Department of Comparative Literature

Course Offerings

Fall 2014 course offerings as of August 29, 2014 - Subject to updates

Acting Chair: Professor William J. Kennedy (Fall 2014)
Chair: Professor Tracy McNulty (Spring 2015 - )
Acting Director of Graduate Studies: Professor Jonathan Monroe (Fall 2014)
Director of Graduate Studies: Professor Andrea Bachner (Spring 2015 - )
Director of Undergraduate Studies: Professor Anindita Banerjee

Comparative Literature COML
Russian Literature RUSSL
Russian Language RUSSA
   Russian Minor – new this fall

• Undergraduate Majors : COML Core Course: COM 4176

• Department of Comparative Literature FWS: J. S. Knight Freshmen Seminars, placement is by electronic submission of a ballot. fws.arts.cornell.edu/ballot

Freshmen Seminars – 3 credits – letter grade only

COML 1109 - FWS: Writing across Cultures: Seeing Cities
3CR Graded 17487 SEM 101 MWF 10:10AM - 11:00AM
Hussein,K (kbh68)

COML 1109 - FWS: Writing across Cultures: Place
3CR Graded 17488 SEM 102 MWF 09:05AM - 09:55AM
Alswaid,A (aa898)

COML 1109 - FWS: Writing across Cultures: Really Difficult Books
3CR Graded 17489 SEM 103 MWF 11:15AM - 12:05PM
Steyn,J (js2767)

COML 1109 - FWS: Writing across Cultures: Occupation-Occupy: Pol&Lit
3CR Graded 17490 SEM 104 TR 11:40AM - 12:55PM
Mor,L (lm483)

COML 1109 - FWS: Writing across Cultures: Ancients and Moderns
3CR Graded 17491 SEM 105 MW 07:30PM - 08:45PM
Molde,K (km393)

COML 1109 - FWS: Writing across Cultures: Crimes of Writing
3CR Graded 17492 SEM 106 TR 10:10AM - 11:25AM
McEnaney,T (tpm88)
Punk Culture—comprised of music, fashion, literature, and visual arts—represents a complex critical stance of resistance and refusal that coalesced at a particular historical moment in the mid-1970s, and continues to be invoked, revived, and revised. In this course we will explore punk’s origins in New York and London, U.S. punk’s regional differences (the New York scene’s connection to the art and literary worlds, Southern California’s skate and surf culture, etc.), its key movements (hardcore, straight edge, riot grrrl, crust, queercore), its race, class and gender relations, and its ongoing influence on global youth culture. We will read, listen, and examine a variety of visual media to analyze how punk draws from and alters previous aesthetic and political movements.
COML 2021 - Humans and Climate Change

Crosslist as: EAS 2021
3CR Stdnt Opt 16434 SEM 101 TR 10:10AM - 11:25AM
Mahowald,N (nmm63) and Pinkus,K (kep44)

This course explores the human dimension of climate change, arguably the most significant crisis ever to confront humanity. Of course, changes in the climate are natural, but it is almost universally known that humans have contributed to an unprecedented speeding up of the processes with potentially cataclysmic effects. Drawing on disciplines including cultural studies, history, economics, climate science, philosophy, literary criticism, anthropology, political/labor theory, and sociology the first half of the course asks the question “What did humans do to cause climate change?” and the second half of the course asks “what can humans do to mitigate and adapt to climate change?” A course packet of readings will include works on climate and industrial history, policy-making, biodiversity, ethics, technology, agriculture, design and environmental justice. Students will also be required to watch several films and read several literary texts. In addition to short essays and prelims, students will work together in small groups to produce an interdisciplinary project responding to climate change.

COML 2030 - Introduction to Comparative Literature

4CR Stdnt Opt Instructor Consent Required 8620 SEM 101 MWF 09:05AM - 09:55AM
Traisnel,A (agt24)

- First semester freshmen - by invitation only.

What is Comparative Literature? In this course, we will look at the various answers that this question has elicited. We will learn about the evolution of the discipline by looking at an assortment of literary texts across national, linguistic and historical boundaries along with a wide array of theoretical works. Comparative Literature, however, is not just an academic field of study but first and foremost a practice. We will develop analytical tools to interpret and compare literary texts and artistic media that engage with sounds and images (photography, cinema, digital art). Mapping a wide-ranking set of trajectories, we will explore the far-reaching implications of our new globalized world through the prism of its literatures. Students will emerge from the seminar with an enhanced awareness of the global literary scene and with the ability to read critically and write with clarity. The course will acquaint students with the breadth and depth of the field, with authors including Plato, Jonathan Swift, Heinrich von Kleist, Edgar Allan Poe, Ferdinand de Saussure, Franz Kafka, Gertrude Stein, Jorge Luis Borges, Lu Xun, Marguerite Yourcenar, Roland Barthes, Aimé Césaire, Toni Morrison, Kazuo Ishiguro, Arundhati Roy.

COML 2035 - Science Fiction

Crosslist as: STS 2131, ENGL 2035
4CR Stdnt Opt 9364 LEC 001 MWF 11:15AM - 12:05PM
Banerjee,A (ab425)

Science fiction, as Fredric Jameson put it, is “the only kind of literature that can reach back and colonize reality.” Today more than ever, when science and technology have penetrated everyday life in ways that would have seemed impossible only a few decades ago, it has become apparent that science fiction is not merely a literary genre but a whole way of being, thinking, and acting in the modern world. The course explores classic and contemporary science fiction from Frankenstein to The Hunger Games alongside a rich array of fiction, films, and new media from Europe, Asia, Africa, and Latin America. Our discussions will position these works vis-à-vis seminal thinkers, ranging from Plato to Descartes and Donna Haraway to Paul Crutzen, who ask the same questions as science fiction does about ourselves, our world, and our future.

COML 2230 - The Comic Theatre

Crosslist as: CLASS 2651, PMA 2635
3CR Stdnt Opt 16404 LEC 001 MWF 12:20PM - 01:10PM
Rusten,J (jsr5)

The origins of comic drama in ancient Greece and Rome, and its subsequent incarnations especially in the Italian renaissance (Commedia erudita and Commedia dell'arte), Elizabethan England, seventeenth-century France, the English Restoration, and Hollywood in the thirties and forties. Chief topics will be: the growth of the comic
theatrical tradition and conventions; techniques and themes of comic plots (trickster, parody, farce, caricature); and the role of comedy in society. All readings are in English.

COML 2634 - Jews and the Classical Age of Islam
_Crosslist as: NES 2634, JWST 2634, RELST 2634, CLASS 2634_
3CR Stdtnt Opt 15892 LEC 001 TR 02:55PM - 04:10PM
Brann,R (rb23)

This course examines the cultural and historical interaction between Arabs and Jews from the emergence of Islam in the seventh century down to the contemporary Middle East. The first part of the course will focus on the period of classical Islamic civilization and medieval Judaism under the orbit of Islam. The interaction of the two cultures (scriptural, spiritual, intellectual, literary, communal, and interpersonal) will be studied through readings of primary texts (in translation). The second part of the course deals with the cultural reawakening and the development of national consciousness of the two peoples in the last two centuries, discussing in detail the evolution of the conflict between Arabs and Jews in the Middle East and the ways in which that conflict is reflected in cultural life. We will also consider the role of historical memory in the modern conflict in light of the record of pre-modern interaction.

COML 3021 - Literary Theory on the Edge
_Crosslist as: ENGL 3021_
4CR Stdtnt Opt 17039 LEC 001 MWF 01:25PM - 02:15PM
Caruth,C (cc694) and Culler,J (jdc9)

This course introduces the most exciting and cutting-edge theoretical advances of the 20th and 21st centuries. Taught by two Cornell professors active in the field, along with occasional invited guests, lectures will cover such movements as structuralism, deconstruction, trauma theory, biopolitics, human-animal studies and post-human studies. The specificity of the literary and the enigma of language in all its forms will remain a central focus in the course. Students will have the unique opportunity to develop a theory symposium. Course open to all levels; no previous knowledge of theory required.

COML 3280 - Literature of the Old Testament
_Crosslist as: RELST 3280_
4CR Stdtnt Opt 9278 SEM 101 TR 08:40AM - 09:55AM
Carmichael,C (cmc13)

Analysis of small sections of well-known material for in-depth discussion.

COML 3475 - Global Shakespeare
_Crosslist as: ENGL 3475, PMA 3775_
4CR Stdtnt Opt 16649 SEM 101 MW 02:55PM - 04:10PM
Banerjee, A (ab425) and Kennedy, W (wjk3)

From Goethe to Aimé Césaire, Orson Welles to Akira Kurosawa, Agha Hashar Kashmiri to Ariane Mnouchkine, writers, artists, actors, and directors around the world have drawn from Shakespeare's works in order to fashion their own. We will take a global journey from the Renaissance to the present day to discover both Shakespeare's creations and those he inspired. This course may feature guest speakers, performances, and/or screenings, and specific works may vary from year to year.

COML 3531 - Literature and Moral Complexity
_Crosslist as: FREN 3490, ITAL 3490, ROMS 3490_
4CR Stdtnt Opt 16918 SEM 101 MWF 01:25PM - 02:15PM
Long,K (kpl2) and Migiel,M (mm55)

In this course, we will ask how literature helps us to formulate ethical questions, i.e., questions for which there is no single, objectively correct answer. Why literature as opposed to philosophy or history? Numerous aspects of
literature make it ideal for taking on complex ethical questions. Literature can be used to persuade or even manipulate; it appeals to our emotions as well as our reason, and may even call into question the neat division between the two; it forges sympathies that tie us as readers to characters and narrators, even as we suspect their motives. For most of our time together, we will focus on great writers and storytellers of early modern Europe (e.g., Boccaccio, Machiavelli, Montaigne, Marguerite de Navarre, Bandello), but we will also explore how ethical questions posed by these early modern writers continue to surface in the work of an author like Barbe6y D’Aurevilly and in a contemporary movie such as Steven Spielberg’s *Lincoln*.

**COML 3542 - Homo Oeconomicus**  
*Crosslist as: GERST 3610, GOVT 3606*  
4CR Stdtnt Opt 17054 SEM 101 TR 01:25PM - 02:40PM  
Fleming,P (pf239)

This course examines the economic forces at work in defining and configuring the modern subject, from Adam Smith through Marx and Nietzsche, Simmel and Weber, up to the current neoliberal subject. The course will investigate figures (as both tropes and subjects) of the human conceived according to three economic paradigms: exchange, debt, and interest. The course will focus on both literary and theoretical sources, including examinations of guiding metaphors (the invisible hand, Schuld as both debt and guilt; the intersection of religious and secular economies; pacts with the devil; economies of salvation/redemption; figures of money/value.

**COML 3550 - Decadence**  
*Crosslist as: ENGL 3550, FGSS 3550, LGBT 3550*  
4CR Graded 15951 LEC 001 MW 07:30PM - 08:45PM  
Hanson,E (eh36)

“My existence is a scandal,” Oscar Wilde once wrote, summing up in an epigram the effect of his carefully cultivated style of perversity and paradox. Through their celebration of “art for art’s sake” and all that was considered artificial, unnatural, or obscene, the Decadent writers of the late-nineteenth century sought to free the pleasures of beauty, spirituality, and sexual desire from their more conventional ethical moorings. We will focus on the literature of the period, including works by Charles Baudelaire, Edgar Allan Poe, A. C. Swinburne, and especially Oscar Wilde, and we will also consider related developments in aesthetic philosophy, painting, music, theater, architecture, and design.

*Cancelled - COML 3565 - Origins and Originality - Next offered FA 2015*  
*Kennedy,W (wjk3)*

Contrary to popular belief, literary originality may have little to do with novelty or newness but rather much to do with responding to literary origins in previously written texts. It deeply concerns re-writing and re-vision. This course will explore how Virgil responds to Homer and how Dante responds to Virgil; how Flaubert responds to Cervantes and how Nabokov responds to Flaubert; how Brecht responds to Shakespeare and how Caryl Churchill responds to Brecht.

**COML 3723 - The Arabian Nights: Then and Now**  
*Crosslist as: NES 3723*  
*Co-meeting with: NES 6723, COML 6723*  
4CR Stdtnt Opt 15962 LEC 001 TR 10:10AM - 11:25AM  
Staff

The medieval Arabic cycle of stories known as The Arabian Nights or The Thousand and One Nights is a classic of world literature. In the first part of the course we will read the Nights and discuss both its dominant themes—deceit, love, sex, revenge, violence, and justice—and its storytelling contexts and antecedents (e.g. the Sanskrit *Jataka Tales and the Middle Persian Tales of Bidpai*). And in the second part, we will explore the ways in which the Nights’ themes and tales have been adapted and appropriated by authors such as Jan Potocki in Polish, Edgar Allan Poe, John Barth and Mary Zimmerman in English, Jorge Luis Borges in Spanish, and Naguib Mahfouz in Arabic itself; and by filmmakers such as Korda, Pasolini and Barron. All material is in English translation.
As globalization draws the Americas ever closer together, reshaping our sense of a common and uncommon American culture, what claims might be made for a distinctive, diverse poetry and poetics of the America? How might we characterize its dominant forms and alternative practices? What shared influences, affiliations, concerns and approaches might we find and what differences emerge? Ranging across North and South America, Central America and the Caribbean, this course will place in conversation such figures as Edgar Allen Poe, Jorge Luis Borges, Pablo Neruda, Nicanor Parra, Roberto Bolano, Claudia Rankine, Joan Retallack, Rosmarie Waldrop, and Cecilia Vicuna. Ability to read Spanish desirable but not required; texts not written in English will be available in both translation and the original.

As globalisation draws the Americas ever closer together, reshaping our sense of a common and uncommon American culture, what claims might be made for a distinctive, diverse poetry and poetics of the America? How might we characterize its dominant forms and alternative practices? What shared influences, affiliations, concerns and approaches might we find and what differences emerge? Ranging across North and South America, Central America and the Caribbean, this course will place in conversation such figures as Edgar Allen Poe, Jorge Luis Borges, Pablo Neruda, Nicanor Parra, Roberto Bolano, Claudia Rankine, Joan Retallack, Rosmarie Waldrop, and Cecilia Vicuna. Ability to read Spanish desirable but not required; texts not written in English will be available in both translation and the original.

**Cancelled - COML 3800 - Poetry and Poetics of the Americas**

Crosslist as: AMST 3820, LATA 3800, SPAN 3800, ENGL 3801
4CR Stdt Opt 16657 SEM 101 TR 02:55PM - 04:10PM
Monroe, J (jbm3)

As globalization draws the Americas ever closer together, reshaping our sense of a common and uncommon American culture, what claims might be made for a distinctive, diverse poetry and poetics of the America? How might we characterize its dominant forms and alternative practices? What shared influences, affiliations, concerns and approaches might we find and what differences emerge? Ranging across North and South America, Central America and the Caribbean, this course will place in conversation such figures as Edgar Allen Poe, Jorge Luis Borges, Pablo Neruda, Nicanor Parra, Roberto Bolano, Claudia Rankine, Joan Retallack, Rosmarie Waldrop, and Cecilia Vicuna. Ability to read Spanish desirable but not required; texts not written in English will be available in both translation and the original.

**COML 3815 - Reading Nabokov**

Crosslist as: RUSS 3385, ENGL 3790
4CR Stdt Opt 16663 SEM 101 TR 01:25PM - 02:40PM
Shapiro, G (gs33)

Vladimir Nabokov's Russian works in translation, from Mary to Enchanter, and two novels he wrote in English in Ithaca while teaching literature at Cornell—_Lolita_ and _Pnin._

- **Enrollment limited to 15 students for all 4000/6000 level courses meeting once a week.**

**COML 4025 - Sense and Citizenship: Aesthetics in Political Theory**

Crosslist as: SHUM 4990, GOVT 4666
4CR Stdt Opt 18029 SEM 101 T 10:10 – 12:05p
Bhaumik, S (smb463)

In this seminar, we will inquire into how questions of sensation cross between literature, aesthetics and political theory. Drawing from writings in continental philosophy and phenomenology, the challenge of the class will be to inquire into how sensation in particular broadens notions of citizenship and politics. How do accounts of sensation in political theory reconceive citizenship? What are possible conceptual practices for unraveling normative, colonial, and authoritarian definitions of the political subject? What is the place of sensation in theories of relationality? Students will also be asked to critique the terms under which citizenship is constrained, defined, and regulated. In addition, the course will examine how accounts of sensation delineate traces and figures excluded from the rights conferred by organized polities.

In order to account for those excluded from citizenship, the seminar will also consider the role of sight, touch, and imagination in the public realm or, as Hannah Arendt writes, “namely...the faculty of seeing things not only from one’s own perspective but from that of all others who are present.” Facing the challenge of Arendt’s words, the course will reflect on the implications of critique, judgment, and phenomenology for democratic theory in general. Discussions may, for example, seek to uncouple the rhetoric of sovereignty and law from citizenship. Finally, we will ask what a study of sensation provides for redressing and/or accounting for dispossession. As students will be encouraged to integrate their research interests with course reading, topics may include questions of how philosophies of anarchism, civil disobedience, feminism, queer theory, and decolonization broaden ideas of citizenship and political ethics.

**COML 4026 - Affective Ecologies**

Crosslist as: SHUM 4992, FGSS 4992, LGBT 4992, ENGL 4992
4CR Stdt OP 18031 SEM 101 W 2:30 – 4:25p
Luciano, D (dl36)

“Nature is a setting that equally well befits a comic or a mourning piece.” --Ralph Waldo Emerson, Nature (1836)
In what mood do we encounter “nature”? This seminar inflects this question in two ways, asking both how “we” feel in relation to non-human environments, and whether, and how, the non-human can be said to feel. We will consider the productive points of intersection between theories of affect, emotion, and sexuality, especially as they have been taken up in recent queer and feminist thought, and the diffuse wave of critical and cultural developments that has come to be called the “nonhuman turn.” We will examine the divergent threads contributing to the contemporary critical focus on the nonhuman, exploring their attention to the agential, sensory and cognitive capacities of the non-human, their reconfiguration of the relations between human and nonhuman worlds, and the more flexible and nuanced accounts of “nature” and “environments” that they make possible. We will critically examine the relationship between this body of thought and the emphasis on embodiment, feeling, and sensation in recent feminist and queer thought. At the same time, we will examine how the radically expanded ethos of being-in-common proposed by the non-human turn operates alongside the structures and histories of dehumanization to which and feminist, queer and critical race theory have drawn our attention. Readings will include work by Jane Bennett, Mel Y. Chen, Rob Nixon, Eduardo Kohn, Jasbir K. Puar. Timothy Morton, Sara Ahmed, Lauren Berlant, Heather Love; Sianne Ngai, and others.

COML 4028 - Transformations of Sense and Early Modern Thought

Crosslist as: 4999 , CLASS 4999 , ENGL 4999
4C Studt Opt 18032 SEM 101 R 10:10 12:05
Parris,B (bcp46)

This seminar investigates concepts of sensation in classical and early modern literature and philosophy, with a particular focus on 16th and 17th century writers. On the one hand, changing ideas of sensation may reflect significant shifts in western histories of physiology and selfhood, and the seminar will attend to these familiar themes. But on the other hand, the topic of sensation suggests ways of reading classical and early modern literature as transhistorical works of art, following Deleuze and Guattari’s claim that “Art thinks no less than philosophy, but it thinks through affects and percepts” that form “compounds of sensations.” We’ll focus on the interweaving of sensation with physiology and environment, through attention to Metamorphosis, Humoral Embodiment, and Darkness. Readings include Aristotle, Ovid, Seneca, Shakespeare, Spenser, Milton, Hobbes, Descartes, Spinoza, Deleuze & Guattari, Foucault, Heidegger, and Cassirer.

COML 4165 - In the Vein of Kafka

Crosslist as: GERST 4165
4CR Studt Opt 17038 SEM 101 W 10:10AM - 12:05PM
Maxwell,B (bhm4)

The course begins with the banal observation of Franz Kafka’s pervasive influence on many, many later writers. The more important beginning, though, is the understanding that we will be done with Kafka when we are done with bureaucracy, anxiety, exhaustion, family tragically, interpretation, bad air, ambiguous sexuality, religious befuddlement, written and unwritten law, and dreams. Visiting Prague, the Chinese poet Bei Dao relates that his host “took us to Kafka’s home beside the square of the Old Town, and pointed out that beneath our feet flowed a huge vein of ore.” Reading Kafka and others—Robert Walser, Roberto Arlt, Bruno Schulz, W. G. Sebald, James Kelman, Can Xue, Yoko Tawada—we will mine that ore.

COML 4176 - Still Life: Animals, Technology, Representation

Crosslist as: ROMS 4176 , VISST 4176
4CR Studt Opt 17057 SEM 101 W 02:30PM - 04:25PM
Trainsel,A (agt24)

- Core Course for Comparative Literature Majors.

The language of “capture” left hunting and military idioms at the end of the 19th century to pervade today’s aesthetic, scientific, technological and critical lexicons. This course examines how this leap from the literal to the metaphorical signaled a sea change in the representation of animal life. Looking at an array of literal, artistic and philosophical texts, the course surveys key contributions to thinking through how mechanized technologies of capture (microscopes, photography, cinema, microphones, etc.) informed and transformed our modern conceptions of subjectivity and objectivity, art and non-art, reality and virtuality, life and death, the animal and the
human. Authors may include Flaubert, Poe, Welty, Muybridge, Marey, von Uexküll, Benjamin, Deleuze and Guattari, Herzog, Crary, Chow, Rancière, Haraway.

COML 4190 - Independent Study
1-4CR Stdnt Opt Department Consent Required
- Please bring your complete independent study form (available in 55 Goldwin Smith) to 240 Goldwin Smith to be stamped.

COML 4280 - Biblical Seminar I
Crosslist as: RELST 4280
4CR Stdnt Opt 9282 SEM 101 W 02:30PM - 04:25PM
Carmichael,C (cmc13)
- FA 2014 Topic: The Book of Genesis
A detailed study of the Book of Genesis.

COML 4290 - Postcolonial Poetry and the Poetics of Relation
Crosslist as: ENGL 4840, FREN 4350, SPAN 4350
Co-meeting with: COML 6350, ENGL 6850, FREN 6350, SPAN 6350
4CR Stdnt Opt 8322 SEM 101 R 12:20PM - 02:15PM
Monroe,J (jbm3)

What kinds of poetry might be usefully characterized as “postcolonial” and what are the stakes of such a designation? How common, variable, translatable are values deemed “postcolonial” for particular poetics across cultures? Is there such a thing as a transnational, transcultural, “Postcolonial Poetics”? What relation(s) do specific textual/poetic features or strategies have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the “postcolonial” in particular? With special reference to Edouard Glissant’s influential concept of a “poetics of relation,” attending as well to our own situatedness as readers—perhaps also, though not necessarily, as writers—of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean poetry as an especially fruitful site for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.

COML 4369 - Performing Latinidades
Crosslist as: LSP 4369, LATA 4369
Co-meeting with: COML 6349, LSP 6349
4CR Stdnt Opt 9284 SEM 101 MW 02:55PM - 04:10PM
Castillo,D (dac9)

This seminar focuses on Latino/a performance within a variety of genres, including drama, film, music, and performance art. The “new global condition” between US Latino/as and Latin America guides our inquiry into local, national and transnational cultural practices. We begin by looking at theoretical work by scholars like Augusto Boal, Bertolt Brecht, and Diana Taylor that help us to better understand the political and social dimensions of performance. Using these frameworks as a point of departure, we examine a range of particular issues that connect diasporic Latino communities around specific cultural practices, including the politics of claiming space, the making of a Latina/o public sphere, transnational and multilingual imaginaries, cultural production and consumption, and alternative/subversive performance practices. Texts may include works by authors like Carmelita Tropicana, Guillermo Gómez-Peña, Victor Hugo Rascón Banda, Nilo Cruz, Miguel Piñero, and Cristina Michaus.

COML 4415 - The Holocaust in Postwar Culture (1945-1961)
Crosslist as: ROMS 4410, HIST 4233, GOVT 4786, GERST 4411, FREN 4415, JWST 4410
Co-meeting with: ROMS 6410, HIST 6233, GOVT 6786, GERST 6411, FREN 6415, COML 6415, JWST 6415
4CR Stdnt Opt 16919 SEM 101 T 02:30PM - 04:25PM
Traverso,V (vt225)
There is an astonishing discrepancy between our perception of the Holocaust as a central event of the twentieth century and its marginal place in postwar culture. It is during those years, nevertheless, that the destruction of European Jews aroused an intellectual debate whose philosophical, political, and literary contributions constitute landmarks for contemporary culture and criticism. The course will explore the reasons for such a discrepancy, reconstructing the steps of the integration of the Holocaust into our historical consciousness. It will analyze some of the most significant attempts to think such a trauma made by German-Jewish exiles (Arendt, Adorno, Anders), the survivors of the Nazi camps (Améry, Levi, Celan, Antelme), as well as the public intellectuals on both sides of the Atlantic Ocean (Sartre, Bataille, MacDonald, etc.).

COML 4416 - Melancholy Left: Marx to Benjamin
_Crosslist as:_ Roms 4430, Hist 4234, Govt 4696, Gerst 4431, Fren 4435
_Co-meeting with:_ Roms 6430, Hist 6234, Govt 6696, Gerst 6431, Fren 6435, Coml 6416
4CR Stdnt Opt 16915 SEM 101 R 02:30PM - 04:25PM
Traverso,V (vt225)

The fall of “real socialism” in 1990 put an end to the experience of twentieth century Marxism. Its ideas, debates and controversies could be viewed-historicized and revisited- in a different light. The defeated revolutions of the past century put into question a teleological vision of history, engendering the decline of Marxist historiography and the simultaneous appearance of memory, a previously ignored concept for interpreting the past. Outlining a symbolic shift from Marx to Benjamin, this change has a melancholic favor that permeates many expressions of contemporary Left culture (from movies and autobiographies to historical and philosophical essays). On the other hand, the emergence of Postcolonialism reopened the debate on the Eurocentric roots of Marx’s thought and stimulated a new approach to some classical Marxist thinkers and historians such as Gramsci and C. L. R. James. Taking into account both classical and contemporary texts, the seminar will analyze a reconfigured relationship between history and memory in the Left culture of our port-utopian age.

COML 4601 - Writing Muslims: Literature and Film of Muslim Diaspora(s)
_Crosslist as:_ Nes 4707, Relst 4707, Engl 4798
4CR Stdnt Opt 16884 SEM 101 T 12:20PM - 02:15PM
Toorawa,S (smt24)

How and where does—indeed, can—one write the story of a diaspora of the Muslim creative and critical imagination? Guided by the critical work of e.g. Hawley, Rushdie, and Subramani, we will read and watch the works of Leila Aboulela, Zulfikar Ghose, Abdulrazak Gurnah, Mohja Kahf, Sorayya Khan, Manzu Islam, Hanif Kureishi, Ian Iqbal Rashid and others. We will critique, evaluate, and enjoy these works through the lens of the diasporic condition, by paying special attention to the effects of displacement and its impact on articulations of faith, history, identity, memory, mythologies, nation(alism), subjugation, the postmodern, and the (post)postcolonial. All readings and films in English.

COML 4610 - Wordsworth and Rousseau
_Crosslist as:_ Engl 4490
4CR Stdnt Opt 16572 SEM 101 T 10:10AM - 12:05PM
Chase,C (cc97)

This course brings together two great writers of violently different styles, temperaments, and relationships to the French Revolution. Rousseau’s writings will be provided in English as well as in French. No previous knowledge of Rousseau, Wordsworth, or Romanticism is required. Requirements: Two short papers, and oral reports. Wordsworth’s poem on “the growth of a poet’s mind” will be contrasted with Rousseau’s revelatory Confessions: we shall ask about how they reflect guilt, represent happiness, and convey experiences of time and memory. We shall read Rousseau’s _Discourse on the Origin of Inequality_ and Wordsworth’s manifestos for his poetry. Reading closely some of Wordsworth’s poems, we will consider why it makes sense to think of them—like Rousseau’s late autobiographical essays—as “reveries of a solitary walker.”
COML 4773 - Narrative and Moral Crisis  
_Crosslist as: ENGL 4773_
4CR Stdnt Opt 17379 SEM 101 T 12:20PM - 02:15PM  
Harpham,G (ggh42)

It is often said that literature encourages ethical reflection, and even that it somehow fortifies our disposition to behave in ethical ways. This class will consider a different possibility, that literature, or narrative more generally, often represents or provokes circumstances of extreme moral uncertainty. Such uncertainty, sometimes focused in a moment of decision and sometimes arising from a clash of perspectives, can gather around characters, narrators, authors, and even readers. We will be focusing intensively on a few works of literary and cinematic art, ranging from the Book of Genesis to Ian McEwan’s Atonement, in which moral issues emerge with particular urgency and complexity.

COML 4782 - The Transhuman Interface  
4CR Stdnt Opt 17085 SEM 101 M 02:30PM - 04:25PM  
Obodiac,E (emo57)

This seminar will explore the human-machine interface by way of the emergent disciplines of social robotics and transhumanism. We will read 17th and 18th century texts on automata and l’homme machine as well as contemporary robotic theory that focuses on haptics, interactivity, and human-robot sexuality. In 2007, South Korea’s Ministry of Commerce, Industry, and Energy announced that it would be drawing up a Robot Ethics Charter, a preemptive mandate that would restructure not only the border between machines and human beings, but territorial borders as well. The colonial nomos of the earth required mandates that deemed colonized people as either, human, sub-human, or inhuman depending on territorial objectives. We might ask, what kind of territorial objective does the South Korean Robot Ethics Charter anticipate?

COML 4930 - Senior Essay  
4CR Multi-Term  
177 IND 601

Please contact our Director of Undergraduate Studies, Professor Banerjee (ab425).

COML 4945 - Body Politics in African Literature and Cinema  
_Crosslist as: ASRC 4995, FGSS 4945, LGBT 4945, VISST 4945_
_Co-meeting with: COML 6945, ASRC 6945, FGSS 6945, LGBT 6945, VISST 6945_
4CR Stdnt Opt 17061 SEM 101 T 02:30 – 04:25pm  
Diabate,N (nd326)

The course examines how postcolonial African writers and filmmakers engage with and revise controversial images of bodies and sexuality—genital cursing, same-sex desire, HIV/AIDS, genital surgeries, etc. Our inquiry also surveys African theorists’ troubling of problematic tropes and practices such as the conception in 19th-century racist writings of the colonized as embodiment, the pathologization and hypersexualization of colonized bodies, and the precarious and yet empowering nature of the body and sexuality in the postcolonial African experience. As we focus on African artists and theorists, we also read American and European theorists, including but not certainly limited to Giorgio Agamben, Michel Foucault, Roland Barthes, and Joseph Slaughter, detecting the ways in which discourses around bodies in the African context may shape contemporary theories and vice versa.

COML 6190 - Independent Study  
1-4CR Stdnt Opt Department Consent Required  
• Please bring your complete independent study form and bring to 240 Goldwin Smith to be stamped.

COML 6349 - Performing Latinidades  
_Crosslist as: LSP 6349_  
_Co-meeting with: COML 4369, LSP 4369, LATA 4369_
This seminar focuses on Latino/a performance within a variety of genres, including drama, film, music, and performance art. The “new global condition” between US Latino/as and Latin America guides our inquiry into local, national and transnational cultural practices. We begin by looking at theoretical work by scholars like Augusto Boal, Bertolt Brecht, and Diana Taylor that help us to better understand the political and social dimensions of performance. Using these frameworks as a point of departure, we examine a range of particular issues that connect diasporic Latino communities around specific cultural practices, including the politics of claiming space, the making of a Latina/o public sphere, transnational and multilingual imaginaries, cultural production and consumption, and alternative/subversive performance practices. Texts may include works by authors like Carmelita Tropicana, Guillermo Gómez-Peña, Victor Hugo Rascón Banda, Nilo Cruz, Miguel Piñero, and Cristina Michaux.

COML 6350 - Postcolonial Poetry and the Poetics of Relation

Crosslist as: ENGL 6850, FREN 6350, SPAN 6350
Co-meeting with: COML 4290, ENGL 4840, FREN 4350, SPAN 4350
4CR Stdnt Opt 9289 SEM 101 MW 02:55PM - 04:10PM
Castillo,D (dac9)

What kinds of poetry might be usefully characterized as “postcolonial” and what are the stakes of such a designation? How common, variable, translatable are values deemed “postcolonial” for particular poetics across cultures? Is there such a thing as a transnational, transcultural, “Postcolonial Poetics”? What relation(s) do specific textual/poetic features or strategies have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the “postcolonial” in particular? With special reference to Edouard Glissant’s influential concept of a “poetics of relation,” attending as well to our own situatedness as readers—perhaps also, though not necessarily, as writers—of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean poetry as an especially fruitful site for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.

COML 6370 - Contemporary Aesthetic Theory and its Discontents

Crosslist as: GERST 6510, ARTH 6510, VISST 6500
4CR Stdnt Opt 16217 SEM 101 W 02:30PM - 04:25PM OLL 403
Monroe,J (jbm3)

After having been reduced to a mere ideological formation of bourgeois origin, aesthetics has recently made a strong comeback in the field of theory. This course probes the reasons for this historical change. From the arguments of the critics we will derive a catalogue of criteria for a viable aesthetics in order to examine how contemporary aesthetic theory relates to cognitive theories, the historicity of art and taste (including specific practices and institutions), and the emancipatory potentials of ethics and politics. Readings may include Adorno, Berger, de Bolla, Bourdieu, Noël Carroll, Cavell, Danto, Derrida, Dickie, Eagleton, Goodman, Guillory, Gumbrecht, Halsall, Luhmann, Lyotard, de Man, Walter Benn Michaels, Obrist, Ohmann, Scarry, Seel, Shustermann, Barbara Herrnstein Smith, Williams and others.

COML 6415 - The Holocaust in Postwar Culture (1945-1961)

Crosslist as: ROMS 6410, HIST 6233, GOVT 6786, GERST 6411, FREN 6415, JWST 6415
Co-meeting with: ROMS 4410, HIST 4233, GOVT 4786, GERST 4411, FREN 4415, COML 4415, JWST 4410
4CR Stdnt Opt 16916 SEM 101 T 02:30PM - 04:25PM
Traverso,V (vt225)

There is an astonishing discrepancy between our perception of the Holocaust as a central event of the twentieth century and its marginal place in postwar culture. It is during those years, nevertheless, that the destruction of European Jews aroused an intellectual debate whose philosophical, political, and literary contributions constitute landmarks for contemporary culture and criticism. The course will explore the reasons for such a discrepancy, reconstructing the steps of the integration of the Holocaust into our historical consciousness. It will analyze some
of the most significant attempts to think such a trauma made by German-Jewish exiles (Arendt, Adorno, Anders), the survivors of the Nazi camps (Améry, Levi, Celan, Antelme), as well as the public intellectuals on both sides of the Atlantic Ocean (Sartre, Bataille, MacDonald, etc.).

COML 6416 - Melancholy Left: Marx to Benjamin
Crosslist as: ROMS 6430, HIST 6234, GOVT 6696, GERST 6431, FREN 6435
Co-meeting with: ROMS 4430, HIST 4234, GOVT 4696, GERST 4431, FREN 4435, COML 4416
4CR Stdnt Opt 16917 SEM 101 R 02:30PM - 04:25PM
Traverso,V (vt225)

The fall of “real socialism” in 1990 put an end to the experience of twentieth century Marxism. Its ideas, debates and controversies could be viewed as a teleological-historicized and revisited- in a different light. The defeated revolutions of the past century put into question a teleological vision of history, engendering the decline of Marxist historiography and the simultaneous appearance of memory, a previously ignored concept for interpreting the past. Outlining a symbolic shift from Matrix to Benjamin, this change has a melancholic favor that permeates many expressions of contemporary Left culture (from movies and autobiographies to historical and philosophical essays). On the other hand, the emergence of Postcolonialism reopened the debate on the Eurocentric roots of Marx’s thought and stimulated a new approach to some classical Marxist thinkers and historians such as Gramsci and C. L. R. James. Taking into account both classical and contemporary texts, the seminar will analyze a reconfigured relationship between history and memory in the Left culture of our post-utopian age.

COML 6723 - The Arabian Nights: Then and Now
Crosslist as: NES 6723
Co-meeting with: NES 3723, COML 3723, ROMS 4430, GERST 6431, FREN 4435, COML 4416
4CR Stdnt Opt 15960 LEC 001 TR 10:10AM - 11:25AM
Stdnt Opt

The medieval Arabic cycle of stories known as The Arabian Nights or The Thousand and One Nights is a classic of world literature. In the first part of the course we will read the Nights and discuss both its dominant themes—deceit, love, sex, revenge, violence, and justice—and its storytelling contexts and antecedents (e.g. the Sanskrit Jataka Tales and the Middle Persian Tales of Bidpai). And in the second part, we will explore the ways in which the Nights' themes and tales have been adapted and appropriated by authors such as Jan Potocki in Polish, Edgar Allan Poe, John Barth and Mary Zimmerman in English, Jorge Luis Borges in Spanish, and Naguib Mahfouz in Arabic itself; and by filmmakers such as Korda, Pasolini and Barron. All material is in English translation.

COML 6724 - The Literature & Film of Muslims & Others in Diaspora(s)
Crosslist as: NES 6707, RELST 6707
4CR Stdnt Opt 16885 SEM 101 R 02:30PM - 04:25PM
Toorawa,S (smt24)

Together we explore how contemporary diasporic Muslim, Latin American, European and Asian writers and filmmakers operate with(in) memory, with the impossible longing to belong, with the loss of ‘home’ (when ‘home’ is where they already are...?) We will read and plumb Zulfikar Ghose, Abdulrazak Gurnah, Sorayya Khan, Manzu Islam and Hanif Kureishi; and we will watch ‘My Beautiful Laundrette,’ ‘Surviving Sabu’ and ‘Le Grand voyage’. Participants will be invited to each contribute one primary reading or viewing to the seminar. To sharpen our critical lenses—viz. the diasporic condition, identity, memory, gender and mythology—we will be guided by Ahmed, Erickson, Hawley, Rushdie, and Subramani. Together we will try to understand how the expatriate, the im/migrant, the emigré, writes herself, her world, and her condition. Most material in English.
**Cancelled COML 6792 - Lyric Poetry**

*Crosslist as: ENGL 6792*

4CR Stdnt Opt 16431 SEM 101 T 10:10AM - 12:05PM

Culler, J (jdc9)

_The theory and history of lyric poetry, with special emphasis on lyric address, lyric forms with a rich history, such as ode, sonnet, and elegy, the roles of formal features such as meter and rhyme, and the pedagogy of lyric. A wide range of poems and critical, analytic, and theoretical texts will be studied. This course welcomes graduate students planning advanced projects in fiction, cultural studies, or other non-poetry fields in literary study who wish a graduate-level discussion of poetry, as well as graduate students intending to focus on lyric or other topics in the study of poetry._

---

**COML 6793 Theory and Analysis of Narrative**

*Crosslist as: ENGL 6155*

4CR Stdnt Opt xxxxx SEM 101 T 10:10AM-12:05PM

J. Culler (jdc9)

_Study of short stories and a novel that self-consciously foreground questions of narrative form and technique and the process of reading. Authors to be read include Balzac, Borges, Barth, Calvino, Cortazar, Kafka, and others selected by the students themselves. We will also read theoretical essays on the analysis of narrative by Barthes, Bakhtin, Booth, Genette, Fludernik, Pratt, Altman, Shklovsky, and others, focusing on questions about relations between plot and narrative discourse, the discrimination of narrators, the role of gender, and interpretive frameworks for thinking about narrative. Short exercises, an oral report and a longer paper._

---

**COML 6932 - Digital Discourse: From Archive to Theory**

*Crosslist as: ENGL 6965, PMA 6965, VISST 6965*

4CR Stdnt Opt 16563 SEM 101 T 02:30PM - 04:25PM

Murray, T (tcml)

_What is the relation of the theory and archival practice of the ‘digital turn’ to the overall question of the humanities? The course will consider a range of critical pressure points that have been central to the digital humanities and the production of new media art and theory. How have the developments of digital culture and theory impacted the critical commonplaces of archive, analogy, time, sound, motion, network, body, narrative? Does the destabilization of the archive by open source software and accumulative data bases alter the conditions of academic research, the space of artistic practice, and the place of ideology critique? How do recent trends in “media archeology” and “new materiality” correspond to or contrast with the virtuality of “new media” and the theoretical precedents of poststructuralism._

---

**COML 6945 - Body Politics in African Literature and Cinema**

*Crosslist as: ASRC 6945, FGSS 6945, LGBT 6945, VISST 6945*

*Co-meeting with: COML 4945, ASRC 4995, FGSS 4945, LGBT 4945, VISST 4945*

4CR Stdnt Opt 17065 SEM 101 T 02:30PM - 04:25PM

Diabate, N (nd326)

_The course examines how postcolonial African writers and filmmakers engage with and revise controversial images of bodies and sexuality—genital cursing, same-sex desire, HIV/AIDS, genital surgeries, etc. Our inquiry also surveys African theorists’ troubling of problematic tropes and practices such as the conception in 19th-century racist writings of the colonized as embodiment, the pathologization and hypersexualization of colonized bodies, and the precarious and yet empowering nature of the body and sexuality in the postcolonial African experience. As we focus on African artists and theorists, we also read American and European theorists, including but not certainly limited to Giorgio Agamben, Michel Foucault, Roland Barthes, and Joseph Slaughter, detecting the ways in which discourses around bodies in the African context may shape contemporary theories and vice versa._
This seminar focuses on the political economy of sound and listening in the configuration of urban space in Latin America and among Latino communities in the U.S. The city will be approached from a multidisciplinary perspective centered on the experience of sound and listening as a critical component in the performance of the social, cultural, political, and ethnic subjectivities and objectivities of the urban.

Courses of Interest

**ENGL 3500 The High Modernist Tradition – Daniel Schwarz**

Critical study of major works by Joyce, Woolf, Conrad, Forster, Lawrence, Eliot, Yeats, Wilde, Hardy, Hopkins, and others, all of whom are indispensable for understanding subsequent literature. The emphasis will be on close reading of individual texts. We shall place the authors and works within the context of literary, political, cultural, and intellectual history. The course will seek to define the development of literary modernism (mostly but not exclusively in England), and relate literary modernism in England to that in Europe and America as well as to other intellectual developments. We shall be especially interested in the relationship between modern literature and modern painting and sculpture; on occasion, we shall look at slides. Within the course material, students will be able to select the topics on which they write essays.

**NES 3767: Multicultural Israel – Deborah Starr**

This course traces the emergence of identity politics in Israel and the flowering its cultural expression from the 1970s to the early 2000s. We will discuss why these trends develop when they do, and investigate the interrelationship between politics and culture. Migration is the dominant force driving this Israeli cultural trend. While Jewish migration peaked in the early- and mid-twentieth century, it wasn’t until the 1970s that the diversity of countries and cultures of origin of Israeli Jews were explored openly in Israeli culture. This course will examine the expressions of this exploration of diverse Jewish roots, languages, and origins in literature and film. We will discuss how women writers and artists revised and challenged the prior gendered assumptions about national identity. We will also discuss works by Anton Shammas and Emile Habibi who claim a space for Palestinian-Israelis in the Israeli cultural sphere, and who reflect on the repercussions the other large-scale migration in Israeli history: the displacement of Palestinians. We will also explore the role conflict (the Lebanon War, the first and second Intifadas) and international treaties (Israeli peace treaties with Egypt and Jordan, the Oslo accords establishing the Palestinian Authority) have on the emergence and articulation of identity politics in Israel.

**PORT 3960 Contemporary Transatlantic Fiction in Portuguese – Pedro Erber**

Readings and discussions of literary pieces and films from Brazil, Angola, Portugal, and Mozambique from the 1970s to the present. Among the authors Ruy Duarte de Carvalho, Mia Couto, Antonio Lobo Antunes, Glauber Rocha, Pepetela, Milton Hatoum, and Bernardo Carvalho.

**GERST 6960 Rites of Contact – Leslie Adelson**

Since the West German and Turkish governments signed a labor recruitment agreement nearly fifty years ago, the Turkish population in the Federal Republic has become the largest group of “foreigners”—real or so-called—to reside permanently in Germany. While the legal criteria for citizenship in unified Germany have only recently been adjusted in response to the multifaceted consequences of transnational migration, authors of varied cultural backgrounds have arguably been producing new forms of German literature for decades. This cultural phenomenon, which includes emigrés who publish in German translation as well as multilingual authors whose literary language of choice is German regardless of their country of origin, has only intensified since 1989. Departing from an anachronistic sociological model that still interprets this literature as a plea for compassionate intercultural dialogue, this course juxtaposes prose fiction about cultural contact and critical theories of difference with two primary goals in mind. 1) Students will be introduced to representative examples of contemporary German literatures of migration, an aesthetic phenomenon whose scope, significance, and sophistication have grown much faster than the critical resources used to address it. 2) Critical modes of conceptualizing cultural contact in Germany will be explored and compared, methodologically in relation to each other and analytically in
tension with the literary field. A primary focus on German literature of Turkish migration will be complemented by literary and analytical readings reflecting other transnational phenomena such as postsocialism, postcolonialism, and globalization. Exemplary rather than comprehensive readings structure the syllabus, but theories discussed will be drawn from those that address situational marginality, minor literatures, borderland cultures, postcolonial hybridity, translational alterity, intercultural hermeneutics, intertextual pastiche, cosmopolitan networks, bilingual aesthetics, ethnic drag, and the like. Literary selections include works by authors such as Aras Ören, Emine Sevgi Özdamar, Zafer Şenocak, Kemal Kurt, Selim Özdoğan, Feridun Zaimoğlu, Doron Rabinovici, Barbara Honigmann, Maxim Biller, TORKAN, Sherko Fatah, Galsan Tschinag, Yoko Tawada, José Oliver, Zsuzsa Bánk, Christoph Hein, and Urs Widmer. Course participants must possess good reading knowledge of German and English.

RUSSL – Russian Literature Courses

RUSSL 2212 - Readings in Twentieth Century Russian Literature
3CR Stdnt Opt 9427 SEM 101 TR 02:55PM - 04:10PM
Shapiro,G (gs33)
Reading, writing, and discussion in Russian. Intended for heritage students. The course introduces students to 20th-century Russian Literature in the original and improves their reading and writing skills.

RUSSL 3333 - Twentieth Century Russian Poetry
4CR Stdnt Opt 16637 SEM 101 MWF 02:30PM - 03:20PM
Pollak, N (np27)
Close reading of short poems by major twentieth-century Russian poets (Blok, Akhmatova, Pasternak, Mandel'shtam, and others), with a focus on translation and on verse form. Prerequisites: proficiency in Russian or permission from instructor.

RUSSL 3385 - Reading Nabokov
Crosslist as: ENGL 3790 , COML 3815
4CR Stdnt Opt 8024 SEM 101 TR 01:25PM - 02:40PM
Shapiro,G (gs33)
In translation.
Vladimir Nabokov's Russian works in translation, from Mary to Enchanter, and two novels he wrote in English in Ithaca while teaching literature at Cornell—Lolita and Pnin.

RUSSL 4492 - Supervised Reading in Russian Literature
1-4CR Stdnt Opt Instructor Consent Required 6212 IND 601
Tsimberov,V (vt13)
Independent Study. Prerequisite: students must find an advisor and submit a plan before signing up.

RUSSL 4492 - Supervised Reading in Russian Literature
1-4CR Stdnt Opt Instructor Consent Required 7041 IND 602
Paperno,S (sp27)

RUSSL 4492 - Supervised Reading in Russian Literature
1-4CR Stdnt Opt Instructor Consent Required 7042 IND 603
Krivitsky,R (rvk3)

RUSSL 4492 - Supervised Reading in Russian Literature
1-4CR Stdnt Opt Instructor Consent Required 8262 IND 604
Shapiro,G (gs33)

RUSSL 4492 - Supervised Reading in Russian Literature
1-4CR Stdnt Opt Instructor Consent Required 8623 IND 605
Pollak,N (np27)
RUSSL 6611 - Supervised Reading and Research
2-4CR Stdnt Opt 6213 IND 401 TBA
Shapiro, G (gs33)

RUSSIAN LANGUAGE COURSES

Please visit their website: http://russian.cornell.edu/