

Comparative Literature

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The concentration in Comparative Literature leads to a B.A. degree. This program is designed to attract students who wish to pursue an interdisciplinary plan of course work focused on the study of literature as written in various languages and in various parts of the world.

Such a student might come to the University with a strong background in languages other than English and want to work in two or more literatures (one of which can be English). Another student might have a strong interest in literary study and wish to address general, generic, and/or transnational questions that go beyond the boundaries of national literature offered by English and other literature departments. Or, a student might wish to pursue an in-depth study of the interrelationship of literature and culture, as well as issues that transcend the traditional demarcations of national literary history and area studies.

These descriptions of academic interest are not mutually exclusive. Each student will design a plan of course work that will suit his or her individual goals and that will take advantage of the rich offerings of this university.

Program Requirements

The aim of the following guidelines is to help students develop a balanced and coherent plan of study. The Director of Undergraduate Studies in Comparative Literature is available to discuss these guidelines with students who are interested in comparative literature.

- (1) Students must complete a second-year sequence in a language other than English, or demonstrate language ability of an equivalent skill. Students should have completed this requirement, or be well on their way to its completion, by the time of application to the program, normally the end of their second year. See "Participation in the Program" below for further details.
- (2) Six courses in a major field, or in closely integrated subject areas in more than one field, are required.
- (3) Four courses in a minor field, or in closely integrated subject areas in more than one field, are required.
- (4) Two courses that emphasize critical and intellectual methods in comparative literature are required, one of which must be an introduction to the study of comparative literature. See, for example, CMLT 24200, 24800, and 26600 below under "Courses."

(5) One directed study course must be devoted to the preparation of the B.A. project (CMLT 29900). The project will be supervised by a faculty member of the student's choice, with that faculty member's consent and the approval of the Director of Undergraduate Studies; that faculty member may be, but need not be, on the faculty of Comparative Literature. A graduate student in Comparative Literature will serve as a tutor or preceptor for all B.A. projects, working with students on the mechanics of writing and providing tutorial assistance.

Summary of Requirements

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|----------------------|----------|---------------------------------------|
| <i>Concentration</i> | 6 | major field courses |
| | 4 | minor field courses |
| | 2 | critical/intellectual methods courses |
| | <u>1</u> | B.A. project (CMLT 29900) |
| | 13 | |

Beyond the thirteen courses required for the concentration, the department encourages its students to pursue further language study. Elementary courses in second or third languages cannot, however, be counted toward the total needed to complete the concentration.

The courses in critical/intellectual methods may be counted toward the fulfillment of six courses in the major field or toward four courses in the minor field if their materials are appropriate for those purposes, but the total number of courses presented for the concentration or major must total thirteen.

A typical student wishing to work in two literatures (one of which can be English) might choose two literatures as the major and minor fields. A student interested in literary study across national boundaries with a focus on generic and transnational questions might create a major field along generic lines (e.g., film, the epic, the novel, poetry, drama, opera); the minor field might be a particular national literature or a portion of such a literature. A student interested in literary and cultural theory might choose theory as either a major or minor field, paired with another field designed along generic lines or those of one or more national literatures.

Courses in the various literature departments and in Interdisciplinary Studies in the Humanities are obviously germane to the building of any individual program. A student is likely to find courses in the Humanities Collegiate Division and in the Department of History that extend beyond the usual definitions of literature (e.g., film, art, music, history) to be appropriate to her or his individual program of study. Study abroad offers an attractive means of fulfilling various aims of this program.

Participation in the Program. Students should express their interest in the concentration as soon as possible, normally before the end of their second year. The first step is to meet with the Director of Undergraduate Studies to consult about a program of study. Thereafter, students are required to submit a written proposal of about one thousand words in length that consists of two parts: (1) a statement explaining how the proposed plan of study will take advantage of existing College offerings and meet departmental requirements; and (2) a list of proposed courses (as well as alternates) and indications of

how they will fulfill the department's requirements. Applicants must also submit a list of completed courses and a list of courses in which they are currently registered. Special mention should be made of language courses or other language training that affirms a student's level of language proficiency. Each proposal will be evaluated on the basis of the interest of the student and his or her achievement in the study of languages needed to meet the goals of the intended course of study.

Concentrators should demonstrate proficiency in a literary language (other than English) that is relevant to their proposed course of study (as indicated in requirement number one above). This requirement must be met at the time of application or shortly thereafter. Such proficiency is measured by the completion of a second-year sequence in the language, or by demonstration of an equivalent skill. By the time of graduation, concentrators should also achieve the level of language study needed to obtain an Advanced Language Proficiency Certificate from the College. This requirement is intended to underscore the program's commitment to the study of languages, and to encourage and facilitate study abroad as a part of the course of study. Language ability is essential to work in comparative literature of whatever sort. The Department of Comparative Literature takes language preparation into consideration when evaluating applications, but it will also help students achieve their individual goals by suggesting programs of study that will add to their language expertise as appropriate.

B.A. Project. One obvious choice for a B.A. project is a substantial essay in comparative literary study. This option should not, however, rule out other possibilities. Two examples might be a translation from a foreign literature with accompanying commentary, or a written project based on research done abroad in another language and culture relating to comparative interests. Students are urged to base their project on comparative concepts, and to make use of the language proficiency that they will develop as they meet the program's requirements.

Grading. All courses to be used in the concentration must be taken for a quality grade, which must be a *B-* or higher.

Honors. To be eligible for honors in Comparative Literature, students must earn an overall cumulative GPA of 3.25 or higher, and a GPA of 3.5 or higher in the concentration. They must also complete a B.A. essay or project that is judged exceptional in intellectual and/or creative merit by the first and second readers.

Advising. In addition to their College adviser, a concentrator should consult on an ongoing basis with the Director of Undergraduate Studies in the Department of Comparative Literature. Further advice and counseling will be available from the preceptor for the program and from the faculty member who supervises the student's B.A. project.

Faculty

D. Bevington, A. Davidson, L. Kruger, S. Makdisi, F. Meltzer, G. Most, M. Murrin, T. J. Pavel, L. Rothfield, J. Scodel, Y. Tsivian, R. von Hallberg, D. Wellbery, A. Yu

Courses: Comparative Literature (CMLT)

20500/30500. History and Theory of Drama I. (=ANST 21200, CLAS 31200, CLCV 21200, ENGL 13800/31000, ISHU 24200/34200) *May be taken in sequence with CMLT 20600/30600 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, and Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, and Dryden. The goal is not to develop acting skill but, rather, the goal is to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other members of the class. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* D. Bevington, D. N. Rudall. Autumn.

20600/30600. History and Theory of Drama II. (=ENGL 13900/31100, ISHU 24300/34300) *May be taken in sequence with CMLT 20500/30500 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, and Stoppard. Attention is also paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The goal is not to develop acting skill but, rather, the goal is to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with some other members of the class. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* D. Bevington, D. N. Rudall. Winter.

20700. The Modern Drama: 1830 to 1914. (=HUMA 27501, ISHU 27501/37501, SLAV 27500/37500) The nineteenth century witnessed profound changes in dramatic literature and theatrical production. Dramatists questioned traditional representations of stable characters or types and logical sequences of motive and action. Plays became more inward, mysterious, and unpredictable. Playwrights were often at odds with their societies. This course examines the major trends of melodrama, vaudeville, realism, naturalism, impressionism, and expressionism by using examples from various European literatures. We give special emphasis to close readings of the major figures, such as Gogol, Ibsen, Chekhov, and Strindberg. M. Ehre. Spring.

20800. Brecht and Beyond. (=ENGL 24400) Brecht is indisputably the most influential playwright in the twentieth century. In this course we explore the range and variety of Brecht's own theater, from the anarchic plays of the 1920s to the agitprop *Lehrstück* to the classical parable plays, as well as the works of his heirs in Germany (Heiner Müller, Franz Xaver Kroetz, Peter Weiss), Britain (John Arden, Edward Bond, Caryl Churchill), and sub-Saharan Africa (Soyinka, Ngugi, and various South African theater practitioners). We also consider the impact of Brechtian theory on film, from Brecht's own *Kuhle Wampe* to Jean-Luc Godard. L. Kruger. Winter.

21200. Marxism and Modernism. (=HUMA 23201, ISHU 23201/33201, RUSS 23200/33200) Marxism and Modernism were almost precise contemporaries, yet in practice they have abided in an uneasy coexistence. Marxists have elaborated a broad range of aesthetic theories to account for modern art as an autonomous sphere, while modernist artists have struggled to implement their desire for social engagement. A central example of this conflict is early Soviet literature, which gave rise to many great texts and several significant movements in criticism. We read ideologically engaged literary texts ranging from Mayakovsky and Brecht to the Socialist Realist novel, together with major works by Marxist critics, including Lukacs, the Russian Formalists, the Bakhtin Circle, Antonio Gramsci, and Terry Eagleton. *R. Bird. Spring.*

21700. Captivity Narratives. (=SPAN 23000) This course examines the production of authorial and cultural identities through the narration of captivity among “barbarous others.” We compare the role of captivity in constructing or challenging religious, cultural, and national identities in early modern Spain, England, and the Americas, by reading from narratives of captivity among Amerindians, Barbary pirates, Moors, and Turks. Authors studied may include Cabeza de Vaca, Hans Staden, Inca Garcilaso, Miguel de Cervantes, Sigüenza y Góngora, Mary Rowlandson, Isaac Jogues, John Marrant, Cotton Mather, and Daniel Defoe. Classes conducted in English. *L. Voigt. Spring.*

22000. Caribbean Literature: Charting Landscape and Literary History. (=ENGL 22801, GNDR 22001, ISHU 22302) This course provides students with an overview of Caribbean literature through an exploration of major literary movements from the mid-nineteenth century to the present, including slave narratives, Romanticism, Négritude/Negrismo, realism, magical realism, feminism, and Créolité. Within each movement, we examine authors’ changing imaginations of landscape and explore shifting formulations of Caribbean identity that landscape is mobilized to represent. This course traces a regional literary history both across time and across linguistic divisions. Authors considered include Mary Prince, Aimé Césaire, Nicolas Guillen, Louise Bennett, C. L. R. James, Jacques-Stephen Alexis, Mayotte Capécia, Jean Rhys, Patrick Chamoiseau, and Franck Martinus Arion. Texts in English and the original. *N. Tinsley. Winter.*

22100. Narratives of Suspense in European and Russian Literature and Cinema. (=ENGL 28901/48901, HUMA 26901, ISHU 26901/36901, SLAV 26900/36900) This course explores the source of suspense, its structural role in narratives, and its implications for narrative theory and philosophical aesthetics. Examples are taken from various genres by authors including Lord Byron, E. A. Poe, Ivan Turgenev, Fedor Dostoevsky, Henry James, Aleksandr Blok, T. S. Eliot, and Samuel Beckett. Consideration is also given to suspense in cinematic narratives (from Hitchcock to Tarkovsky). Theoretical readings (from Kierkegaard to Losev, Genette, Ricoeur, and Derrida) link suspense to detachment, distance, distraction, suspension of belief, and engagement. *Class discussion encouraged. R. Bird. Winter.*

22800. Andrei Tarkovsky's *Andrei Rublev*. (=CMST 26600/36600, HUMA 23301, ISHU 23301/33301, RUSS 23300/33300) Using Andrei Tarkovsky's 1966 film *Andrei Rublev* as our primary focus, we investigate Tarkovsky's oeuvre and its antecedents in world cinema from Dreyer and Eisenstein to Bresson and Pasolini. Developing an aesthetic language capable of describing Tarkovsky's cinema, we seek a critical evaluation of such concepts as poetic or transcendental cinema, anti-montage cinema, Deleuze's "time-image," and Tarkovsky's own concept of cinema as "imprinted time." *Class discussion encouraged. R. Bird. Autumn.*

23300. Fairy Tales. (=ENGL 13650, RLST 28300) A historical approach to fairy tale in the West, beginning with the first collections in the seventeenth century and ending with Ursula LeGuin. Attention is given to the historically relevant theories and to related genres such as some stories of E. T. A. Hoffmann. Other authors include Perrault, Tieck, Anderson, Baum, Tolkien, and Lewis. Other collections include those of Basile and the brothers Grimm, as well as *The Arabian Nights*. *M. Murrin. Autumn.*

23700. Oral Narrative as History, Myth, and Literature. (=HUMA 27602) This course surveys theoretical approaches to oral narrative, with particular attention to their engagement with Native American traditions. We examine nineteenth-century folkloric paradigms; the Boasian approach to the relationship between narrative, history, and culture; a Levi-Straussian view of Native American myths as variations on universal cognitive and social structures; attempts to reconcile oral literature's dual historical and social dimensions (Goody, Vansina); ethnopoetics (Hymes) and the role of individual artistry and expression; and the analysis of oral narrative as contextualized in personal history (Cruikshank). *C. Roth. Autumn.*

24000. Fiction and Moral Life. (=FREN 24000) This course examines the moral concerns present in a representative selection of ancient and modern literary texts. We read works such as Heliodorus's *The Aethiopian Story*, Plato's *Symposium*, Marlowe's *Tamburlaine*, Nietzsche's *The Genealogy of Morals*, Kleist's *Michael Kohlhaas* and *The Earthquake in Chile*, Kant's *Fundamental Principles of the Metaphysics of Morals*, Defoe's *Roxana*, Mill's *Utilitarianism*, Camus's *The Fall*, Kierkegaard's *Fear and Trembling*, Tolstoy's *The Death of Ivan Ilych* and *The Cossacks*, Aristotle's *Nichomachean Ethics*, Melville's *Benito Cereno*, Victor Turner's *The Ritual Process*, and Su Tong's *Raise the Red Lantern*. Classes conducted in English. *T. Pavel. Winter.*

24200/44200. The Nineteenth-Century Realist Novel. (=ENGL 21000/41000) *This course meets the concentration critical/intellectual methods course requirement. This course is designed for advanced undergraduates and graduate students only.* This course seeks to identify and evaluate the distinguishing features of nineteenth-century realist fiction. What techniques did realist novelists invent to produce the effects of the real? How and why did realism invoke particular themes or subject matter, conceptions of character or plot, or styles of narration? On what basis, and with what success, did realist authors claim the authority to represent reality? How are the answers to these questions affected by the national context in which novelists wrote? For the purposes of this class, we limit ourselves to British and French writers, comparing and contrasting two pairs of novelists: Balzac and Dickens, and Flaubert and George Eliot. *L. Rothfield. Spring.*

24300. Sex, Social Class, and Medicine in the Nineteenth-Century Novel. (=ENGL 20402, HUMA 28701) This course examines how major nineteenth-century British and French novelists used medicine and medical issues to examine the connection between the mind and the body, interrogate gender and sexuality, and question the role and relevance of social class. We discuss why medicine works the way it does in particular novels in England and in France. We examine a wide variety of cultural documents and also consider the general connections between medical study and literary realism during this time. Texts include Honoré de Balzac's *The Country Doctor*, George Eliot's *Middlemarch*, Gustave Flaubert's *Madame Bovary*, Mary Elizabeth Braddon's *The Doctor's Wife* (a rewriting of Flaubert's text), and Anthony Trollope's *Doctor Thorne*. Texts in English and the original. *M. Anderson. Winter.*

24700. Modern Anglo-Irish Literature: Revival and Reversals. (=ENGL 20701, ISHU 24701) In this course, we read a broad selection of texts from roughly the beginning of the Irish Literary Revival in the 1890s through to the mid-1970s. Shortly after the major writers of the Revival began making headway towards consolidating a national identity for anti-colonial purposes, their work came under serious scrutiny by a new generation of Irish writers. What follows is an open, cross-generational dialogue on the political goals and aesthetic principles of a specifically Irish version of literature written in the English language. We try to reconstruct some important aspects of this dialogue using both traditional literary forms of poetry, drama, and fiction, as well as essays, speeches, and pamphlets. Authors include Edgeworth, Yeats, Synge, Joyce, Bowen, Beckett, and Heaney. *M. Baltasi. Winter.*

24800. Fiction and Freedom. (=GRMN 25900) *This course meets the concentration critical/intellectual methods course requirement.* In this course we examine a series of major twentieth-century works of fiction that explore the nature of human freedom. Our concern is not only to delineate the theme of freedom, but also to attempt to understand the link between that theme and the fictional form the author chooses. A further concern is the position of the reader as it is figured in the texts examined. Authors considered are Herman Melville, Franz Kafka, Samuel Beckett, T. S. Eliot, Maurice Blanchot, and Imre Kertész. *D. Wellbery. Winter.*

25000. Twentieth-Century Jewish Literature. (=EEUR 22400, ISHU 25001, JWSC 20900) This course centers on the problematic status of a modern Jewish literary canon and an attempt to create a distinctive Jewish literary discourse. This course analyzes major works of twentieth-century prose and poetry to explore what features constitute a secular Jewish literary discourse as a unified literary tradition, despite its diverse ideological, aesthetic, and linguistic manifestations. We read central works of Yiddish literature (Aleichem), Russian Jewish literature (Mandelshtam), Kafka (conceived as a distinctively German-Jewish writer), writers responding to the Holocaust (Celan, Singer), modernist Hebrew literature in relation to Zionism (Bialik) and mysticism (Agnon), early and contemporary Israeli literature (Alterman, Oz), and recent American-Jewish literature (Roth). We also consider the relation of Jewish literature to literary discourse *about* Jews (Mann, Sebald). Texts in English and the original. *M. Grinberg. Autumn.*

26400. Introduction to the Renaissance. (=ITAL 22200) After an introductory analysis of Francesco Petrarca's Italian and Latin works, we examine Italian humanism. Then, we focus on philosophers such as Giovanni Pico della Mirandola, Marsilio Ficino, Erasmus, Montaigne, and Bruno. We also read a selection of lyric poetry with a special focus on authors whose works have philosophical content. We read texts by Michelangelo, Bembo, Camões, Scève, and others. We then examine the impact of Catholic counter-reformation on the evolution of the Renaissance. *A. Maggi. Spring.*

26500/36500. Renaissance Romance. (=ENGL 16302/36302) *This course is designed for advanced undergraduates and graduate students only.* Selections from the following trio of texts are studied: Ovid's *Metamorphoses* (as the recognized classical model), Boiardo's *Orlando innamorato* (which set the norms for Renaissance romance), and Spenser's *Faerie Queene*. *M. Murrin. Autumn.*

26600. Renaissance Literary Imagination. (=ENGL 16303) *This course meets the concentration critical/intellectual methods course requirement.* This course explores the distinctive modes of literary imagination that characterized the early modern period. Topics include Renaissance self-consciousness about itself as a period in relation to the past; new conceptions of self, society, and rhetoric as a personal and social instrument; and the relationship between creativity, criticism, and imitation. We read works in a variety of genres (e.g., love poetry; didactic, polemical, autobiographical, and imaginative prose; and drama). Authors include Petrarch, Castiglione, Machiavelli, Erasmus, Luther, Ronsard, Montaigne, Wyatt, Sidney, Shakespeare, and Donne. Texts in English and the original. *J. Scodel. Autumn.*

27500. Legend and Folk Tale in Islamic Literature. (=NEHC 20632) The Islamic ecumene extended from Spain to India and flourished for a millennium that saw the Viking invasions, the Mongol conquests, and the European Renaissance. It lay at the center of a vision of world history and popular literature. Its scripture and literary classics abound in motifs borrowed from ancient India, Iran, Mesopotamia, and Greece; together with its own hero tales, romantic comedies, and subversive social parables, it has influenced Western literature, ethics, and humor from Chaucer to Monty Python. Reading in translation sources such as the *Qur'an*, Rumi's *Mathnavi*, the *Arabian Nights*, and modern folk tales, the course examines the sources and analogs, sociopsychological underpinnings, and historical trajectories of Islamic folk literature. *J. Perry. Autumn.*

28100/38100. Travelers on the Silk Road. (=ENGL 16180/36180, RLIT 31500, RLST 28400) *This course is designed for advanced undergraduates and graduate students only.* We read some of the major travel narratives of the Silk Road and Tibet, including Xuanzang and the early Chinese Buddhist pilgrims who went West, Marco Polo and others who went East, diplomats such as Clavijo who went to see Tamerlane, those Shah Rukh sent from Iran to China some years later, the spies the British government sent from India to explore and map the area, and archaeologists such as Aurel Stein who

went both ways on the Silk Road. Through slide lectures, students gain a sense of the physical characteristics of the region and its art during various periods. At the same time, students learn indirectly about the different religions and political regimes travelers experienced. *M. Murrin. Winter.*

29700. Reading Course. *PQ: Consent of instructor and Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. Must be taken for a quality grade. This course cannot normally satisfy distribution requirements for CMLT concentrators; if a special case can be made, apply to the Director of Undergraduate Studies for permission. Autumn, Winter, Spring.*

29900. B.A. Project: Comparative Literature. *PQ: Consent of instructor and Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. In consultation with a faculty member, students devote the equivalent of a one-quarter course to the preparation of a B.A. project. Autumn, Winter, Spring.*