

## *Program in Comparative Literature*

Course numbers, sections, times, and campus locations are listed below in the left margin. See online schedule of classes for more information. Web Site: <http://complit.rutgers.edu/>

### **COURSE OFFERINGS– SPRING 2017**

**195:101  
90 & 91  
Online  
Anderson**     **Introduction to World Literature: – From Hong Kong to Hogwarts** – A work of fiction can open the door to another world. We might step into the dusty halls of Hogwarts in *Harry Potter*, or the lavish Orientalist palaces of *1001 Nights*. The place might be as far away as the Orion Nebula, or as familiar as New Brunswick. No matter where they are, the worlds we find in fiction always tell us something about the cultures that create them, as well as about our own perception of the familiar and the foreign. In this course we will explore these worlds in order to build basic skills in cultural analysis and comparative reading.

Required reading:

Selected Chinese, African, and German folk tales

Selected stories from the *1001 Nights*

Selected stories from Edgar Allan Poe

Selections from *Persepolis* (graphic novel)

**All other readings available via Sakai**

Films to be screened include:

*Harry Potter and the Sorcerer's Stone* (film)

Selected board games

**195:135:01  
TTh6  
4:30-5:50pm  
Conn  
CAC**     **Short Fiction** – Study of various genres of short fiction, in English translation, by some of the most important writers in world literature. Course themes focus on the city, the nation, migration and exile, colonialism, science fiction, the fantastic, magical realism, horror, mystery, among others.

**195:135:90  
Online  
Lee**     **Short Fiction** – This course examines works of short fiction and other texts that address disasters in the making and taking place on personal, communal, national, regional, and global levels. If life is to continue through and after disasters, that is, to go on and even become more bearable despite destruction, dispossession, disease, and death, what is to be done? What is to be and not to be spoken? How to tell a story and how to pay attention to (un)told stories? Whose voice matters? When and of what should we be suspicious? By looking into interrelated projects of the aesthetics, ethics, and politics of selected stories, we will learn to understand when and how fictional narratives become significant sites that retain, sustain, and promote livable and viable life.

Primary texts include but are not limited to:

Works of short fiction by Toni Morrison, Leslie Marmon Silko, Carlos Bulosan, Octavia Butler, Michelle Cliff, Edwidge Danticat, Jhumpa Lahiri, Mary Gaitskill, Annie Proulx, Clarice Lispector, Radclyffe Hall, Muriel Spark, Christa Wolf, Luigi Pirandello, Jorge Luis Borges, Lu Xun, Guy de Maupassant, Edogawa Rampo, Ghassan Kanafani, Chinua Achebe, Tim O'Brien and Im Chul-woo; Cartoons by Adrian Tomine and Alison Bechdel; Poems by Audre Lorde, José García Villa, Wisława Szymborska, Suheir Hammad, Don Mee Choi, and Franny Choi; Non-fiction texts by Svetlana Alexievich and Susan Sontag.

We will also read critical essays on hetero/homo/trans-normativity, racism, ableism, classicism, nationalism,

xenophobia, imperialism, colonialism, neo-liberalism, militarism, state violence, occupation, terrors, and wars, as we try to situate both the texts we are reading and ourselves as readers in concrete spatiotemporality.

All necessary materials will be available on either Rutgers Library Online Reserve or course website. You do not need to purchase any text. A bibliography for the course and how-to-use-library resources guide will be provided at the beginning of the semester for people who might be interested in experiencing physical presence of the course materials.

**195:150:01**  
**MW7**  
**6:10-7:30pm**  
**Hsieh**  
**CAC**

**World Mythology** – In this course, we'll begin by reading classical myths from various cultural traditions, and end by examining popular culture's attempt to reconstruct myth. The goal is to encourage students to see myth as a dynamic structure in metamorphosis and relate myth critically to the making of everyday practice. The materials we will cover range from Greco-Roman myths to Japanese *manga* and blockbuster hits such as *The Dark Knight*.

**195:150:90**  
**Online**  
**Gonzagowski**

**World Mythology** – In this course, we will examine the form and content of myths from various countries and eras, with particular emphasis on the ways in which myths shed light on cultural values, ideals, and belief systems. The required readings cover a variety of genres including: drama, epic poetry, oral tales, the anecdote, the essay, and film. A major focus is on the representation of the hero/heroine, which will be examined through various theoretical lenses including psychoanalysis, sociology, and gender theory.

Required reading:

Atwood, Margaret, *Penelopiad*. Canongate Publishing, ISBN-13: 978-1841957982

Belcher, Stephen, *African Myths of Origin*. Penguin USA, ISBN: 9780140449457

Chestnutt, Charles W., *The Conjure Woman & Other Conjure Tales*. Duke UP, ISBN: 0822313871

Homer, *The Odyssey*. Oxford UP. Oxford UP, ISBN: 9780199536788

Morales, Helen, *Classical Mythology: A Very Short Introduction*. Oxford UP, ISBN: 9780192804761

Shapiro, Alan, *The Oresteia (Aeschylus)*. Oxford UP, ISBN: 9780195135923

**195:201**  
**01, 02**  
**M2Th2 (01)**  
**9:50-11:10am**  
**M2Th3 (02)**  
**9:50-11:10am**  
**11:30-12:50pm**  
**Van Buskirk**  
**CAC**

**Literature Across Borders: Surveillance** – This course is designed as an introduction to the field of Comparative Literature, and is required of all majors and minors. "Literature Across Borders" illustrates the concept and practice of comparative literature across historical periods, cultures, and genres. For the Spring 2016 semester we will engage the topic of "surveillance." Surveillance has become a ubiquitous facet of life in the 21<sup>st</sup> century, a part of our daily lives as they are translated into "data" that is captured by cameras, search engines, GPS, and cell phone records. While technological advancements, governmental actions, and commercial interests have helped surveillance reach unprecedented levels, in essence—surveillance is not new. Moreover, its basic components—the acts of watching and being watched, of observing and listening with the purpose of constructing a narrative, of the dynamics of control and its internalization—have long been subjects of exploration in literature, film, visual art, and philosophy. What can literature, and literary interpretation, teach us about surveillance and its effects? Does surveillance help us understand culturally specific notions of freedom, of privacy, and of selfhood? We will think about questions of ethics – human agency and responsibility—as well as how perceptions of time and space alter under surveillance. Our course will seek to investigate and illuminate the dynamics of surveillance, with primary materials consisting of films, novellas, short stories, and visual art from a variety of cultural traditions – Russian, Polish, German, American, Argentinian, Japanese, among others. Each week a different distinguished scholar will lecture on a text, film, art exhibit, or social movement—drawn from her/his field of specialization—that will challenge us to explore "surveillance." *[This course fulfills Core Requirements AHo, AHp]*

Required reading:

Witold Gombrowicz, *Cosmos and Pornografia: Two Novels*, trans. Mosbacher. Grove Press, 1994. ISBN 978-0802151599

Kobo Abe, *The Woman in the Dunes*, trans. Saunders. Vintage Classics, 1991. ISBN 0-679-73378-7

**All other readings available via Sakai.**

Films to be screened include:

*The Lives of Others* (2006), dir. Von Donnersmarck

*Rear Window* (1954), dir. Hitchcock

*Caché*, dir. Haneke (2005)

**195:220**  
**02, 03, H1**  
**TF3W2 (02)**  
**12:00-1:20pm**  
**10:20-11:4am**  
**TF3W4 (03)**  
**12:00-1:20pm**  
**1:40-3:00pm**  
**TFW3 (H1)**  
**12:00-1:20PM**  
**Marcone**  
**LIV**

**The Global Ecological Imagination** – The mainstream media and popular culture represent indigenous and aboriginal communities as models for re-imagining our own relationship with nature. Nevertheless, these stories can't help but to be melancholic: the damages brought by modernization seem to be unstoppable; progress is always desirable even if it disappoints us; and indigenous and aboriginal cultures apparently have no choice but to adapt or to protect their way of life by heroic means. In this course we will explore this conundrum from below. How are indigenous/aboriginal peoples impacted by planetary and local environmental changes? How are they reacting to them? And how are their lives changed by their own responses and activism? We will focus on feature films, documentaries, fictions, and testimonies produced by indigenous or aboriginal intellectuals, or by authors in close collaboration with such communities. Their stories take place in Bolivia, Brazil, Ecuador, Haiti, India, New Zealand, Nigeria, Peru, and South Africa. We will learn about the conflict but also the confluence between traditional aboriginal and indigenous beliefs of the human and the nonhuman, on the one hand, and modern economic development, scientific knowledge, and Western environmentalism, on the other.  
*[This course fulfills Core Requirements 21C and AHo]*

Required reading:

Witi Ihimaera. *The Whale Rider*. 1987. New Zealand.

Ken Saro-Wiwa. *Genocide in Nigeria: The Ogoni Tragedy*. 1992. Nigeria.

Mayra Montero (Cuba-Puerto Rico). *In the Palm of Darkness*. 1998. Haiti.

Zakes Mda, *The Heart of Redness*. 2000. South Africa.

Amitav Ghosh. *The Hungry Tide*. 2004. India.

Films:

*Tambogrande: Mangos, Muerte, Minería* (2007); Perú. Douglass Media Center. RU 10-1048.

*Crude: The Real Price of Oil* (2009); Ecuador. Douglass Media Center. RU 10-2824.

*Waste Land* (2010); Brazil. Douglass Media Center. RU 10-2849.

*The Life of Pi*. (2012). Douglass Media Center. Instructor's copy.

*Detrás del TIPNIS* (2012); Bolivia. Sakai.

**195:240:01**  
**MT3**  
**11:30am-**  
**12:50pm**  
**Walker**  
**CAC**

**Animals and Humans** – This course will explore literary works that juxtapose animals with humans, with some attention to autobiographical accounts of human relations with animals, and to visual materials such as fictional and documentary films, paintings, and sculptures. We will raise these questions: How and why do humans imagine animals as symbols of human moral qualities? How and why do males, in particular, imagine animals transforming into females as threats to their gendered nature as well as to patriarchal society? How and why do humans imagine themselves as animals, and animals as themselves? How does the human imagining of animals as irrelevant, lovable, or dangerous complicate the definition of both human and animal? What do human animals owe non-human animals? In reflecting on these questions we will analyze animal trickster fables from Ghana, India, Native America, and Joel Chandler Harris' retellings of African-American animal tales; medieval stories of divine transformative animals; Native American oral narratives and Northwest Coast Native American sculpture and paintings; the metamorphosis narratives *The Metamorphosis* by Franz Kafka and *Pig Tales* by Marie Darrieusecq; Chinese stories of snake-women and fox-women; stories by Kafka and Tolstoy with clever animal narrators; and Li Ang's eco-feminist story "The Butcher's Wife" and its film adaptation *Woman of Wrath*.

Required reading:

*The Metamorphosis*. Translated by Stanley Corngold. ISBN#10-0553213695

*Pig Tales*. ISBN#10-1565843614.

**All other readings available via Sakai.**

195:243:01  
TTh6  
4:30-5:50pm  
Walker  
CAC

**Introduction to the Literatures of South Asia** - South Asia as a region includes the Republic of India; the two modern nations that were formerly part of British India: Pakistan and Bangladesh; Sri Lanka; Nepal; and the Maldives. A single course could never hope to cover the literatures of all of these nations, and this course will concentrate only on India, with some attention to Pakistan. We will analyze the relationships between the human and the divine, men and women, and tradition and modernity; and caste and communal relationships as they are articulated in texts translated from several South Asian languages from ancient times to the present. *[This course is certified for Core Requirements AHo and AHp.] Course Cross-listing: 013:231:01*

Required reading:

Works will be chosen from among the following: excerpts from the Bhagavad Gita, The Ramayana, and the Mahabharata ; *The Little Clay Cart*; love poetry of the Tamil poets; poems of Ghalib; the *bhakti* (devotional) poetry of Kabir and Mirabai; stories of Rabindranath Tagore, Sa'adat Hasan Manto, Mahasweta Devi, and Qurratulain Hyder; and the recent films *In Custody* and *Earth*. All texts will be available on Sakai.

195:244:01  
MTh3  
11:30am-  
12:50pm  
Lazzari  
CAC

**Introduction to Mythology** – Myths of various cultures; their structures and functions in social and especially literary contexts.

195:244:02  
TTh5  
2:50-4:10pm  
Vizcaino  
CAC

**Introduction to Mythology** – Myths of various cultures; their structures and functions in social and especially literary contexts.

195:244:90  
Online  
Sclafani

**Introduction to Mythology – Myth and Culture** – Throughout history myths have been passed on through a variety of methods, from storytelling and performance to all forms of written texts. Since the start of the 20<sup>th</sup> century, film has become the newest and in some ways most powerful medium through which myths are transmitted. In this course we will explore how, through both content and form, film communicates the myths of a given society to its members. By combining the study of myth theories with film analysis, we will attempt to explore the ways in which films both influence and reflect the way we think, and why movies are much more than “just entertainment”. This course will be administered online through an ecollege course shell. Though we do not have scheduled class periods it is still a full 3-credit course and will require approximately 7 hours of work per week. This includes the time spent in lieu of class, viewing instructor presentations and participating in online discussions, as well as completing assigned activities and watching films. The online format is as rigorous as its face-to-face version and has the advantage of offering students more flexibility. It is also highly interactive, centering on group discussions and individual communication between students and teacher. *[This course fulfills Core Requirements AHp]*

List of some readings and films (all available online):

Jung, CG., *Man and His Symbols* (excerpt)  
Csapo, S. *Theories of Mythology* (excerpts)  
*The Epic of Gilgamesh*  
Segal, R. *A Short Introduction to Myth*  
Ray, R. *A Certain Tendency in Hollywood Cinema*  
*Casablanca* (Curtiz 1943)  
*Hero* (Zhang 2002)  
*Princess Mononoke* (Miyazaki 1999)  
*Mildred Pierce* (Curtiz 1945)  
*Alien* (Scott 1979)  
*Frankenstein* (Whale 1931)

**195:246:01**  
**MW5**  
**2:50-4:10pm**  
**Helper**  
**CAC**

**Fairy Tales Then and Now** – This course analyzes the structure, meaning, and function of fairy tales and their enduring influence on literature and popular culture. While we will concentrate on the German context, and in particular the works of the Brothers Grimm, we also will consider fairy tales drawn from a number of different national traditions and historical periods, including the American present. Various strategies for interpreting fairy tales will be examined, including methodologies derived from structuralism, folklore studies, gender studies, and psychoanalysis. We will explore pedagogical and political uses and abuses of fairy tales. We will investigate the evolution of specific tale types and trace their transformations in various media from oral storytelling through print to film, television, and the stage. Finally, we will consider potential strategies for the reinterpretation and rewriting of fairy tales. *This course has no prerequisites. Course Cross-listing: 470:225:01*

Required reading:

*The Complete Fairy Tales of the Brothers Grimm*, tr. Jack Zipes, 3rd ed. Bantam, ISBN: 0553382160  
Spiegelman, *Maus I and Maus II*. Pantheon, ISBN: 0679748407  
Grimm/Sendak, *Dear Mili*. Farrar Straus Giroux. ISBN: 9781250035127  
Fouqué, *Undine*, tr. F.E. Bunnett (Wildside Press, 1-58715-689-x [also available in Kindle edition])  
Lessing, *Nathan the Wise* (available as a free download from Amazon)  
Lin, *Where the Mountain Meets the Moon*. Little Brown. ISBN: 978-013-16038638; [also available in Kindle edition])

**All other readings available via Sakai or on reserve at Alexander Library.** Selections include tales by Hans Christian Andersen, Charles Perrault, Angela Carter, Tanith Lee, Margaret Atwood, and others.

Required films (available via Sakai streaming):

*Beauty and the Beast* (Cocteau and Disney)  
*The Little Mermaid* (Disney)  
*Snow White* (Disney)  
*Mulan* (Disney)  
*The Lion King* (Disney)  
*Into the Woods* (Sondheim musical, 1991 Broadway version)

**195:251:01**  
**TF2**  
**9:50-**  
**11:10am**  
**Troiano**  
**CAC**

**Major French Writers in Translation: Enlightenment Love Letters** – The title of this course refers, most simply, to the eighteenth-century French epistolary novels whose plots employed the circulation of love letters: licit and illicit, romantic and scandalous. The title also refers to how Enlightenment writers used the popularity of this form to spread their critiques of traditional perspectives on religious, political and sexual norms. We will be reading some of the most well-known authors of the century, such as Montesquieu (*Persian Letters*), Diderot (*The Nun*) and Rousseau (*Julie, or the New Heloise*), whose work included epistolary novels that furthered their critiques of cultural insularity, religious hypocrisy and traditional domesticity. In addition, we will turn to authors known less well today but popular and influential in their time, including Graffigny (*Letters of a Peruvian Woman*) and Laclos (*Dangerous Liaisons*) whose work critiqued the social mores of the time and explored new perspectives on the roles of women and sexual equality. The course will also incorporate films that have adapted some of these titles, including Stephen Frears' *Les Liaisons Dangereuses* and Roger Kumble's *Cruel Intentions*, as we explore the contemporary relevance of the Enlightenment project. *Course is taught in English. [This course fulfills Core Requirements AHp, WCd] Course Cross-listing: 420:242:01*

**195:256:01**  
**TTh4**  
**1:10-2:30pm**  
**Scala**  
**CAC**

**Introducing Italy City by City: – Naples. Tales of an Ancient City** – Naples and its region today consist of an amazing array of superimposed cultures extending over 25 centuries of history. In the tenth century BC, Greeks from Rhodes established a settlement that by 600 BC was called *Neapolis*, or New City. In subsequent centuries, Romans, Normans, French, Spanish, and Austrian dynasties ruled the city, until its annexation to the Piedmontese Savoy Kingdom in 1861. As a culturally ambivalent capital, both “oriental” and European, Naples has been represented in many different ways. This course analyzes the images, stereotypes, and realities of the city and its region, including its dialectal culture, through literature, the visual arts, history, and music. The goal of this course is to offer a novel perspective on Italy by emphasizing regional and local cultural diversity and, at the same time, by sharpening the awareness of the ways in which collective identities (them/us narratives) are formed. By the end of this course students will be able to identify different literary and artistic genres, describe and analyze their formal structures and features, and define their relationships to the general historical and cultural context. *Course Cross-listing: 560:256:01*

Required reading:

Reader, available at Downtown Printing Center, 46 Paterson St., New Brunswick [R]

Tommaso Astarita, *Between Salt Water and Holy Water. A History of Southern Italy*. New York/ London: Norton, 2005, available at the Rutgers Bookstore, One Penn Plaza. The first two chapters are on the Electronic reserve, available on the Rutgers Libraries website. Click on "RESERVES," type: Gambarota, and click on the title of this course.

**195:260:01**  
**MTh2**  
**9:50-11:10am**  
**Stephens**  
**CAC**

**Introduction to Caribbean Literature: The Caribbean Fantastic** – The Bajan writer Karen Lord has said, "The Caribbean is a beautiful paradox: insular and cosmopolitan, ancient and modern, radical and conservative, accommodating and unforgiving." What better literary genre to serve as an introduction to Caribbean literature, then, than speculative and fantastic fiction. From the moment Christopher Columbus arrived and discovered a strange, new world, writers have attempted to capture the uncanny aspects of Caribbean life in fictional forms. This course explores literature from and about the Caribbean islands and mainlands, paying special attention to the legacy of folktales and the influence of setting on Caribbean literary fiction. We will explore how the Caribbean Fantastic helps writers to express and address the paradoxes that govern life in the region and in the diaspora. *\*[This course fulfills Core Requirement AHp] Course Cross-listing: 595:270:01*

Required reading:

Giselle Liza Anatol, *The Things That Fly in the Night* Rutgers University Press, 2015. ISBN-13: 978-0813565736

Junot Diaz, *The Brief Wondrous Life of Oscar Wao*, Riverhead Books, 2008. ISBN-13: 978-1594483295

Nalo Hopkinson, *Skin Folk* Aspect, 2001. ISBN-13: 978-0446678032

Shani Mootoo, *Cereus Blooms At Night*, Grove Press, 2009. ISBN-13: 978-0802144621

Rosalie Morales Kearns, *Virgins & Tricksters*, Aqueous Books, 2012. ISBN-13: 978-0988383708

Tiphonie Yanique, *Land of Love & Drowning*, Riverhead Trade, 2015. ISBN-13: 978-1594633812

**195:307:01**  
**TTh5**  
**2:50-4:10pm**  
**Khayyat**  
**CAC**

**Introduction to Postcolonial Literatures and Theories** – This course examines the postcolonial condition, i.e. the "Westernization" of the entire world or the globalization of Western thought and values, by discussing major postcolonial literary texts and film. We will analyze material from the Middle East, Africa and South Asia through postcolonial theory. *\*[This course fulfills Core Requirements I (21<sup>st</sup> Century Challenges) a, b, and d; and AHo, AHp] Course Cross-listing: 013:307:01*

**195:316:01**  
**TTh6**  
**4:30-5:50pm**  
**Khayyat**  
**CAC**

**Politics, Literature, and the Arts – Ottoman Middle East** – This introduction to the cultural history of the modern Middle East surveys the background for contexts ranging from the Syrian conflict and the global refugee crisis to "political Islam" in the modern world; to the Israeli-Palestinian conflict, the Arab spring, the emergence of ISIS and the modern Armenian struggle for culture and identity. The modern Middle East was born out of the ashes of a Muslim empire about a century ago. This empire once covered most of North Africa and the Middle East and parts of Eastern Europe. While nationalist movements forged new identities, the Ottoman empire crumbled in the 19th century, and the 20th century brought a colonial war to this part of the world. The idea of Islam went through a speedy transformation in the mean time, while Europe's scramble for African resources had repercussions not only for the North African subjects of the empire but across the Middle East. The first negotiations for a Jewish homeland in Palestine took place in this final era of Ottoman rule of the Middle East, when the Armenian genocide and other atrocities left indelible marks in world history. The cultural archive of Ottoman modernity responds to these seismic events. We will read historical accounts and memoirs, essays, articles, novels, classical and modern poetry to trace the birth of the modern Middle East out of Ottoman decline, Western colonial aggression, and national struggles. All readings in English. *Course Cross-listing: 013:320:01; 01:685:396:01*

**195:363:01**  
**MW5**  
**2:50-4:10pm**  
**Alidou**  
**CAC**

**Women Writers Africa** – Survey of recent writings by women from a variety of cultural, linguistic, and regional areas of Africa. *Credit not given for both this course and 01:013:311. Course Cross-listings: 013:311:01; 016:363:01; 988:312:01*

195:374:01  
TTh2  
9:50-  
11:10am  
Rennie  
CAC

**Marx, Nietzsche, Freud** – 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. 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. *In English. No prerequisites. Course Cross-listings: 470:371:01; 730:344:01*

**Required reading:**

These texts are indicated by (abbreviated) title within the list of weekly readings.

Freud, Sigmund. *Moses and Monotheism* ISBN: 9780394700144]

*The Basic Writings of Sigmund Freud (Psychopathology of Everyday Life, the Interpretation of Dreams, and Three Contributions to the Theory of Sex)* ISBN: 9780679601661

Marx, Karl, Friedrich Engels. *The Marx-Engels Reader* ISBN: 9780393090406

Nietzsche, Friedrich. *The Nietzsche Reader* ISBN: 9780631226543

**All other readings available via Sakai.**

195:396:01  
TTh5F4,5  
2:50-4:10pm  
1:10-4:10pm  
Sen  
CAC

**Issues in Comparative Literature: – Bollywood** – India is the second most populous country in the world and has a cultural tradition that has evolved over 5,000 years. It is also the world's largest film-producing nation, releasing over 900 films every year. Of these, approximately 200 films are made in Hindi in India's film capital—Bombay. Driven by the growth and spread of the Indian diaspora in recent decades, the popular Bollywood has become a ubiquitous presence in theaters and film festivals across the globe. While remaining India's most beloved art form, this cinema today is also India's most visible and fascinating export. Bollywood remains an exceptional industry that has successfully resisted the onslaught of Hollywood films in the country of its birth. These and other factors have contributed in making academic exploration of Bombay cinema a relatively new, but extremely exciting field of study. What makes Hindi cinema different? How are such a staggering number of films made in India? How do these 'song and dance' movies challenge our perceptions of narrative forms? How do Bombay films negotiate the polarities of tradition and modernity? How do they bear the burden of postcoloniality? Despite the plethora of languages and cultures that comprise India, how does Hindi cinema maintain its hegemonic position both within the subcontinent and without? What is the status of Bollywood as a national cinema? These are some of the larger questions with which we will engage in this canopic overview. *Course Cross-listings: 013:365:01;175:377:02*

**Required reading:**

Rachel Dwyer: \*100 Bollywood Films\*

**All other readings available via Sakai.**

195:396:02  
TTh5  
2:50-4:10pm  
Parveen  
CAC

**Issues in Comparative Literature: – Modern Urdu Literature and Culture** – Introduces students to modern Urdu literature and popular culture in various genres and cultural contexts. Provides overview of diverse manifestations of South Asian culture and history in Urdu literature. Conducted entirely in Urdu. *Course Cross-listing: 013:433:01*

195:397:01  
MW4  
1:10-2:30pm  
Henke  
CAC

**Issues in Comparative Literature: – Revenge!** – This course will explore revenge and melancholia in their relation to mourning (both as stages and substitutes for the grieving process). Bacon called revenge "a kind of wild justice," an idea that gained traction during the Enlightenment as philosophers worked to tame legal systems, basing them on reason rather than the wild logic of vengeance. Already in the Elizabethan era, however, playwrights were exploring on stage the dangers vigilantism posed to the state. It is perhaps no coincidence that at the same time that the community began to grapple critically with the violence of anger, the collective imagination began to reflect on – indeed it became consumed with – a different mood altogether: melancholy. Revenge and melancholy clashed most famously in the figure of Hamlet, whose dual responses to his father's death interfere with one another: his passive, multifaceted and fascinating melancholy interrupts his active drive for revenge. The dangers of revenge to the authority of the state are, perhaps, more apparent than the threat posed by melancholy, which has often been dismissed as apolitical. And yet, as an anti-social

behavior, melancholy is associated with a kind of rebellion. Kristeva links melancholy to religious doubt and as the mark of religious skepticism it constitutes a certain kind of social rebellion. Historically, the cure for both revenge and melancholy lay in drawing blood: revenge demanded the spilling of another's blood, whereas melancholy one's own. Unlike revenge, which takes its legitimation from a causal offense, however, melancholy knows no origin. In addition to exploring the relationship between revenge and closure as well as melancholy and therapy, we will also explore the social and political implications of active and passive responses to trauma, the relationship of revenge and melancholy to the body in pain, Aristotle's suggestion of a link between artistic production and melancholy, and the relationship between melancholy and reading. *Course Cross-listing: 470:390:01*

Required reading:

Aeschylus *The Oresteia*, Kyd *The Spanish Tragedy*, Julie Taymor "Titus," Shakespeare *Titus Andronicus*, *Othello*, *Hamlet*, Montaigne "Cowardice, the mother of cruelty," Burton *The Anatomy of Melancholy*, Bacon "Of Revenge" (1625), Nietzsche "Elements of revenge," Kleist *Michael Kohlhaas*, Goethe *Iphigenia in Tauris*, Büchner *Danton's Death*, Heine *Romanzero*, Freud "Mourning and Melancholia," Kristeva "On the Melancholic Imaginary," Bergman "The Passion of Anna," Brecht *The Threepenny Opera* (1928), von Trier "Dogville," Borges "Emma Zunz," Hitchcock "Revenge," Martin *Game of Thrones*

195:397:02  
TTh4  
1:10-2:30pm  
Luedemann  
CAC

**Issues in Comparative Literature:** – "To uproot oneself is the greatest of virtues, to collaborate in the uprooting of others is the most terrible of crimes." German writer Peter Handke quotes this phrase by Simone Weil in a text called "Die Lehre der Sainte-Victoire" ("The Teaching of Sainte-Victoire"). It shows exile as a Janus-faced figure, depending on whether one is the subject or the object of deracination. The metaphor of deracination/uprooting itself, however, presupposes a concept of man that conceives him as a plant-like being, growing and thriving only in his native soil. Franz Kafka 'deracinates' this metaphor itself in a well-known simile which says that "we are like tree trunks in the snow. Apparently, they lie smoothly and a little push should be enough to set them rolling. No, it can't be done, for they are firmly wedded to the ground. But see, even that is only apparently so." In this course, we will read literary and theoretical texts on exile and 'exiled' writing. We will also discuss the differences between exiles, refugees, expatriates, émigrées, and other (political and literary) figures of homelessness. Readings will include texts by Hannah Arendt, Edward Said, Jean-Jacques Rousseau, Joseph Conrad, Thomas Mann, Peter Handke, James Baldwin, Imre Kertész, Theodor W. Adorno, and others. *Course Cross-listing: 470:492:01*