Horace, Dionysius of Halicarnassus, Winckelmann, Eliot, Gadamer, Foucault, Kermode, Calvino, and Nussbaum. HU

* LITR 168a / ENGL 129a, Tragedy in the European Literary Tradition Staff
The genre of tragedy 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 RP

* LITR 169b / ENGL 130b, Epic in the European Literary Tradition Staff
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 Quixote, 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 174a / EALL 211a / WGSS 405a, Women and Literature in Traditional China Kang-i Sun Chang
A study of major women writers in traditional China, as well as representations of women by male authors. The power of women’s writing; women and material culture; women in exile; courtesans; Taoist and Buddhist nuns; widow poets; cross-dressing women; the female body and its metaphors; footbinding; notions of love and death; the aesthetics of illness; women and revolution; poetry clubs; the function of memory in women’s literature; problems of gender and genre. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 201. HU

LITR 175b / EALL 206b / HSAR 206b, Japan’s Classics in Text and Image Edward Kamens and Staff
An introduction to the Japanese classics (poetry, narrative fiction, drama) in their manifestations in multiple media, especially in the visual and material realm. Special reference to and engagement with a simultaneous Yale University Art Gallery installation of rare books, paintings, and other works of art from Japan. No knowledge of Japanese required. Formerly JAPN 200. WR, HU TR
LITR 183a / HUMS 180a / ITAL 310a, Dante in Translation  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. No knowledge of Italian required. Course conducted in English.  HU TR

* LITR 184b / HUMS 142b / WGSS 146b, Women and the Supernatural in Medieval Literature  Johanna Fridriksdottir
Study of medieval texts from a wide geographic and chronological range, all of which prominently feature female characters that exhibit supernatural features or practice magic. Narratives about fairies, witches, hags, and monstrous women analyzed in order to explore intersections of gender and sexuality; Otherness, ethics, violence, fantasy, and related themes in medieval culture.  HU

European Literature since 1800

LITR 214a / FREN 240a / HUMS 210a, The Modern French Novel  Maurice Samuels and Alice Kaplan
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

LITR 215a / GMAN 311a / HUMS 230a, The Age of Goethe  Kirk Weters
Introduction to Germany’s classical period, from the 1780s to the 1810s, with attention to the varied forms of literature, philosophy, art, music, and culture. The close connection between literature and philosophy; the theoretical foundations of European Romanticism. Some attention to twentieth-century theory.  HU

* LITR 220b / CZEC 301b / RSEE 300b, Milan Kundera: The Czech Novelist and French Thinker  Karen von Kunes
Close reading of Kundera’s novels, with analysis of his aesthetics and artistic development. Relationships to French, German, and Spanish literatures and to history, philosophy, music, and art. Topics include paradoxes of public and private life, the irrational in erotic behavior, the duality of body and soul, the interplay of imagination and reality, the function of literary metaphor, and the art of composition. Readings and discussion in English.  HU TR

* LITR 224a / FREN 403a / HUMS 409a, Proust Interpretations: Reading Remembrance of Things Past  R. Howard Bloch and Pierre Saint-Amand
A close reading (in English) of Marcel Proust’s masterpiece, Remembrance of Things Past, with emphasis upon major themes: time and memory, desire and jealousy, social life and artistic experience, sexual identity and personal authenticity, class and nation. Portions from Swann’s Way, Within a Budding Grove, Cities of the Plain, Time Regained considered from biographical, psychological/psychoanalytic, gender, sociological, historical, and philosophical perspectives.  WR, HU TR

* LITR 228b / GMAN 372b / JDST 355b, Reflections on the Holocaust  Katrin Truestedt
Reflections on how the Holocaust has shaken our understanding of modern Western culture. We focus especially on literary and theoretical reflections on the Holocaust as undermining the very possibility of experience, representation, and of inhabiting a shared world. The course aims to give perspective on the complex factors conditioning the Holocaust: the rise of nationalism, fascism, and racism; the relationship between modernity and barbarism; inclusion and exclusion; law and bare life, World War II and the emergence of the Camp System in Eastern Europe; collaboration, resistance, and survival. Readings by Primo Levi, Hannah Arendt, Theodor W. Adorno, Giorgio Agamben, and others.  HU TR

* LITR 230a / CLCV 209a / MGRK 215a, Nikos Kazantzakis: From Revolution to Nihilism  George Syrimis
The Greek poet, novelist, essayist, philosopher, playwright, and travel writer Nikos Kazantzakis. The philosophical influence of Darwin, Nietzsche, and Bergson on Kazantzakis; his fascination with the figures of Christ and Odysses. Questions of fiction and autobiography, history and revolution, travel writing, twentieth-century existentialism, and the reception of the Homeric tradition.  WR, HU TR

* LITR 239a / CLCV 216a / MGRK 216a / WGSS 209a, 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.  HU TR

* LITR 248a / GMAN 326a, Franz Kafka and Thomas Mann: Two Modernisms  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

* LITR 287a / SPAN 387a, The Borges Effect  Roberto González Echevarría
Study of the decisive influence of Jorge Luis Borges on literature and literary theory; his recognizable and often acknowledged presence in the work of novelists and short-story writers, as well as in that of philosophers and literary theorists. A Borges "effect" is studied in the works of John Barth, Julio Cortázar, Gabriel García Márquez, Italo Calvino, and Umberto Eco, and in Maurice Blanchot, Michel Foucault, Gérard Genette, and Jacques Derrida, among others. Class discussions in English and readings in English or the French, Spanish or Italian originals.  HU

* LITR 299b / AFAM 379b / FREN 410b, Colonial Narrative, Postcolonial Counternarrative  Christopher Miller
Readings of paradigmatic, colonial era texts that have provoked responses and rewritings from postcolonial writers and filmmakers. In some cases the rewriting is explicit and direct, in other cases the response is more oblique. Both profound differences of perspective and
unexpected convergences will emerge. Readings may include: Aimé Césaire’s *A Tempest* after Shakespeare’s *Tempest*, Kamel Daoud’s *The Meursault Investigation* after Camus’s *The Stranger*, and Claire Denis’s film *Chocolat* after Ferdinand Oyono’s *Houseboy*.

**Non-European Literature since 1800**

* LITR 25b / EALL 265b, *Japanese Literature after 1970*  
Stephen Poland  
HU TR

* LITR 25a / EALL 289a, *Crime and Detective Fiction in East Asian Literature and Film*  
Stephen Poland  
Exploration of East Asian literature, film, culture, and history through examination of the genre of "crime" or "detective" fiction. Topics include genre theory, as well as a variety of traveling themes in modernity, such as sexuality, surveillance, colonialism, scientific rationality, perversion, the urban, debt, violence, and transnational cultural flows.  
HU

* LITR 260b / LAST 385b / PORT 385b, *Brazilian Novel of the 21st Century*  
K. David Jackson  
Changing narratives, themes, styles, and aesthetic ideals in current Brazilian prose and poetry. The writers’ attempts to express or define a personal, national, and global consciousness influenced by the return of political democracy to Brazil. Focus on readings published within the last five years. Readings and discussion in English; texts available in Portuguese.  
WR, HU TR

* LITR 265b / EALL 256b / EAST 335b / GLBL 251b / HUMS 272b, *China in the World*  
Jing Tsu  
Recent headlines about China in the world, deciphered in both modern and historical contexts. Interpretation of new events and diverse texts through transnational connections. Topics include China and Africa, Mandarinization, labor and migration, Chinese America, nationalism and humiliation, and art and counterfeit. Readings and discussion in English.  
HU

* LITR 275b / E&SM 209b / VIET 220b, *Introduction to Vietnamese Culture, Values, and Literature*  
Staff  
Introduction to Vietnamese culture and values. Topics include cultural and national identity, aesthetics, the meaning of life, war, and death. Selected readings from Zen poems, folklore, autobiographies, and religious and philosophical writings. Course is taught in English and is an alternative to Western perspectives. Readings in translation. No previous knowledge of Vietnamese required.  
HU

* LITR 285a / EALL 286a / HUMS 290a / PORT 360a, *The Modern Novel in Brazil and Japan*  
Seth Jacobowitz  
Brazilian and Japanese novels from the late nineteenth century to the present. Representative texts from major authors are read in pairs to explore their commonalities and divergences. Topics include nineteenth-century realism and naturalism, the rise of mass culture and the avant-garde, and existentialism and postmodernism. No knowledge of Portuguese or Japanese required.  
HU

* LITR 287a / SPAN 387a, *The Borges Effect*  
Roberto González Echevarría  
Study of the decisive influence of Jorge Luis Borges on literature and literary theory; his recognizable and often acknowledged presence in the work of novelists and short-story writers, as well as in that of philosophers and literary theorists. A Borges "effect" is studied in the works of John Barth, Julio Cortázár, Gabriel García Márquez, Italo Calvino, and Umberto Eco, and in Maurice Blanchot, Michel Foucault, Gérard Genette, and Jacques Derrida, among others. Class discussions in English and readings in English or the French, Spanish or Italian originals.  
HU

* LITR 289b / LAST 391b / SPAN 392b, *Literature of the Americas, North and South*  
Rolena Adorno  
Readings of U.S. and Latin American short stories and novels to explore related themes and narrative structures. Topics include the literary dialogue between Anglo Latin American writers and their comparative treatments of history, myth, memory, and war. Paired readings of Poe and Cortázár; Bierce and Fuentes; Crane and Borges; and Faulkner’s *Absalom, Absalom!* and García Márquez’s *One Hundred Years of Solitude*. Conducted in English; a section in Spanish available depending on demand. Readings of Latin American texts in Spanish for Spanish and Literature majors. Prerequisite: SPAN 140, 142, 145, or equivalent.  
HU

* LITR 290a / 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 Latin American modernism. Topics include genre theory, as well as a variety of traveling themes in modernity, such as sexuality, surveillance, colonialism, scientific rationality, perversion, the urban, debt, violence, and transnational cultural flows.  
HU

**Literary Theory and Special Topics**

* LITR 301b / FILM 360b / RUSS 380b, *Putin’s Russia and Protest Culture*  
Marijeta Bozovic  
Survey of Russian literature and culture since the fall of communism. The chaos of the 1990s; the solidification of power in Putin’s Russia; the recent rise of protest culture. Sources include literature, film, and performances by art collectives. Readings and discussion in English; texts available in Russian.  
WR, HU

* LITR 304a / SPAN 388a, *Law and Literature in Modern Latin America*  
Roberto González Echevarría  
A study of major modern narrative works in Latin America from the independence and post-independence period in the nineteenth century to the age of drug trafficking and the AIDS epidemic today. The course begins with the Cuban Cirilo Villaverde’s antislavery novel *Cecilia Valdés* (1880), moves on to the regionalist classic *Doña Bárbara* (1929) by the Venezuelan Rómulo Gallegos, and the dictator novel *El señor presidente* (1946) by the Guatemalan Miguel Ángel Asturias; peaks with Gabriel García Márquez’s total novel *Cien años de soledad* (1967), and finishes with the Colombian’s Fernando Vallejo’s *La virgen de los sicarios* (1994) and the Mexican Mario Bellatín’s *The Stranger,* *La virgen de los sicarios,* and *Meursault Investigation* after Camus’s *The Stranger,* and Claire Denis’s film *Chocolat* after Ferdinand Oyono’s *Houseboy.*
Salón de Belleza (2009). The course follows the thematics of the law, particularly Roman Law, and the way in which the characters are controlled or driven by civil and criminal law issues that constitute the plots of the novels. Prerequisite: SPAN 140, 142, 145 or equivalent. L5, HU

LITR 307a / ITAL 346a / THST 346a, Gender and Performance in Renaissance Italy Jane Tylus
Italian theater in the 15th and 16th centuries was one of the most vital cultural forms of the Renaissance. This course seeks to understand its specific historical role through the lens of gender, focusing on issues that transformed the stage over two centuries. In reading the classics of Italian Renaissance theater, we seek to understand how gender dynamics were staged, performed, interpreted, and questioned in a space that was demarcated as separate from ‘real’ life, even as its boundaries constantly intersected with the very realities that theater theoretically excluded. Reading knowledge of Italian strongly encouraged. HU

* LITR 330a or b / GMAN 227 / HUMS 454a / PHIL 402, Heidegger’s Being and Time Martin Hägglund
Systematic, chapter by chapter study of Heidegger’s Being and Time, arguably the most important work of philosophy in the twentieth-century. All major themes addressed in detail, with particular emphasis on care, time, death, and the meaning of being. HU

* LITR 345a / EVST 228a / HIST 459a / HUMS 228a, Climate Change and the Humanities Katja Lindskog
What can the Humanities tell us about climate change? The Humanities help us to better understand the relationship between everyday individual experience, and our rapidly changing natural world. To that end, students read literary, political, historical, and religious texts to better understand how individuals both depend on, and struggle against, the natural environment in order to survive. HU

* LITR 348a / ENGL 456a / HUMS 427a / JDST 316a, The Practice of Literary Translation Robyn Creswell
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 359b / FILM 457b / ITAL 359b, Italian Film from Postwar to Postmodern Millicent Marcus
A study of important Italian films from World War II to the present. Consideration of works that typify major directors and trends. Topics include neorealism, self-reflexivity and metacinema, fascism and war, and postmodernism. Films by Fellini, Antonioni, Rossellini, De Sica, Visconti, Pasolini, Bertolucci, Wertmuller, Tornatore, and Moretti. Most films in Italian with English subtitles. WR, HU

* LITR 362b / FILM 346b / GMAN 225b, Intermediality in Film Brigitte Peucker
Film is a hybrid medium, the meeting point of several others. This course focuses on the relationship of film to theater, painting, and video, suggesting that where two media are in evidence, there is usually a third. Topics include space, motion, framing, color, theatricality, tableau vivant, ekphrasis, spectatorship, and new media. Readings feature art historical and film theoretical texts as well as essays pertinent to specific films. Films by Fassbinder, Bergman, von Trier, Jarman, Godard, Haneke, Antonioni, Greenaway and others. HU

* LITR 367a / FILM 406a / ITAL 304a, Literature into Film Millicent Marcus
Strategies employed by filmmakers who adapt literary works to the screen. Detailed comparisons between cinematic adaptations and the novels, plays, and short stories on which they are based. Case studies of literary works that pose a variety of challenges to filmmakers. HU

* LITR 382b / FILM 419b / GMAN 368b, German New Waves in Cold War Europe Katie Trumpener
Comparative study of New Wave cinema in East and West Germany, with a focus on aesthetic ferment, institutional barriers, and transformation. Berlin as the best place to follow Europe’s emerging cinematic New Waves before 1961. Distinctive approaches developed by young filmmakers in East and West Germany to political and documentary filmmaking, to the Nazi past and the Cold War, and to class, gender, and social transformation. Knowledge of German helpful but not necessary. WR, HU

* LITR 384a / EALL 252a / FILM 446a, Japanese Cinema before 1960 Aaron Gerow
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

Advanced Seminars

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

* LITR 412a / ENGL 426a, Modernism, Empire, World Crisis Joseph Cleary
Drawing on recent scholarship on modernist studies, postcolonial studies, and literary world-systems, this seminar explores how some leading Anglophone writers produced bold new works that engaged with conceptions of European civilizational crisis, the transfer of political power and cultural capital from Europe to the United States, and a rapidly-changing world order. Readings include Pascale Casanova, Alexis de Tocqueville, Henry James, Ford Maddox Ford, Ezra Pound, James Joyce, D. H. Lawrence, T. S. Eliot, W. B. Yeats, Gertrude Stein, and F. Scott Fitzgerald. WR, HU

* LITR 426a or b / ENGL 357a or b / WGSS 340b, Feminist and Queer Theory Jill Richards
Historical survey of feminist and queer theory from the Enlightenment to the present, with readings from key British, French, and American works. Focus on the foundations and development of contemporary theory. Shared intellectual origins and concepts, as well as divergences and conflicts, among different ways of approaching gender and sexuality. WR, HU
On the occasion of the 50th anniversary of the upheavals of 1968, this seminar looks at the Latin American cultural and political discourses of liberation throughout the sixties, with an eye at assessing their aftermath and their legacy today. While the language that characterized the foundation of the nation-states in the 19th century was emancipation, in the second part of the twentieth century, and particularly around 1968, Latin America embraced the world discourse of liberation. This seminar examines languages of liberation in an array of disciplines and artistic practices from South and Central America as well as the Caribbean. We explore regional debates that were also inserted in the larger discourse of the anti-colonial struggles of the global South. Topics include Philosophy of liberation (Dussel), Theology of liberation (the 1968 Council of Bishops in Medellin, Colombia), Theater of the oppressed (Boal), Pedagogy of the oppressed (Freire), Cinema of liberation (manifestos of third cinema), the New Song protest movements across the region (from Violeta Parra in Chile to Tropicalismo in Brazil), anti-colonialism in the Caribbean (Fanon), anti-neocolonialism (dependency theory, internal colonialism), Indigenous liberation (from the Barbados declarations to the Lacandon jungle declarations), experimental “boom” literature (Cortázar) etc. HU

This course explores the rich body of culture, language, and literature that emerged in the Sephardi (Judeo-Spanish) diaspora following the expulsion of Jews from Iberia in 1492, and continuing to the present. This course is taught in English. TR  HU

Starting with Kant, the organic is defined as a processual relationship of the part and the whole, thereby providing a new model of the individual as a self-contained totality. Students explore the implications of this conception in Goethe’s writings on morphology (The Metamorphosis of Plants, "Orphic Primal Words"), the Romantics’ Atheneum, Hanslick's On the Beautiful in Music, Oswald Spengler’s cultural morphology, the concept of autopoeisis in Maturana and Varela, Luhmann’s systems theory, and Canguilhem’s critique of the analogy of organic life and society. HU TR

The notion of the “Kafkaesque” is testimony to the exceptional place and impact of Kafka’s work and writing in world literature. In fact, Kafka has not only been extensively imitated by other writers and read by literary critics but his narratives and novels became the place of intense engagement by philosophers. More often than not, Kafka is not just another example for a theoretical concept but offers the possibility for new concepts or even requires new ways of thinking. An introduction into Kafka’s world of writing is offered by the reading of pieces form his early work (Description of a Struggle), the novel The Trial (with Orson Welles’s movie), and the late narrative Josephine, the Singer. The philosophers to read on Kafka (and in their own context) are Albert Camus, Walter Benjamin, Theodor W. Adorno, Maurice Blanchot, Gilles Deleuze, Jacques Derrida, Claudio Agamben, and, in conjunction with Kafka, Stanley Cavell and Richard Rorty. HU TR

In Western experience, the social and legal notion of a “person” has been deeply informed by how “persons” are formed and performed onstage and in narration, and vice versa. Readings focus on three areas: (1) basic texts on the history of the notion of “person” and “character” in legal, poetical, and philosophical contexts from Aristotle to modernity; (2) the performance of personhood in the rebirth of modern theater in early modern times; and (3) the narrative evocation of a new modern character in the rise of the modern novel. In order to bring into view the performative and aesthetic dimensions of personhood we discuss questions such as: What does it mean to appear as a person on a stage? What does it take to appear as a certain character (e.g. as reflected in Commedia dell’Arte; Shakespeare; Racine; Lessing)? What is a main and what is a supporting character (e.g. as reflected in Defoe, Richardson, Goethe, Kleist, Mary Shelley)? How can a protagonist of a novel be constituted and how is her or his identity defined and secured? Gender, race, and social class are of relevance throughout, as well as the question of being a non-person (a madman, an animal, a monster, an outcast). HU TR

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

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 7 (for LITR 491a) or January 18 (for LITR 491b), a three-page prospectus signed by the student’s adviser; (2) by October 12 (for LITR 491a) or March 8 (for LITR 491b), a full rough draft (not notes); (3) by November 30 (for LITR 491a) or April 12 (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.

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 7, a three-page prospectus signed by the student’s adviser;
(2) by February 15, a full rough draft (not notes); (3) by April 12, 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.

* LITR 493a or b, The Yearlong Senior Essay  Robyn Creswell

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 8, a three-page prospectus signed by the student’s adviser; (2) by February 16, a full rough draft (not notes); (3) by April 13, 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.