

## *Program in Comparative Literature*

Course numbers, sections, times, and campus locations are listed below in the left margin. For more information see <http://complit.rutgers.edu/academics/undergraduate/>.

### COURSE DESCRIPTIONS – FALL 2017

**195:101:01**  
MW4  
1:10-2:30pm  
CA CA-A1  
Vizcaino

**Introduction to World Literature:** This course will address the fascinating and broad concept of “world literature” by asking, first, how texts create worlds. Secondly, we will discuss in which ways these fictional universes comment on and are at the same time shaped by concrete conditions of inequality. We will explore how literature engages with concepts of locality and globality: what happens when a text travels and what favors or hinders its circulation? How does literature shape our idea of distant worlds, especially when we read texts in translation? In addressing these questions, we will pay attention to: processes of globalization and colonial histories, genre, translation and originality, mediations between individuals and collectives, relations between centers and peripheries. Our goal will be to explore—culturally, geographically, and historically—the richness and diversity of literary expression, and to reflect on how literature can be relevant to our own process of meaning-making about a persistently unequal world. **Fulfills SAS Core Requirement AHp.** Does not count towards major or minor.

**195:101:90**  
**Online**  
Segura

**Introduction to World Literature:** Study of outstanding works of fiction, plays, and poems from European, North and South American, African, Chinese, Japanese, Indian, and Middle-Eastern parts of the world through a different theme every semester. Focus on questions of culture, class, gender, colonialism, and on the role of translation. Hours by Arrangement. \$100 Online Course Support Fee. **Fulfills SAS Core Requirement AHp.** Does not count towards major or minor.

**195:120:01**  
T5Th6  
3:55-5:15p  
5:35-6:55p  
C/D  
RAB-001  
ARH-100  
Parker

**Global Science Fiction:** A selection of novels, short stories, and films from around the globe in the genre of science fiction. We will approach these works in intersecting ways: as experiments in the narrative imagination of world-making and -unmaking; and for the light they shed on the relation between science and fiction in different global contexts over the past two centuries. Intended mainly for 1st- and 2nd-year students, this course is an introduction to thinking and writing critically about science fiction. Students will learn how to read closely and write thoughtfully about works in different media from many regions of the world. The course meets twice weekly, with the first meeting a common lecture for all enrolled students, and the second a recitation section of 25-30 students. Biweekly short (2-3 page) papers and a final 5-7 pp. paper will be assigned, with a total of 25 pages of writing required over the course of the semester. Screenings will be scheduled for films not available for streaming. **Approval pending for SAS Core Requirement for 21C, WCd.**

**195:120:02**  
T5Th6  
3:55-5:15p  
5:35-6:55p  
C/D

**Global Science Fiction:** A selection of novels, short stories, and films from around the globe in the genre of science fiction. We will approach these works in intersecting ways: as experiments in the narrative imagination of world-making and -unmaking; and for the light they shed on the relation between science and fiction in different global contexts over the past two centuries. Intended mainly for 1st- and 2nd-year students, this course is an introduction to thinking and writing critically about science fiction. Students will learn how to read closely and write thoughtfully about works in different media from many regions of the world. The course meets twice

RAB-001 weekly, with the first meeting a common lecture for all enrolled students, and the second a recitation section of  
HSB-106 25-30 students. Biweekly short (2-3 page) papers and a final 5-7 pp. paper will be assigned, with a total of 25  
Conn pages of writing required over the course of the semester. Screenings will be scheduled for films not available  
for streaming. **Approval pending for SAS Core Requirement for 21C, WCd.**

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195:120:03  
T5Th6  
3:55-5:15p  
5:35-6:55p  
C/D  
RAB-001  
BIO-205  
TBA

**Global Science Fiction:** A selection of novels, short stories, and films from around the globe in the genre of science fiction. We will approach these works in intersecting ways: as experiments in the narrative imagination of world-making and -unmaking; and for the light they shed on the relation between science and fiction in different global contexts over the past two centuries. Intended mainly for 1st- and 2nd-year students, this course is an introduction to thinking and writing critically about science fiction. Students will learn how to read closely and write thoughtfully about works in different media from many regions of the world. The course meets twice weekly, with the first meeting a common lecture for all enrolled students, and the second a recitation section of 25-30 students. Biweekly short (2-3 page) papers and a final 5-7 pp. paper will be assigned, with a total of 25 pages of writing required over the course of the semester. Screenings will be scheduled for films not available for streaming. **Approval pending for SAS Core Requirement for 21C, WCd.**

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195:135:01  
MW5  
2:50-4:10p  
CA SC-101  
Lazzari

**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. Does not count towards major or minor. **Fulfills SAS Core Requirement AHp.**

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195:135:03  
MW7  
6:10-7:30p  
CA AB-2150  
Lee

**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. Does not count towards major or minor. **Fulfills SAS Core Requirement AHp.**

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195:135:90  
**Online**  
Gonzagowski

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195:140:01  
MTh3  
11:30-12:50p  
CA AB-1170  
SC-214  
TBA

**Being Human:** How do literature and film define what it means to be human? In this course we will explore the representation of human being in mainly European and American literary works and films. We will begin with Judaeo-Christian definitions of the relationship between creator and creature in the Book of Genesis and the Book of Matthew, and then we will analyze this relationship as it is reconceived in Mary Shelley's novel *Frankenstein* and in Alex Garland's film *Ex Machina*. The rest of the course is divided into three units. In the first unit we will look at human beings in the interactions of two cultures, reading Montaigne's essay "On Cannibals," Shakespeare's *The Tempest*, and essays and poems of the Mexican-American writer Gloria Anzaldúa. In the second unit we will read short works that depict the existential suffering of the human being: in slavery: *The Narrative of Frederick Douglass*; in a Russian labor camp: Dostoevsky's *Notes from the House of the Dead*; and in disability: in Charlotte Perkins Gilman's "The Yellow Wall-Paper" and Raymond Carver's "Cathedral." In the third, we will explore the boundaries between humans and animals through Werner Herzog's short film on prehistoric cave paintings of animals, through a Chinese fox-woman story, and through the Russian fairy tale "The Frog Princess." All literary and filmic texts are in translation.

**Required texts:**

William Shakespeare, *The Tempest*. The Folger Library edition. ISBN# 10:0743482832

Gloria Anzaldúa, *Borderlands/La Frontera*. ISBN#10:1879960850  
Mary Shelley, *Frankenstein*. The Dover edition. ISBN#10:0486282112  
All other readings will be available via Sakai.

Requirements: class discussion: 10%, 5-6 response papers: 30%, a 3-4-page midterm essay: 25%, and a 5-7-page comparative essay: 35%. **Fulfills SAS Core Requirement AHp.**

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195:140:02  
MTh5  
11:30-12:50p  
CA AB-1170  
SC-207  
Bamgbose

**Being Human:** How do literature and film define what it means to be human? In this course we will explore the representation of human being in mainly European and American literary works and films. We will begin with Judaeo-Christian definitions of the relationship between creator and creature in the Book of Genesis and the Book of Matthew, and then we will analyze this relationship as it is reconceived in Mary Shelley's novel *Frankenstein* and in Alex Garland's film *Ex Machina*. The rest of the course is divided into three units. In the first unit we will look at human beings in the interactions of two cultures, reading Montaigne's essay "On Cannibals," Shakespeare's *The Tempest*, and essays and poems of the Mexican-American writer Gloria Anzaldúa. In the second unit we will read short works that depict the existential suffering of the human being: in slavery: *The Narrative of Frederick Douglass*; in a Russian labor camp: Dostoevsky's *Notes from the House of the Dead*; and in disability: in Charlotte Perkins Gilman's "The Yellow Wall-Paper" and Raymond Carver's "Cathedral." In the third, we will explore the boundaries between humans and animals through Werner Herzog's short film on prehistoric cave paintings of animals, through a Chinese fox-woman story, and through the Russian fairy tale "The Frog Princess." All literary and filmic texts are in translation.

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All other readings will be available via Sakai.

Requirements: class discussion: 10%, 5-6 response papers: 30%, a 3-4-page midterm essay: 25%, and a 5-7-page comparative essay: 35%. **Fulfills SAS Core Requirement AHp.**

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195:140:03  
M3Th7  
11:30-12:50p  
6:10-7:30p  
CA AB-1170  
FH-B3  
Walker, J.

**Being Human:** How do literature and film define what it means to be human? In this course we will explore the representation of human being in mainly European and American literary works and films. We will begin with Judaeo-Christian definitions of the relationship between creator and creature in the Book of Genesis and the Book of Matthew, and then we will analyze this relationship as it is reconceived in Mary Shelley's novel *Frankenstein* and in Alex Garland's film *Ex Machina*. The rest of the course is divided into three units. In the first unit we will look at human beings in the interactions of two cultures, reading Montaigne's essay "On Cannibals," Shakespeare's *The Tempest*, and essays and poems of the Mexican-American writer Gloria Anzaldúa. In the second unit we will read short works that depict the existential suffering of the human being: in slavery: *The Narrative of Frederick Douglass*; in a Russian labor camp: Dostoevsky's *Notes from the House of the Dead*; and in disability: in Charlotte Perkins Gilman's "The Yellow Wall-Paper" and Raymond Carver's "Cathedral." In the third, we will explore the boundaries between humans and animals through Werner Herzog's short film on prehistoric cave paintings of animals, through a Chinese fox-woman story, and through the Russian fairy tale "The Frog Princess." All literary and filmic texts are in translation.

**Required texts:**

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Mary Shelley, *Frankenstein*. The Dover edition. ISBN#10:0486282112  
All other readings will be available via Sakai.

Requirements: class discussion: 10%, 5-6 response papers: 30%, a 3-4-page midterm essay: 25%, and a 5-7-page comparative essay: 35%. **Fulfills SAS Core Requirement AHp.**

195:150:01  
MW7  
6:10-7:30p  
CA FH-B6  
Hsieh

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**World Mythology:** Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives. Does not count towards major or minor.

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195:150:03  
MW6  
5:35-6:55p  
C/D  
HCK-207  
Walker, S.

**World Mythology:** Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives. Does not count towards major or minor.

**Required Texts: (Rutgers University Bookstore/Barnes&Noble)**

1. Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*
  2. Arthur Conan Doyle, *The Hound of the Baskervilles* (Dover)
  3. (Anonymous) *The Book of Job*. (Harper perennial, translated by Stephen Mitchell)
  4. Steven F. Walker, *Jung and the Jungians on Myth* (Routledge)
  5. Joseph Bédier, *The Romance of Tristan and Iseult* (Vintage Classics)
- N.B. Other material (\*) will be distributed in class.
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195:150:04  
MTh2  
10:20-11:40a  
LIV  
BE-251  
TBA

**World Mythology:** Folk and fairy tales, creation myths, stories of the apocalypse, Great Flood narratives and myths about gods and heroes from various traditions around the world will be the focus of this course. Through class discussion, films, presentations and the analytical writings of myth theorists, we will explore the sociological, psychological and cosmological insights that these narratives can provide. Interwoven into these inquiries will be student projects that examine the ways myth and folk/fairy tales continue to impact our lives today through modern literature, film, video games and the Internet.

**Books to purchase (used or new):**

Thury, Eva and Margaret Devinney. *Introduction to Mythology: Contemporary Approaches to Classical and World Myths* (NY: Oxford UP; any edition)  
Segal, Robert. *Theorizing About Myth* (Amherst: U Massachusetts P, 1999)

**Other readings (available online) include excerpts from:**

Canepa, N.L., trans. *Giambattista Basile's The Tale of Tales, or Entertainment for Little Ones* (Detroit: Wayne State UP, 2007)  
Carter, Angela. *The Bloody Chamber* (New York: Penguin, 2015)  
Dundes, Alan, ed. *Cinderella: A Casebook* (Madison: U Wisconsin P, 1988)  
Ford, C.W. *The Hero with an African Face: The Mythic Wisdom of Traditional Africa* (NY: Bantam, 2000)  
Frazer, J. *The Golden Bough* (NY: Macmillan 1950)  
Perrault, Charles. *The Complete Fairy Tales* (NY: Oxford World Classics, 2010)  
Roberts, Moss, ed. *Chinese Fairy Tales and Fantasies* (NY: Pantheon Books, 1979)  
Warner, Marina. *Once Upon A Time: A Short History of the Fairy Tale* (NY: Oxford UP, 2015)  
Zipes, J, ed. *The Original Folk and Fairy Tales of the Brothers Grimm* (Princeton: Princeton UP, 2014)

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195:150:90  
**Online**  
Gonzagowski

**World Mythology:** Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives. \$100 Online Course Support Fee. Does not count towards major or minor.

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195:203:01  
TF2

**Masterworks of Western Literature – World Drama:** The subject of this course changes year to year. In Fall 2017 the course will survey major dramatic works from Europe, Asia, Africa, and the New World. Frequent

9:50-11:10a  
CA SC-201  
Diamond

writing and occasional in-class scene work. **Fulfills SAS Core Requirement AHP and WCR or WCD. Required for tracks 2-4 of the major in Comparative Literature.** See <http://complit.rutgers.edu/major-requirements-mainmenu-159>.

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195:227:01  
F2&3  
9:50a-12:50p  
CA AB-1180  
Behrmann

**Tales of Horror** (NEW COURSE TITLE – ORIGINALLY 195:280:02): Frankenstein and Dracula, vampires and zombies, Doppelgängers, ghosts, and artificial humans continue to haunt the cultural imagination throughout the centuries. This course explores tales of horror through some of their most spellbinding creatures and fantasies in a period ranging from the Brothers Grimm to surrealist cinema. We will consider the historical or political context and psychoanalytical underpinnings in each horrific tale and we will pay close attention to the ways a narrative (text or film) establishes, safeguards, or releases its horrific kernel. We will reflect on the ways in which horror enters German Expressionism and why moving images relate particularly well to the uncanny, and will explore the similarities and differences in the way film and literature explore horror. Readings include tales by the Grimm Brothers, E.T.A. Hoffmann, Mary Shelley, Jeremias Gotthelf, Edgar Allen Poe, Henry James, Bram Stoker, and Franz Kafka. Film contributions range from Murnau's *Nosferatu* and Wiene's *The Cabinet of Dr. Caligari* to Louis Buñuel's *Un Chien Andalou* and Alfred Hitchcock's *The Birds*. Counts towards Major/Minor. **Fulfills SAS Core Requirements AHo or AHP. Cross-listing 01:470:227:01.**

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195:232:01  
MW4  
1:40-3:00p  
LIV  
BRR-5101  
Mani

**Women Writers of South Asia:** This course examines women's writing in South Asia in the colonial and postcolonial periods, focusing on how South Asian women writers explore issues of identity, violence, and belonging in predominantly male literary traditions. In particular, it considers how poetry, short stories, novels, and autobiographies by South Asian women offer unique insight into new meanings of gender, work, and family that accompanied the Indian Independence Movement and the Partition of India and Pakistan, as well as more recent transformations introduced by globalization. We will be motivated by two interrelated concerns: 1) how can we understand the question of women's voices and "agency" in the South Asian context? And 2) how do women writers mobilize the category of gender to define alternative understandings of "individual" and "community" in this region? In order to answer these questions, we will trace the intersections between gender, caste, class, religion, and sexuality in women's fiction and non-fiction writing, giving particular regard to concepts such as "tradition," "modernity," "nation," and "genre." **Fulfills SAS Core Requirement AHo or AHP. Cross-listing 01:013:232:01 or 01:988:232:01.**

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195:244:01  
MTh3  
12:00-1:20p  
LIV  
BE-221&219  
TBA

**Introduction to Myth:** This course examines mythology as an integral component of the experience of being human in both ancient and contemporary societies. Students will encounter a range of mythological texts as expressed in a variety of genres and media. Students will examine the function of myth, theories of myth, and the techniques and interpretive methods of working with myth. The focus of the course is on the interpretation of the meaning of the chosen texts, but students will concurrently work to decipher the symbols, imagery, and meaning/s of stories and myths outside of this course. The goal of the course is to broaden our definition of mythology and to recognize its ongoing relevance in our lives. Students will further develop analytical and critical thinking skills, and will practice their writing skills. **Fulfills SAS Core Requirement AHP.**

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195:244:90  
**Online**  
Sclafani

**Introduction to Myth – The Monsters of Myth:** In this course we will study and compare myths from around the world. We will explore how myths function historically, culturally, psychologically, aesthetically, and politically. Our readings (and viewings) will include a wide variety of works, from the *Odyssey* and the *Arabian Nights* to *Harry Potter* and *Spiderman*. We will focus in particular on the role of the monster in modern and ancient mythology. What do monsters reveal about our fears surrounding cultural and gendered otherness? How do monsters either enforce or undermine moral codes of behavior? Required work will include participation in weekly online discussions, two short papers, and a final multimedia presentation. The majority of the material for this class will be provided by the professor in PDF format. \$100 Online Course Support Fee. **Fulfills SAS core requirement AHP.**



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195:249:01  
TTh5  
2:50-4:10p  
CA SC120  
Nerlekar

**Modern Literature of South Asia – Postcolonial Identity and Indian Literature:** This class on South Asian literature seeks to explore texts that grapple with diverse forces of colonialism, tradition and modernity over the course of various historical and social movements of the last one hundred years in India. The readings are a combination of Anglophone texts and texts in English translation from regional languages and all the texts highlight different ways in which the society and literature of India has grappled with the question of national identity. Through this intensive reading of Indian literature in English, the class will encounter the various social processes and the disparate cultural pressures that mold the worldview of Indian writers of the twentieth and the twenty first century. This study will span all the major genres of fiction, drama and poetry and it will range from texts published at the beginning of the 20<sup>th</sup> century to ones that were published in 2009. The course readings and discussions are in English. **Fulfills SAS Core Requirements AHo or AHp. Cross-listing 01:013:331:01.**

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195:251:01  
TF2  
9:50-11:10a  
CA SC-120  
Flieger

**Major French Writers in Translation:** In Fall 2017 **Desire in French Literature and Film** will be our topic. Since the very first love story (Adam and Eve?), the first dream (Oedipus dreaming of his mother?), the first jokes and games, human beings have told stories and celebrated events motivated by desire. Throughout the ages, literature has been created from the desire to explain the unknown (myth), from sexual desire (erotic tales), desire to laugh at power and fear (comedy), desire to celebrate mysteries (religious ritual), desire to play (theater), desire to dream both asleep and awake (novels, fantasies and fairy tales). In this course we'll explore how and why we laugh, love, sacrifice, play, and dream, considering ideas from Freud's writings and from other important creative thinkers, such as Jung and the surrealists, and finding "illustrations" in movies, art, and literature. Readings are in English, films are in English or subtitled; students will write two papers and participate in a group project, like leading surrealist games or experimenting with jokes, or presenting examples of art based on fantasy, eros, humor, dream, or myth. **Fulfills SAS Core Requirements AHp or WCD. Cross-listing 01:420:241:01.**

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195:301:01  
TTh4  
1:10-2:30p  
CA HH-A6  
Levine

**Introduction to Literary Theory:** Designed especially for students of Comparative Literature, the course has two related aims: 1) to examine critically seminal texts which have helped to shape contemporary views of literature, culture and art; 2) to engage in a sustained, interdisciplinary exploration of the question: what is theory? Topics include: formalism, poetics and narrative theory, psychoanalysis, structuralism, post-structuralism, speech act theory, Marxism, sexuality and gender, race, postcolonial studies. **Fulfills SAS Core Requirement AHo. Cross-listing 470:388:01. Required for the major (all tracks) and minor in Comparative Literature.** See <http://complit.rutgers.edu/major-requirements-mainmenu-159>.

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195:306:01  
MW6  
4:30-5:50p  
CA AB-3100  
Martínez, E.

**Literature and Cultural Conquest:** "Cultural conquest" suggests the meeting of two cultures in an unequal contact zone of imperialism and/or colonialism, where a Western culture achieves a victory over a non-Western culture. In reality, meetings of politically unequal cultures in the contact zone of imperialism and colonialism are complex negotiations, characterized by resistance as well as accommodation on both sides. In this course we will focus on literary works, mostly novels, by European and American writers during the era of colonialism that complicate the notion of cultural conquest. All texts will be read in translation. **Required for the major ( track 2 only) in Comparative Literature.** See <http://complit.rutgers.edu/major-requirements-mainmenu-159>.

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195:337:01  
MW7  
6:10-7:30p  
CA FH-B4

**Literature and Memory in the Arab World:** Cultural memory studies are legally dominated by western discourses of remembrance. Scholarly attempts to come to terms with the dark side of the twentieth century at times overshadow our accounts of non-western pasts. This course opens up avenues for exploring the nexus between conflicts and memory in the Arab world. We will explore the oft-silenced memory narratives of Arab writers caught in the flux of upheaval for more than a century. Can we formulate a discourse of memory that is

Khayyat, Y.

both unique to the Arabic literary heritage and versatile in its application to modern times? How do Arab writers and artists engage and or create memory narratives in times of war? How does fiction recreate, revise and re-examine the past? How do our human memories and imaginations give rise to the stories we tell and to the selves that we are becoming? In this course we consider the nature of memory and its relationship to imagination, both in the evolving life of the individual and in the development of the larger group or culture. We regard the self, then, as both singular and collective, fixed and in flux, determined inwardly and shaped by external forces. This course will address these questions by tracing the interconnections between memory and the literatures through close readings of memories, novels, poems, short stories, films and graphic art. **Fulfills SAS Core Requirement AHo or AHp. Cross-listing 013:346:01 or 685:347:01.**

**Required Texts:** Course readings uploaded to the Sakai course website at <https://sakai.rutgers.edu/portal>

1. Ahlam Mosteghanemi, *Memory in the Flesh*
2. Ghassan Kanafani, *Palestine's Children: Returning to Haifa & Other Stories*
3. Joe Sacco, *Footnotes in Gaza*
4. Andreas Huyssen, *Present Pasts*
5. Samar Yazbek, *A Woman in the Crossfire: Diaries of the Syrian Revolution*

195:357:01  
TTh6  
4:30-5:50p  
CA MU-210  
Kitzinger

**Contemporary Novel – Nabokov:** This course explores the world and works of the Russian and American writer Vladimir Nabokov (1899-1977). As Nabokov taught his students, “great novels are great fairy tales.” We will read his novels with an eye to the spells they cast and how they cast them. Beginning with Nabokov’s Russian-language Berlin period (short stories and one novel, *The Luzhin Defense*), we’ll go on to a selection of his major English-language novels: *Lolita*, *Invitation to a Beheading*, and *Pale Fire*. We will also read Nabokov’s luminous autobiography, *Invitation to a Beheading*. Throughout these works, we will trace the threads of a few defining themes: the breathtaking deceptions of nature and of art; the games of poetry, narrative, and chess; aesthetic freedom preserved in the face of tyranny (political and otherwise). What is love, and how does perversion help explain it? What does it mean to be exiled from your home, country, language, or past? How should we read literature, and what can ways of reading tell us in turn about the way we should live? All readings and discussions in English. **Cross-listing 01:860:340:01.**

195:377:01  
MW6  
4:30-5:50p  
CA MU-208  
Brooks

**Topics in World Cinema – Russian, Soviet, and Post-Soviet Film:** This course surveys the impressive body of Russian and Soviet cinema, from its pre-Revolutionary roots to its contemporary circumstances. We will watch and analyze the films of Sergei Eisenstein, Dziga Vertov, Andrei Tarkovsky, and a variety of other directors from Russia and various former Soviet republics, including Ukraine, Georgia, and Armenia. This course will engage recurrent thematic concerns of Russian cinema (inter/nationalism, gender and sexuality, the aesthetics of violence) alongside formal ones (the development of montage, the advent of sound film, non-narrative cinema techniques). It will serve as an introduction to both cinema studies and Russian studies. **Cross-listing 01:860:337:01 or 01:175:377:04.**

195:382:01  
TTh6  
4:30-5:50p  
CA MU-204  
Levine

**Kafka and World Literature:** The course will provide an introduction to Kafka’s work and its impact on World literature. Kafka’s texts constitute a new level and quality of literature that has triggered innumerable responses in many languages, media, and discourses. He is generally recognized as an “international” author of a new type of “world literature.” While the quality of the work is clear, it nevertheless tends to defy all attempts to approach it through traditional means of interpretation. In an effort to forge new ways of addressing the challenges posed by Kafka’s work, the course seeks to locate it in a number of related contexts: at the crossroads of European modernity; within debates about Jewish languages, culture, identity, and music in the early twentieth-century and beyond; at the center of current controversies concerning the politically charged notion of “minor literature;” and perhaps most importantly as the source of inspiration for new works of art, literature, film, and music. Among the works to be considered are the introduction to his writing in “commix” form by Mairowitz and Crumb; the fiction of Haruki Murakami, Jorge Luis Borges, Achmat Dangor, JM Coetzee, Nadine Gordimer, and Philip Roth; the music of Philip Glass; and philosophical works by Kierkegaard and

Derrida. Readings also include canonical texts by Ovid, Homer, and Kleist, and critical/biographical works by Wagenbach, Canetti, Butler, Benjamin, Brod, Pawel, and others. Taught in English; no prerequisites. **Fulfills SAS Core Requirement AHo or AHp. Cross-listing 01:470:354:01 or 01:563:355:01.**

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195:396:01  
M 6,7  
4:30-5:50p  
6:10-7:50p  
CA MU-210  
CA 204  
Eisenzweig

**Issues in Comparative Literature – Napoleon:** This course examines the rise and fall of one of history's most fascinating figures, as well as its impact on French and world social, political, and cultural realities, throughout the 19<sup>th</sup> century and beyond. The course will draw on the scholarship and expertise of faculty from different programs, including William Galperin (English), Jennifer Jones (History), Dan Kelemen (Political Science), Jorge Marcone (Spanish/Portuguese and Comparative Literature), Matt Matsuda (History), Susan Sidlauskas (Art History), Jonah Siegel (English) and Judith Surkis (History), providing students with a wide range of perspectives on the extraordinary period running from 1789 to 1815. Readings will include texts by Balzac, Byron, Heine, Stendhal, Tolstoi, and Wordsworth. The class will be taught in English for non-French speakers, with a special section taught in French, for students studying or knowledgeable in French. **Cross-listing 01:420:391:01 or 01:420:391:H1.**

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195:497:01  
W4  
1:10-2:30p  
CA AB-4052  
Parker

**Capstone Workshop:** This course is a workshop required of all senior Comparative Literature majors, including those writing honors theses in the program. Its purpose is two-fold: 1) to help Comparative Literature majors reflect on and consolidate their knowledge of the field; and 2) to afford advanced students the opportunity to research, write, and present a 15-page paper that will be the culmination of the work they have completed in the major. The workshop helps the program assess the undergraduate experience in Comparative Literature. It meets once a week for ten weeks. One credit. **Required for the major (all tracks) in Comparative Literature. Open only to Comparative Literature seniors.**