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. This course fulfills Core requirement AHP. Does not count towards major or minor. $100 online course support fee. Go to http://canvas.rutgers.edu

Short Fiction – This course seeks to explore through fiction the construction of the Atlantic world, with a specific focus on the Caribbean as a geography defined by travelling Europeans and the consumption of Caribbean space, bodies, and commodities. We will begin by reading some foundational work on the dominant tropes and defining discourses of the Caribbean and the “New World” and focus primarily on short fictions to understand the continued relevance of European conquest of the Americas. We will explore the effects of European conquest and colonization of the Americas, which began in the Caribbean, through the dominant trope of the cannibal and the following interrelated questions and problems: how does writing emerge as a powerful tool for constructing the European self and the other, the non-European, the barbarian, cannibal or subhuman? How does the colonized, including colonized spaces, and bodies marked by different genders, races, ethnicities, and desire refute and challenge the European, tourist or foreign gaze? How has European writing, including travel writing, helped to construct American spaces, America understood not just as the US but the entire hemisphere, including the idea of the cannibal, the savage, and the hypersexualized black? In what ways are each of these tropes for imagining otherness connected? Lastly, in what ways do current global migration from the Global South to the North and tourism from the Global North to the Global South continue some of the same tropes and problems that begin with European conquest of “New World,” its land, people, and commodities?

Lastly we will explore some of the theory and leading concepts used to understand cultural contact, from Mary Louise Pratt’s contact zones, to the Caribbean’s own theory of understanding itself and its cultural mixture, including Glissant’s Relation to Ortiz’s idea of transculturation (which predates Pratt and arguably informs her work), to the trope of consuming the Caribbean and the Caribbean as a place of the cannibal, of ritual cannibalism. We will develop ways to read the literary, the visual, cartoons, and films to discuss how the Caribbean Americans generally use these tropes that emanate from European discourse to “bite back,” as Valerie Loichot puts it, against the defining power of European knowledge. We will also think of the US South as part of Plantation Americas and reflect on how thinking from the Caribbean gives us new perspectives on US race and social issues.
### Grading

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<tr>
<th>Assignment</th>
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<tr>
<td>Response Essays (3) (3-4 pages)</td>
<td>30%</td>
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<tr>
<td>Quizzes/ Participation</td>
<td>10%</td>
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<tr>
<td>Journal</td>
<td>15%</td>
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<tr>
<td>Final Paper (6-8 pages)*</td>
<td>35%</td>
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<tr>
<td>Slide cast/ Paper Presentation</td>
<td>10%</td>
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This course fulfills Core requirement AHp. Does not count towards major or minor.

**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. This course fulfills Core requirement AHp. Does not count towards major or minor. $100 online course support fee. Go to http://canvas.rutgers.edu

**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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**Literature Across Borders: Translation** – This course is designed as an introduction to the field of Comparative Literature, and is required of all Comparative Literature majors and minors. “Literature across Borders” embodies the concept and practice of comparative literature across historical periods, cultures, and genres.

In Spring 2020 the theme will be Translation / Transformation. From Ovid's *Metamorphoses* to today's science fiction, creative thinkers and artists have sought to depict bodies in the act of becoming different bodies. This course will survey such changes of form over the centuries and across the globe, focusing especially on passages between languages, genres, media, and/or species.

Each week a different faculty member from the Program in Comparative Literature will lecture on a reading, film, or performance—drawn from her or his field of specialization—that will provide us with insights on our theme.

Requirements include near-perfect attendance and enthusiastic participation; frequent response papers and two 5- to 7-page essays, the first due at midterm and the second at the end of the semester. Grading: response papers = 30%; midterm and final essays = 30% each; class discussion = 10%.

This course fulfills Core requirements AHo and AHp.
Literature Across Borders: Translation—This course is designed as an introduction to the field of Comparative Literature, and is required of all Comparative Literature majors and minors. “Literature across Borders” embodies the concept and practice of comparative literature across historical periods, cultures, and genres.

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This course fulfills Core requirements AHo and AHp.

Masterworks of World Literature—This course will familiarize students with major works of world literature from a variety of literary traditions, Western and non-Western, modern and ancient as well as provide methods of studying literature in its historical and cultural contexts. It will focus on a number of topics including the roles of class, gender, politics, time, identity, and translation. All texts read in translation. This course fulfills Core requirements AHp, WCR, and WCD.

Intro to Middle Eastern Literatures—This is a survey course designed to introduce students to the literatures of the region known as the Middle East, from ancient to modern times. The main literary genres we will cover are epic, scripture, belles-lettres, chronicle, essay, the modern novel and short story, the ode and lyric poetry. Documentary films will also be shown during class. The course is roughly divided into two broad time frames: from antiquity to the late medieval period, and from the beginning of the 19th century to the beginning of the 21st. The texts will be discussed in relation to their respective social and political contexts, and as a coherent body of literature that shares a core group of themes and structures across languages and countries of origin. Some of the main themes that we will cover include the social role of the poet/author, sacred and profane identity, gender and sexuality, and colonialism and the challenges of modernity. This course fulfills Core requirement AHp. Course Cross-listing: 01:013:221

Detective Stories — Mystery story, detective fiction, whodunit, police story, crime story... All these labels point to a new, singular form of narrative that crystallized during the nineteenth century and has since permeated modern literature and film. Through the close reading of a number of major works of fiction from different cultural origins, we will examine what makes detective stories a distinct type of literature, and explore historical, philosophical and political implications of its emergence and evolution. Readings will include short fiction by Balzac, Hoffmann, Poe, Conan Doyle, and Borges, as well as novels by Agatha Christie, Chandler, and Simenon. We will also read some historically important criticism of the genre, and discuss a few filmic adaptations of famous detective stories.

Other than normal engagement in class discussion, students will be expected to participate in three workshops on writing and provide four short essays written in class and one final paper. The final grade will be based on participation in class discussion (approximately 20%), the four short essays (approximately 10% each), and the final paper (approximately 40%). This course fulfills Core requirements AHp and WCr.
Animals and Humans – This course will explore literature and films that address how animals and humans relate to each other at different times and places around the world. Students will learn about key concepts in Animal Studies, such as multispecies communities, companion species, hybridity, and the intersection of animality with race, gender, and class. We will examine Amazonian myths in text and in film; read short stories by Horacio Quiroga, Julio Cortázar, and Mariana Enriquez; learn about animal-related conflicts through collectively written graphic novel Virunga and Hayao Miyazaki’s anime film Princess Mononoke; explore the connections between animality and gender through Li Ang’s novella The Butcher’s Wife; and watch Budapest get taken over by dogs in Kornél Mundruczó’s film White God. We will pay attention to the significant differences and also the similarities between these very different works, in the hope that sustaining this complexity will allow for a deeper consideration of how we might ethically relate to others, human or otherwise. Requirements: Class participation: 10%; 3 short response papers: 25%; a short presentation: 15%; a 3-5 page midterm essay: 20%; and a 5-7 page final comparative essay: 30%. This course fulfills Core requirement AHp.

Introduction to the Literatures of South Asia – This course introduces students to the literature of the Indian subcontinent, which is situated within the broader region of South Asia (Bangladesh, India, the Maldives, Nepal, Pakistan, and Sri Lanka). It surveys a selection of translated texts in various Indian languages from the classical to the postcolonial periods and explores a range of genres such as the epic, drama, poetry, essay writing, the short story, the novel, and film. In particular, we will examine how key cultural concepts have reappeared across Indian literary traditions over time, reimagined within the context of specific historical junctures and socio-linguistic networks. We will thus give attention to themes such as the conflict between tradition and modernity, man-woman relationships, communalism and caste conflict, colonialism and nationalism, problems of translation, and the intersections between ideas of religiosity and ideas of the literary. Readings include works by UR Ananthamurthy, Omprakash Valmiki, RK Narayan, Dharmvir Bharati, Mahasweta Devi, Kalidasa, Rabindranath Tagore, Mohan Rakesh, Faiz Ahmad Faiz, and Ghalib — all available on SAKAI. Assignments include shorter papers, one longer paper, and regular reading responses. This course fulfills SAS Core requirements AHo and AHp. Course Cross-listing: 013:231:01.

Introduction to Mythology – Myths of various cultures; their structures and functions in social and especially literary contexts. This course fulfills Core requirement AHp.

Go to http://canvas.rutgers.edu
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 on 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. This course fulfills Core requirements AHp and WCd. Course Cross-listing: 470:225:01

Psy-Fi: Literature and Psychoanalysis - Origins and major concepts of psychoanalysis explored through a close analysis of Freud’s writings with a particular focus on their literary dimension. The course seeks not simply to apply Freud to literature but moreover to see how psychoanalytic thinking itself might be enriched and expanded by our approaching it through works of art, literature and cinema. Thus, in addition to readings of Freud’s writings on dreams, infantile sexuality, trauma, and the unconscious, we will also study films by Hitchcock, a wide range of literary texts from German, French, Anglo-American and Latin American traditions, and critical essays by Žižek, Bronfen, Felman, Weber, Ronell and others. In English. Fulfills SAS Core goals AHo and AHp. Course cross-listing: 470:247:01

Required texts:

Deleuze, Masochism: Coldness and Cruelty in Venus in Furs ISBN 9780942299557

Freud and Gay, Freud Reader ISBN 9780393314038

Muller and Richardson, The Purloined Poe ISBN 978-0801832932

Bechdel, Are You my Mother? ISBN 978061898982509

Shakespeare, Hamlet ISBN 9780743477123

Critchley and Webster, Stay, Illusion! ISBN 9780307950482

Bettelheim, Freud and Man’s Soul ISBN 9780394710365

Major French Writers in Translation: Global Eighteenth Century- In this course we explore how French writers of the long 18th Century reacted to encounters with the peoples of Africa, Asia, and the Americas. At the same time we will examine writings from these other places, which for the most part had not yet experienced significant European literary influence. Among the questions we will ask are: What is a writer? What does it mean to write? What is the purpose of writing? The answers will be specific to time, place, and language. The grade will be based on frequent very short, short, and not-quite-so-short writing assignments, with an emphasis on revision. Taught in English. This course fulfills Core requirements AHp and WCD. Course Cross-listing: 420:241:01
Major French Writers in Translation: Literature and Desire- The course considers the role of desire in literature and film – in reference to the theories of Freud, Bataille, Jung and others – as Eros, as humor, as myth, as sacrifice, and as a component in the theory of surrealism. There are modules included on each topic. Authors included are Apollinaire, Cocteau, Genet, Queneau, Breton, Colette, and LaClos Students write two short papers and one final paper, and do one oral presentation on a topic of their choice in class. This course fulfills Core requirements AHp and WCD. Course Cross-listing: 420:241:02

Major French Writers in Translation: Montaigne- We will read only one work in this course: Michel de Montaigne’s Essays, a one-of-a-kind endeavor that inaugurated the writing genre called “essai” in French and “essay” in English. In a preface he penned in 1580 for his book’s first publication, Montaigne informed potential customers that they had no business reading it at all, since the Essays were only about himself: no one outside his family circle should care about such a subject. Thus teased, readers responded by making the book one of the great successes of the 16th century. Some were looking for moral, social, or political advice; others were curious about the author’s self-exhibition. Most became interested in both things at once; their support in turn encouraged Montaigne to mix the two ingredients more thoroughly and make his book ever more personal. At the same time, he wondered how this accidental recipe could possibly work: how looking at oneself in public and claiming a subjective stance about everything managed to make all parties – his anonymous readers and himself – think anew about a wide variety of matters.

How and why did this particular writer set out to explore his individuality by exposing the inner workings of his own mind? How could the resulting book serve to assess its author’s opinions and emotions as well as the very judgment that performs this assessment, while discussing knowledge, pride, books, animals, prayer, justice, freedom, death, education, poetry, warfare, travel, torture, friendship, fear, witches, conversation, lies, love and sex, public service, remorse, anger, sleep, illness, pain, happiness… everything and anything, from the best form of government to our most intimate habits; from ancient philosophy to the “Cannibals” of the New World? What is it that ends up being shared in this way, over and over again, with people who never knew Montaigne and could not care less about his world?

An aristocrat very much of his own time is by far the most widely read writer of the French Renaissance today: his book keeps “speaking” to each of us somehow. Accordingly, the point of our course will not just be to read the work and watch its author “test” himself; but to “test” and understand our own responses in turn. Taught in English. This course fulfills Core requirements AHp and WCD. Course Cross-listings: 420:242:01


ISBN-10: 0804704864

Requirements:
First essay: 3 pages (15%)
Second essay: 5 pages (25%)
Third essay (in lieu of final exam): 7 pages (35%)
Oral presentation (15%)
Attendance and participation in class discussion (10%)
**Introducing Italy City by City - Naples: Tales of a Southern City:** Famous today for the television series Gomorrah and Elena Ferrante’s novels, Naples consists of an amazing array of superimposed cultures extending over 25 centuries of history, from the tenth century BCE, when the Greeks established a settlement called Neapolis (new city), to the subsequent centuries, when Romans, Normans, Spanish, Austrian, and French dynasties ruled the city. In the seventeenth century Naples became the third largest city in Europe, smaller only than London and Paris, and one of the major centers of Baroque art and opera. After the rediscovery of Pompeii, it turned into a cultural magnet as the last stop on the Grand Tour as well as the site of the first marine research center and the first geological observatory in Europe. This course analyzes the often stridently contradictory representations of the city – the stereotypes and the realities – through literature, history, the visual arts, and music, examining the ways in which Naples ultimately became a quintessential metaphor of the European South. Readings include selections from Vergil, Pliny, Boccaccio, Petrarch, Basile, Marino, Metastasio, Goethe, de Staël, Stendhal, Benjamin, Malaparte, Lewis, Sontag, Saviano, Ferrante. Films and documentaries (clips), include C’era una volta (Rosi) *The Gold of Naples* (De Sica), *Paisà* (Rossellini), *The Skin* (Cavani), *Hands Over the City* (Rosi), *Gomorrah* (Garrone), and *My Brilliant Friend* (Costanzo). **Texts available on sakai. This course fulfills Core Requirements AHo and AHp.**

**Introduction to Caribbean Literature** – The history, culture, and geography of the Caribbean have made it a distinctive and complex world area: the experiences of colonialism, slavery, and indentured servitude; the region’s multiplicity of races, cultures, and languages; the insular and maritime condition of its geography; and its proximity to the United States have shaped the region’s literary, cultural, and artistic production. The objective of this class is to become acquainted with major authors, themes, and literary movements that have emerged in the Caribbean. The course incorporates a range of media and employs an interdisciplinary perspective in exploring Caribbean prose, poetry, and drama. Some of the topics that will organize our discussions include: empire, revolution, sugar and labor, decolonization, storytelling and the oral tradition, re-visioning European traditions, ritual and carnival, transnationalism, diaspora, and exile, and constructions of race, class, gender, and sexuality. **This course fulfills Core requirements AHp and WCR.**

**Fulfills Culture and Creative Expressions Distribution for LCS Major/Minor.** Course Cross-listing: 595:270:01

**Course Learning Goals**
Upon completion of the course, students will be able to:

- Demonstrate knowledge of major authors, themes and movements in Caribbean literature;
- Demonstrate knowledge of the major events, processes and intellectual debates that have shaped Caribbean history and culture;
- Employ strategies of interpretation, including an ability to use critical and theoretical terms, concepts, and methods in relation to a variety of textual forms and other media;
- Formulate persuasive written and oral arguments.

**Required Reading**
Consult Rutgers Barnes & Noble for current books for the course. Additional articles and resources are available electronically through the course Sakai site.

**Evaluation**

- **Class Grade:** 20%
  (attendance, participation, pop quizzes)
- **Written Assignments:** 30%
  (3 response papers, weekly posts, annotated bibliography)
- **Two Exams:** 40%
- **In-Class Essay:** 10%
The great American novelist William Faulkner famously said, "The past is not dead. It's not even past." Why do some conflicts endure despite the enormous political, technological, cultural and economic changes of the past several decades? What can we learn about 21st-century struggles through examining the representation of conflict in comparative literature and arts? How can we understand the ways in which the past remains “undead” through its continuing animation of today's clashes while complicating all attempts to resolve them? How can literature, film, and other visual arts, as well as architecture, and music, be used to understand how the past shapes political and cultural strife today? Focusing on three current conflicts from disparate cultures, this course explores how conflicts are constructed and searches for the means to look through and beyond them, to overcome them, and to loosen the past’s hold on the present and future. **This course fulfills Core requirements CCD, AHo and AHp.**

**Textual Transformations:** Who is a translator and what comprises a translation? As the practice of translation gains more and more visibility and the demand for qualified translators grows worldwide, understanding a diverse range of possible answers to these questions becomes even more critical. In response to the increasing visibility of and demand for translation, this course looks closely at definitions of the translator and the translated, focusing on how translation has been practiced and theorized, as well as how these practices and theories have played a part in shaping colonial and postcolonial world history.

Apart from readings on translation practice and theory, this course also includes a practice-based component, through which you will have a chance to creatively explore your own approach to translation. Over the semester, you will undertake a short translation of any work (fiction or non-fiction) with which you feel a personal connection. In doing this, you will have the opportunity to work on your own with a language in which you have some background or that you’re interested in learning. You may also to choose to work with a classmate or someone outside of the class to produce the translation, or choose to adapt something in English into your own words or into a different genre or medium (e.g., from short story to film or prose to poetry).

All course readings will be in English and made available on SAKAI. No background knowledge in languages other than English is required. Course requirements include a midterm paper, final translation project, and regular reading responses. **Course Cross-listing: 013:304:01**
**Latino and Caribbean Cultural Studies** – Comparative study of Latino and Caribbean cultures by reviewing key definitions of culture, paying attention to the historical and disciplinary development of the term, as well as the key debates on cultural studies in the Humanities. The second part of the course reviews the study of culture in Latino and Caribbean studies, such as the links between historical experience, ethnicity, race, and culture; the quest for and critique of national and ethnic identities; populism and studies on popular culture; the cultural contacts paradigm and hybridity; the multicultural debate; the Culture Wars of the 1980s; gender and queer studies; the study of cultures in displacement; the ethnic turn in cultural studies; the analysis of visual cultures; and the emergence of pop, media and electronic cultures. **SAS Core Goals (AHp) WCR** Fulfills Culture and Creative Expressions Distribution for LCS Major/Minor Course Cross-listing: 595:295:01

**Introduction to Postcolonial Literatures and Theories** – In this course we will discuss, through the lens of postcolonialism and decoloniality, major literary and filmic texts that, as John McLeod puts it, have been “produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism, and resistance to it, in either the past or the present.” We will read and discuss texts from four nations: Indonesia, India, Senegal, and Guatemala, with the goal of developing the student’s capacity to think and write critically about postcolonial literatures in a comparative framework. In the course of the semester we will pay particular attention to the role of nation and national culture, language, education, and law in constructing the identities of both colonized peoples and contemporary people in postcolonial nations struggling to decolonize their identities. Readings include short theoretical texts by Said, Cesaire, Spivak, Bhabha, and Fanon, and fictional texts by Pramoedya Ananta Toer, Ousmane Sembene, Arundhati Roy, Mahasweta Devi, and Rigoberta Menchu. Requirements are attendance and participation: 15%, quizzes and response papers: 40%, midterm essay: 25%, and final comparative essay: 25%. All texts will be read or viewed in translation. This course fulfills SAS Core requirements AHo, AHp, and CCD. **Course Cross-listing**: 013:307:01

**From Dostoevsky to The Wire: Serial Storytelling Across Media** – This course explores serial narrative as a contemporary mode of storytelling, from the emergence of the serialized novel in nineteenth-century Britain and Russia up through the multimedia serials of our own digital age. Working across centuries, media, and new technologies for delivery, we will investigate the enduring power of this versatile narrative form – in particular, how serial narratives interweave fiction with current events and the shared rhythms of everyday life, and how they address international audiences shaped by cultural, social, and geographic differences. In a contemporary moment marked by anxieties about race, nationality, rising inequality, and looming environmental crisis, we will consider the potential of serial narratives, past as well as present, to bring diverse audiences together. Core texts include Anthony Trollope’s *The Small House at Allington* (1862-64); Leo Tolstoy’s *Anna Karenina* (1875-77), and Season One of *Mad Men* (AMC, 2007). Occasional critical readings also suggested or assigned. **Fulfills SAS Core Goal CCD**. All readings and discussions in English; **no prerequisites**. **Course Cross-listings**: 359:347:01; 860:345:01

**The Literatures of the Americas** – This course offers a comparative study of the literatures of the Americas from the nineteenth century to the present. We will read a range of novels, stories, essays and poems written in the United States, Latin America, and the Caribbean, a number of which were originally published in Spanish. Beginning with nineteenth-century expressions of cultural autonomy from Europe, the course will trace the development of major literary trends in the Americas, paying particular attention to the relationship between the novel and the modern history of the western hemisphere. Our readings will concentrate on literary works from the Americas whose imagined geographies traverse the boundaries of nation and region, including texts by William Faulkner, Jean Rhys, Gabriel García Márquez, Toni Morrison, and Francisco Goldman. **Course Cross-listings**: 359:351:01, 595:350:01, 940:356:01

**Course Evaluation:**

Quizzes: 15%
2 Short Papers (1-2 pgs): 15% (total)
1st essay (4-5 pgs): 25%
2nd essay (5-6 pgs): 30%
Participation: 15%
**Brazil and the U.S.** The purpose of this interdisciplinary, cross-cultural course is to consider new paradigms for a global concept of race that transcends U.S. binary categories as well as Brazilian and Latin American triumphant versions of mestizaje. We will discuss processes of racial mixing and cultural exchange as they have been articulated in fiction and theory by Brazilian intellectuals, in contrast to U.S. writers.

Unlike the U.S., Brazil has never had anti-miscegenation laws or legalized racial segregation. In fact, racial and cultural mixture has been used as a way of explaining Brazilian realities since the colonial period. But what are the differences between canonical representations of white/Indian as opposed to white/black mestizos? What were some of the scientific theories that attempted to explain racial mixture and “miscegenation”, and how did the same theories have different purposes and effects in the U.S and Brazil? What happens when “mestizaje” begins to mean mostly cultural, rather than racial mixture? What can the history of Brazilian race relations teach us about recent projects of a post-racial era? And what can the history of U.S. civil rights can teach us about racial struggles in Brazil?

We will discuss issues related to racial mixture or miscegenation in the U.S. at the end of the 19th-century and the significance of anti-miscegenation laws. We will also discuss the figure of the tragic mulatto and the theme of “passing” in U.S.fiction by writers such as Langston Hughes and Nella Larsen. In contrast, we will try to understand how the concept of mestizaje or racial mixture developed from notions of biological degeneration to celebration of national identity in Mexico, Cuba and Brazil.

In the last part of the course, we will discuss how U.S. Latinos have reappropriated the Latin American concept of mestizaje, to propose a critical intervention in U.S. racial discourses. On the other hand, we will look at the current debate on affirmative action that has been displacing traditional forms of representing Latin American racial categories.

Required Texts


Films:

Course Requirements
This course focuses on reading and discussions (of print, visual and audio materials). Therefore, it is very important that each student read assigned reading material before coming to class in order to fully participate in class discussions. Assignments consist of unannounced forum responses and small research projects, a comprehensive take-home midterm exam and a final exam paper (5-6 pages). A failure to post a response or turn in projects on due date will result in a zero (0) grade unless a satisfactory document of excuse is presented.

**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 “comix” 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. **This course fulfills SAS Core requirements AHo and AHlp. Course Cross-listing: 470:354:01, 563:355:01**

**Issues in Comparative Literature: 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*, *Pnin*, and *Pale Fire*. We will also read Nabokov’s luminous autobiography, *Speak, Memory*. 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. No prerequisites. Course Cross-listings: 358:363:02, 860:340:01**
**Special Topics in Comparative Literature: Faust and the Fracturing of Tradition** - Faust, in Johann Wolfgang von Goethe’s drama, is every university’s worst nightmare. Frustrated that his multiple academic degrees have left him knowing nothing of value, the aging scholar goes rogue: he gives up standard research for magic; he flees his study with the devil to go out and party; he uses his status to help him impress and seduce a much younger woman; he heads off on a world tour without regard to those he encounters or has left behind; and he becomes a capricious and dangerous tyrant.

In this seminar we will examine both Part I and Part II of Goethe’s work, as well as historical sources, to consider first some questions about the Faust legend: how did this legend become the quintessential myth of modernity? What does Faust, in the various iterations of this legend, experience and learn by selling his soul? Is his story a celebration or a condemnation of the modern age of discovery – research, teaching, learning and self-exploration?

Even as we take these and other more general questions about the Faust myth into account, we’ll focus more particularly on the dramatic text that came to be widely considered the most important work both of Goethe’s life, and of the modern German literary tradition – as well one of the most disruptive and innovative works of modern European literature. Written and revised over six decades and drawing texts from the Bible to Kālidāsa’s *Shakuntala*, Dante’s *Divine Comedy*, the works of Shakespeare, Milton’s *Paradise Lost*, and poetic, scientific and philosophical writing of the 18th and early 19th centuries, the play updates an old German story about experimentation and the limits of human autonomy; it integrates, recasts and anticipates 18th and 19th-century developments in European literary and intellectual history; it adopts or develops virtually every metric and generic form that would be available in German by the time of Goethe’s death in 1832; and it has been invoked as a test case by literary, aesthetic, philosophical, political and social theories of the past 200 years. This seminar will combine close readings of the play in relation to these various literary and historical contexts, along with discussion of a selection of the drama’s recent interpretations. *Course Cross-listings: 470:388:01; 16:470:626:01, 16:195:516:01*

**Special Topics in Comparative Literature: Urban Encounters in Literature and Art** - This course examines the construction of an urban imagination through the works of writers and artists in postcolonial India, with an emphasis on the ways in which they engaged with the changing nature of the cities they called home. We will critically evaluate concepts and ideas such as the cosmic city, the authoritative city, the collective city, the global city, and the mega city. Using methodologies drawn from a range of disciplines - including literary criticism, art history, geography, and performance studies - the course will examine the city as a space that emerges from its multiple encounters. Topics and themes to be covered will include urban form, ecology, religion, migration, displacements, alternative cartographies, and sexuality as expressed, represented and enacted through literature, visual arts, and the built environment. We will discuss the work of artists and writers such as Atul Dodiya, Zarina Hashmi, Gulam Mohammad Sheik, Raza, Bhupen Khakar, Arpita Singh, Arun Kolatkar, Jeet Thayil, Michael Creighton, Vivek Shanbhag, Anita Desai, etc. *Course Cross-listings: 013:402:01; 082:601:01*

**Special Topics in Comparative Literature: Gender and Sexuality in Russian Literature** - In this course we study questions of gender and sexuality in modern Russian literature and culture through close readings of novellas, short stories, poems, films, essays, and memoirs. How have gender and sexuality been constructed in different periods of Russian history? What erotic utopias did radical thinkers propose? How did Soviet ideology build on traditional myths and images of femininity and masculinity? How have gay and lesbian love been represented, given the enduring presence of cultural taboos? The course will move from key (pre-)19th-century predecessors (fairytales, Gogol, Turgenev, Tolstoy), through the turbulent decades surrounding the Bolshevik Revolution (symbolism and decadence, socialist realism, and various avant-garde movements), and on to contemporary literature, including Pussy Riot's performance art and the journalistic prose of Nobel Prize winner Svetlana Alexievich. We will broaden our study through encounters with influential theoretical and critical texts, both inside and outside the Russian tradition. *All readings and discussion in English. Course Cross-listing: 860:435:01.*