**Introduction to Literary Theory**  
16:195:501:01; Index 10658  
T (2:00PM-5:00PM); AB-4052; CAC  
Instructor: Martinez-San Miguel

This graduate seminar will review literary theory in dialogue with the discipline of Comparative Literature. The first half of the course will review of notions of poetics in Europe, Africa, Asia and the Americas, and will explore the genealogies of literary study as a western category in dialogue and tension with conceptualizations of the literary/symbolic and poetics in the global south and the non western world. We will review key works from formalism, humanism, structuralism, poststructuralism, postmodernism, psychoanalysis, feminism and gender studies, queer theory, critical race studies, postcolonialism, creolization and decoloniality as one possible framework to conceptualize literary theory. The second half of the course will engage debates in literary theory that are relevant to the conceptualization of world literature in pluriversal and decolonial contexts. Throughout the course each student will design their own theoretical repertoire by focusing on their areas of research and teaching interest and by meditating about how their work advances and transforms literary theory and/or the field of comparative literature.

**Sample Readings:**
Emily Apter. *The Translation Zone: A New Comparative Literature* (selection)  
Aimé Césaire, “Poetry and Knowledge”  
Barbara Christian, “The Race for Theory”  
Terry Eagleton. *Literary Theory: An Introduction*. (selection)  
Walter Mignolo, *Local Histories, Global Designs*. (selection)  
Chela Sandoval. *Methodology of the Oppressed*. (selection)  
Gayatri Chakraborty Spivak. *Death of a Discipline*.  
Sylvia Wynter. *"On Disenchanting Discourse: 'Minority' Literary Criticism and Beyond."

**Requirements and Evaluation:**
- Participation and attendance (10%)  
- 5 Reflexiones (500-750 words long) on the readings for 5 different weeks (50%)  
- Leading class discussion in one session (10%)  
- Annotated bibliography due on week 12 of classes (8-10 entries with 250-300 words critical annotations on the usefulness of this text in your work) (10%)  
- Class presentation on final paper research topic (10%)  
- Short final paper on each student’s research topic with a meditation about the theoretical framework developed in your work (12-15 pages) (10%)
Exploration of the work of three German writers who revolutionized modern philosophy, theology, psychology, aesthetics, social and political science, gender studies, historiography, literature and the arts. We will be reading and discussing a selection of key writings by Karl Marx, Friedrich Nietzsche and Sigmund Freud, and devoting particular attention to each thinker's theories of value and signification. Along with these we'll examine a sampling of texts that were important for their work, and writings that later both reflected their influence and drew their ideas in new directions.

**Individual Studies in Comparative Literature**
16:195:517:01; Index 04294
*Hours by Arrangement.*

Directed readings and frequent written analyses.

**Comparative Literature and Other Fields: Anthropology and Cultural Studies**
16:195:519:01; Index 19607
T56 (3:55PM-6:55PM); RAB-305; C/D
Instructor: Schein
*Cross-listed: 16:070:541:01*

This interdisciplinary course introduces theories that have been developed to engage cultural politics, including discourse, ideology and subjectification; materialist cultural analysis; capitalism and the culture industry; affect, performativity and embodiment; critical race and ethnic studies; queer theory and queer of color critique, cultural production, circulation and reception. Readings cover British and Frankfurt school genealogies of the Cultural Studies field, and subsequent trajectories, juxtaposing Euro-American, transnational, and non-Western (particularly Asian) sites and flows. We explore methodologies for researching and interpreting media, popular culture and consumption; neoliberalism and markets; race, racism and bodies; gender/sexuality and eroticism; normativity, policing and resistance; nationalism, transnationalism and diaspora; new, digital and social media.

Through close readings of theoretical, empirical, creative and film texts, we ask questions such as: What meanings and practices constitute subjectivity and/or identity? How do symbolic, epistemic and physical violence interact? How to think decolonization? How is mass culture imbricated with class, race, privilege and other inequalities? What is meant by precarity and social death? How and when does sexuality become racialized?

Always with an attention to modes of writing, we will actively discuss alternative and transdisciplinary intellectual strategies. The course is also designed to hone interpretive skills as an enhancement to students’ specific research projects.

**The Novel**
16:195:601:01; Index 18634
F34 (1:10PM-4:30PM); SC-106; CAC
Instructor: Eisenzweig
This course will be taught in French  
Cross-listed: 16:420:655:01

The seminar will examine the crystallization and evolution of the French novel throughout the nineteenth century. Through a close reading of several major works we will develop a dual approach to the very nature of what is traditionally called novelistic “realism:” each text will be shown as having a coherent structure of its own, but at the same time we will observe a formal logic common to all the novels of the period, where modern conceptions of identity, of action, and of place are in play.

**Required Readings:**
- Mirbeau, *Journal d’une femme de chambre*, Folio classique, 2070375366

**Please Note:**
1. Since class discussion will center on a close reading of the novels, ALL students are required to use ALL texts IN THE ASSIGNED FORMAT (Folio classique). The only acceptable exception concerns Les Chouans, of which we will study closely only the first opening chapters.

2. The course will be taught in French. However, students from programs other than French will be allowed to use texts in translation, to speak in English in class discussions, and to write their final paper in English.

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**Comparative Literature and Other Fields - German Film, 1945 to Present**

16:195:609:01; Index 19633  
T23 (9:50AM-12:50PM); AB-4140; CAC  
Instructor: Naqvi  
Cross-listed: 16:470:671:01

We will look at a variety of feature films in German after 1945 to focus on issues of trauma, remembrance (and its counterpart: amnesia), gender, Heimat or “homeland,” national and transnational self-fashioning. How do the Second World War and its legacy inflect these films? What other socio-political and economic factors influence the private and collective identities that these films articulate? How do the predominant concerns shift with the passage of time? How is the category of “nation” constructed and how is it contested within the narratives themselves? Close attention will be paid to aesthetic issues and the concept of “authorship.”

Readings and discussions will be in English. Readers of German and French are encouraged to read the texts in the original where possible. The readings are all on reserve.

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**Psychoanalytic Approaches to Literature: Existential, Phenomenological, and Hermeneutic Approaches to Clinical Psychology and Literature**

16:195:611:01 Index; 19634  
M (6:00PM-8:45PM); PSY-A223; BUS
Instructor: Sass
Cross-listed: 18:821:633:01

The course offers an introduction to the allied traditions of phenomenology, hermeneutics, and existentialism through a focus on philosophical sources as well as applications to psychopathology and literary studies and within psychoanalysis. In philosophy the major focus will be on Heidegger’s hermeneutic approach and ontological concerns—but with attention also to Sartre’s “existential psychoanalysis,” Lacan’s melding of Freudian ideas with the phenomenological and structuralist traditions, and Husserl’s evolving vision of phenomenology. In psychopathology the emphasis will be on schizophrenia and melancholia. Psychologists and psychoanalysts whom we will read include Jacques Lacan, Slavoj Zizek, Ernest Schachtel, and various contemporary phenomenologists in psychiatry, clinical psychology, or philosophy. Special attention will be paid to problems concerning the relationship between language (ordinary and literary) and experience. Excerpts from literary works by several modernist authors will be discussed, including Robert Musil, Virginia Woolf, James Joyce, Marcel Proust, Ernest Hemingway, and Franz Kafka. Parts of several films that exemplify relevant philosophical issues may be viewed.

For any questions, please contact Louis Sass at lsass@rci.rutgers.edu.