

COMPARATIVE LITERATURE AND TRANSLATION STUDIES

320 Milbank Hall

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Mission

Comparative Literature and Translation Studies at Barnard College is the study of literary and closely related cultural manifestations across linguistic and cultural boundaries. As a program that builds on the strengths and dedication of faculty teaching in various departments across the campus, Comparative Literature is distinct in its conviction that literary and cultural manifestations are best studied in an international context. The program gives students and faculty a unique opportunity to study literature in world contexts and establish intellectually stimulating relations among languages, cultures, and literary traditions, in order to understand the methodical comparison of texts as a fruitful dialogue. Due to our close affiliation with Columbia University, undergraduate students in Comparative Literature can acquire proficiency in a great variety of foreign languages, including some which are presently not taught at Barnard College.

The program enables the student to pursue the study of at least two literatures in two different languages and to explore the possibilities and methods of literary study comparatively across national boundaries. In consultation with her adviser, the student will shape a program that will give her a foundation in her two central literatures (at least one of them in a non-English language) and in one major period, genre, theme, or theoretical issue.

The program is supervised by the Committee on Comparative Literature.

Program Director: Peter T. Connor (French)

Professors: Peter T. Connor (French), Nancy Worman (Classics)

Associate Professor: Erk Grimm (German), Emily Sun (Comparative Literature)

Senior Lecturer: Brian O'Keeffe (French)

Requirements for the Major in Comparative Literature

For students who declared in Spring 2017 (and after)

To enter the program, a student must normally have completed the required sequence necessary for entry into the advance literature courses of her major program. This varies from language to language; students should consult the director. Each student, after consultation with the director, chooses an adviser from one of her two fields of concentration in a language. This adviser guides her in developing a sequence of courses appropriate for her goals in the major.

All students are required to take the following **Twelve** (12) courses (minimum 37 credits):

- **CPLT BC3001 Introduction to Comparative Literature (3 s.h.)**
- **One (1) course in CPLT BC3143 Topics in Comparative Literature (3 s.h.)**

- **Six (6) Courses = Three (3) courses in each of TWO distinct literary traditions** studied in the original language

- **Three (3) elective courses in literature, of which:**

- One (1) pre-modern
- One (1) literary theory
- One (1) open choice

- **CPLT BC3997 Senior Seminar (4 s.h.)**

Students who wish to major in Comparative Literature, but who for valid reasons wish to pursue a program at variance with the above model, should consult the director.

Important note about studying abroad

If you plan on spending part or all of junior year abroad, plan to take the CPLT BC3001 Introduction to Comparative Literature (3 s.h.) during the second semester of your sophomore year. This means contacting the director of Comparative Literature program during the first semester of your sophomore year. Indicate that you plan to be abroad one or both semesters during junior year and discuss when to take core courses.

If you plan to be away for the entire junior year, discuss with the program director which other courses can count toward the major when studying abroad. You should also plan to identify advisors before your departure so that you can contact them via e-mail and meet with them at the beginning of your senior year.

If you have further questions regarding the thesis process and its parts, please contact the [Program Director](mailto:pconnor@barnard.edu) (pconnor@barnard.edu).

Requirements for the Minor in Translation Studies

The Minor in Translation Studies allows students to explore the history and theory of translation practices, to consider the importance of translation in today's world, and to complete a substantial translation or translation-related project.

The Minor in Translation Studies will not qualify students to work professionally as translators or interpreters upon graduation. The courses on a transcript that count toward the Minor will demonstrate that the student has acquired basic familiarity with the history and principle theories of translation and interpreting, together with sufficient linguistic preparedness to conduct basic practical work in translation or interpreting. It will serve as a useful qualification for those wishing to enter one of the growing number of post-graduate programs that provide further training in translation and interpreting, both areas of significant employment growth. It will serve equally those wishing to pursue research in the area of translation and interpreting, a burgeoning area of academic specialization. For students generally, whatever their career goals, the Minor can be profitably combined with their major (Anthropology, French, Political Science, German, History, etc.), enhancing the value of their degree and making them more competitive in today's global job market.

The Minor in Translation Studies is supervised by the Director of the Center for Translation Studies along with the Chair of the Program in Comparative Literature. Students wishing to minor in Translation Studies

should meet with Professor Peter Connor to discuss the choice of their elective courses.

Six (6) courses are required for the minor (minimum 18 credits):

1. CPLT BC3110 Introduction to Translation Studies (3 s.h.)

2. Two or three elective courses dealing with the history and/or theory of translation, or with language from an anthropological, philosophical, psychological, social or cultural perspective. Example courses:

- AFRS BC3563 Translating Hispaniola (4 s.h.)
- ANTH UN1009 Introduction to Language and Culture (3 s.h.)
- CPLT BC3200 The Visual and Verbal Arts (3 s.h.)
- FREN BC3079 HISTORY OF THE FRENCH LANGUAGE (4.00 s.h.)
- FREN BC3063 Structuralism and Post-Structuralism (3 s.h.)
- PHIL UN3685 PHILOSOPHY OF LANGUAGE (3.00 s.h.)
- PSYC BC3164 Perception and Language (4 s.h.)
- THTR UN3154 Theatre Traditions in a Global Context (3 s.h.)
- THTR UN3167 Dramaturgy (4 s.h.)

3. One or two language-based courses at the advanced level offering practice in written or oral translation.

- For example, a student working with French:
 - FREN BC3014 Advanced Translation (3.00 s.h.)
 - FREN BC3054 Translation Through Film (3 s.h.)
- For example, a student working with Spanish:
 - SPAN BC3376 Rethinking Spanish Translation (3 s.h.)
 - SPAN UN3265 LATIN AMER LIT (IN TRANSLATN) (3.00 s.h.)

4. CPLS BC3510 Advanced Workshop in Translation (4 s.h.)

Note: the particular courses qualifying for the minor will vary according to the language chosen by the candidate.

With permission of the director of the minor, a student may request credit for an Independent Study involving substantial translation or interpreting work.

CPLT BC3001 Introduction to Comparative Literature. 3 points.

Introduction to the study of literature from a comparative and cross-disciplinary perspective. Readings will be selected to promote reflection on such topics as the relation of literature to the other arts; nationalism and literature; international literary movements; post-colonial literature; gender and literature; and issues of authorship, influence, originality, and intertextuality.

Fall 2022: CPLT BC3001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3001	001/00088	T Th 11:40am - 12:55pm 324 Milbank Hall	Brian O'Keeffe	3	21/30

CPLT BC3110 Introduction to Translation Studies. 3 points.

Introduction to the major theories and methods of translation in the Western tradition, along with practical work in translating. Topics include translation in the context of postcolonialism, globalization and immigration, the role of translators in war and zones of conflict, gender and translation, the importance of translation to contemporary writers. *Completion of Intermediate II or equivalent in any foreign language.*

Fall 2022: CPLT BC3110

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3110	001/00087	M W 2:40pm - 3:55pm 323 Milbank Hall	Peter Connor	3	32/60

CPLT BC3000 GLOBAL LONG-FORM PHOTOGRAPHY: HISTORY AND MEMORY. 4.00 points.

In this course, we ask - how photography, arguably the artistic medium most tied to the present - can be used to explore the past. How have photographers from Asia, Africa, the Middle East, Europe, and the Americas explored inherited personal and familial legacies? Moving beyond the personal, how have practitioners used the photo essay to explore collective memory? How have they reinterpreted national narratives about dictatorship, war, state-sponsored violence, and environmental destruction? We will be looking at photography as an epistemology. That is – asking how are life's big questions addressed through the medium? Students will view book-length photographic essays produced by some of the world's most respected photographers. Critically, many of those will be outside the North American photographic canon. Photographers include, An My Le, Fazal Sheik, Paula Luttringer, Yael Martinez, Joshua Lutz, Rena Effendi, Rebecca Norris Webb, Kikuji Kawada, Chloe Dewey Mathews, Sophie Ristelhueber, Marcos Adandia, Myako Isiuchi, and others. Critical readings in photography and memory will augment viewings of their works. Over the course of the term, students will develop and deliver their own in-depth photographic essay on a subject of their choice that the instructor has approved. Each student will have two peer critiques of their project. We will explore subject matter, editing, and how testimony and archive are used to give a more contextual reading to long-form photography. This is a demanding seminar/studio class. Students are expected to be making photographic work throughout the semester. Response papers are due weekly, and students must participate in discussions and critiques of each other's works. Over the course of the term, students will develop and deliver an in-depth photographic essay on a subject of their choice that has been approved by the instructor. We will explore subject matter, editing and ways in which testimony and archive can be used to give a more contextual reading to long form photography. We will study photography as an epistemology in and of itself – that is we will look at long-form photography by the study and critique of photographic essays and photographic monographs. Critically we will be looking beyond the North American photographic canon to view the works of global image-makers. Some of the photographers whose in-depth work we will be exploring are: An My Le; Lu Guang; Paula Luttringer; Ori Gherst; Rula Halawani; Luis Gonzalez Palma; Jo Ractcliffe; Shoemi Tomatsu; Fazal Sheik; Sophie Ristelheber; Walid Radd; Kikuji Kawada; Joshua Lutz; Rena Effendi and many others. Viewings of their works will be augmented by weekly critical readings in photography and memory. Students will discuss the photographic essays viewed in class and critical readings in weekly seminars as well as participate in weekly critiques of each other's works

Spring 2023: CPLT BC3000

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3000	001/00245	M 4:10pm - 6:00pm 502 Diana Center	Diana Matar	4.00	9/12

CPLT BC3120 Poetics of the Mouth. 3 points.

Explores the imagery of eating, drinking, spitting, choking, sucking (and other unmentionables) in relation to insults and excessive behaviors. Readings from Greek poetry (e.g., Homer, Aristophanes) to modern theory (e.g., Kristeva, *Powers of Horror*, Bakhtin, *Rabelais and His World*), including modern novels and films.

CPLT BC3123 Getting Personal: Strange Companions in Cosmo Prose. 3.00 points.

With an emphasis on equality and social justice, this course examines and compares significant 19th c./20th c. literary approaches to friendship as intermediary between individualism and communal life. Discussion of culturally formed concepts and attitudes in modern or postcolonial settings. Reading of Dickens, Hesse, Woolf, Ocampo, Puig, Fugard, Emerson, Derrida, Rawls

CPLT BC3124 Utopian Literature. 3 points.

Oscar Wilde wrote that "a map of the world that does not include Utopia is not even worth glancing at." This course reads the concept from Christopher Columbus and Thomas More to the advent of modern socialism. Readings by Campanella, Cavendish, Engels, Bellamy, Gilman, and Portal.

CPLT BC3140 Europe Imagined: Images of the New Europe in 20th-Century Literature. 3 points.

Prerequisites: Permission of the instructor.

Compares the diverse images of Europe in 20th-century literature, with an emphasis on the forces of integration and division that shape cultural identity in the areas of travel writings and transculturation/ cosmopolitanism; mnemonic narratives and constructions of the past; borderland stories and the cultural politics of translation. Readings include M. Kundera, S. Rushdie, H. Boell, C. Toibin and others.

CPLT BC3142 The Spanish Civil War in Literature and the Visual Arts. 3 points.

The Spanish Civil War (1936-39), which culminated with the beginning of Francisco Franco's long dictatorship, foreshadowed the WWII European conflict. It generated unprecedented foreign involvement, as well texts and images by artists from both within and outside Spain - from film (documentary and fictional), through painting (Picasso), to narrative and nonfiction.

CPLT BC3143 Topics in Comparative Literature. 3 points.

Spring 2023: CPLT BC3143

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3143	001/00249	T Th 1:10pm - 2:25pm 324 Milbank Hall	Monica Cohen	3	34/35

CPLT BC3144 Stories and Storytelling: Introduction to Narrative. 3 points.

An introduction to narrative through texts that themselves foreground acts of storytelling and thus teach us how to read them. Readings range across periods and cultures - from fifth-century BCE Athens to late twentieth-century Brazil - and include short stories, novellas, novels, a ballad, film and a psychoanalytic case history. Texts by Conan Doyle, Sophocles, Melville, Hitchcock, Augustine, Coleridge, Freud, McEwan, the tellers and compilers of the *The Arabian Nights*, Diderot, Flaubert, and Lispector. Emphasis on close reading and hands-on experience in analyzing texts.

CPLT BC3145 DERRIDA & LITERATURE. 3 points.

Jacques Derrida was one of the most important thinkers of the 20th century and his impact on literary studies was enormously significant. The objective of this course is to take stock of Derrida's contribution to literature, and to do so by assessing the intricate relations he establishes between literature, philosophy, economic and political theory, gender studies, translation studies, postcolonial theory, and theology. The course is divided into six parts. Part 1 introduces Derrida's approach to 'deconstruction,' particularly as regards his engagement with the fundamental concepts of Western thought and the importance he confers upon the notion of 'writing' itself. Part 2 examines Derrida's autobiographical texts wherein he positions himself as a subject for deconstruction, interrogating his own gender, his sense of being an organic, creaturely life-form, the relationship he has to his own language, and the matter of his identity as French, but also as Algerian, and Jewish. While the majority of the Derrida texts we will be reading are excerpts from larger works or short essays and interviews, in this section we will read a full-length text – *Monolingualism of the Other* – so that we can trace Derrida's train of thought from beginning to end. In Part 3 we will use an interview conducted by Derek Attridge, "This Strange Institution Called Literature," as a template for thinking about Derrida's relation to literature, and in Part 4 we will read our second full-length text by Derrida, namely *Given Time 1: Counterfeit Money*, an in-depth analysis of a prose poem by the French poet Charles Baudelaire. Part 5 considers an aspect of Derrida's work that reveals the extent of his embrace of provisional, in-between positions for thought in general, and for literary texts in particular, namely translation. For deconstruction is keenly invested in words beginning with 'trans': transposition, transplant, trans-valuation, and indeed trans-gender. Translation provides Derrida with a scenario whereby crossings and transits can be imagined – for literary texts, and for identities that wish to remain un-determined by fixed poles or normative values. The course finishes with an assessment of Derrida's reflections on death, mourning, and the matter of leaving a legacy. In Part 6, we therefore read more of the essay "Living On," and also Derrida's final interview, "Learning to Live, Finally." Not even Derrida could deconstruct away the finality of death, but he did hope to live on. My corresponding hope is that you will feel sufficiently attuned to Derrida's thought that you consider it important to continue his legacy – to be one of the agents of his living on, survival or *survie*, a translator and transporter of his thought towards contexts that he could not have foreseen, but which he would doubtless have welcomed as a precious chance for his own work to be considered differently. Taking intellectual risks, thinking otherwise, and inventing new ways of knowing are, after all, the hallmarks of Derridean deconstruction.

CPLT BC3158 Languages of Loss: The Poetry of Mourning. 3 points.

Prerequisites: Sophomore standing

A study of the genre of elegy across time and cultures. Emphasis on how poets express grief and relate to literary traditions. Comparisons of European, Chinese, and American elegies (by Theocritus, Milton, Qu Yuan, Holderlin, Wordsworth, Whitman, Bishop, and others) and discussions of the relationship between singular and collective life.

CPLT BC3160 Tragic Bodies. 3 points.

This course will focus on embodiment in ancient and modern drama as well as in film, television, and performance art, including plays by Sophocles, Shakespeare, and Beckett; films such as "Rosemary's Baby" and "The Limits of Control"; and performances by artists such as Karen Finley and Marina Abramovic. We will explore the provocations, theatricality, and shock aesthetics of such concepts as Artaud's "Theater of Cruelty" and Kristeva's "powers of horror," as well as Adorno's ideas about terror and the sublime.

CPLT BC3161 Myths of Oedipus in Western Drama and Philosophy . 3 points.

This course examines the myth of Oedipus in a range of dramatic and theoretical writings, exploring how the paradigm of incest and parricide has shaped Western thought from classical tragedy to gender studies. Authors studied: Sophocles, Seneca, Corneille, Dryden, Voltaire, Hölderlin, Hegel, Wagner, Nietzsche, Freud, Klein, Deleuze, Guattari, and Butler.

CPLT BC3162 The Novella from Cervantes to Kafka. 3 points.

The novella, older than the novel, painstakingly crafted, links the worlds of ideas and fiction. The readings present the novella as a genre, tracing its progress from the 17th century to the 20th. Each text read in the comparative milieu, grants the reader access to the intellectual concerns of an era.

CPLT BC3164 Trees of Knowledge: Ecocriticism and World Literature. 3.00 points.

This survey of modern and contemporary world literature deals explicitly with environmental issues as a main theme. The course is supposed to serve as an introduction to the new field of "ecocriticism" in the Humanities and to a wide range of literary responses to current ecological concerns and transformations of natural habitat. All texts are available in English, though students will have the opportunity to read them in the original if they desire to do so

Spring 2023: CPLT BC3164

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3164	001/00243	T Th 10:10am - 11:25am 237 Milbank Hall	Erk Grimm	3.00	14/26

CPLT BC3165 City # Country in the Comparative 19th-century Novel. 3.00 points.

This survey of touchstone novels of the long nineteenth century explores the relationship of the realist novel to urban experience and rural identity. If most novels are, in Raymond Williams's phrase, "knowable communities," how do fictions of the city and imaginings of the country represent individual identity as it is shaped by physical, built environments? In this light, we will consider questions of youth and experience, time and space, work and leisure, men and women, landscape and portraiture, privacy and public life, national culture and cosmopolitanism, local custom and globalism. In class, we will juxtapose close readings of novels with analyses of other cultural forms (translations, paintings, operas, popular entertainment, maps) so that we come away with a broader sense of nineteenth-century pan-media culture and its international afterlives as well as a working knowledge of one of its most meaningful manifestations: the novel. French novelists Honoré de Balzac and Gustave Flaubert, English novelists Charles Dickens and George Eliot, the Russian novelist Leo Tolstoy and the Chinese novelist Lao She (Shu Qingchun, ###) will provide case studies

Fall 2022: CPLT BC3165

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3165	001/00649	T Th 11:40am - 12:55pm 325 Milbank Hall	Monica Cohen	3.00	14/25

CPLT BC3190 Aesthetics of the Grotesque. 3 points.

This course examines the aesthetic phenomenon of the grotesque in its development from the late Renaissance to Postmodernism by comparing major texts in a systematic fashion. The emphasis of our discussions is on the awkwardness and strangeness of a certain kind of prose or drama; we will therefore examine the typical modes of transgression and the forms of excess in literary representations of the body in various between the 15th century and the present. The transgression may involve the human body, but writers are also interested in the beauty or ugliness of "the beast." While we will discuss questions of style and linguistic performance, our main concern is the human imagination: how do characters, narrators and writers relate to the strangeness of the body and the world? How is the literary text shaped by distinct aesthetic patterns? What kind of taboo subjects or problematic and ambiguous aspects of power dynamics in modern societies can be addressed by presenting humans and animals as grotesque figures? Our critical discussions of outstanding examples of are based on readings of major scholarly contributions to the field, in particular the studies of internationally recognized intellectuals such as M.Bakhtin, T.Todorov, J.Kristeva, and W.Kayser. You will be introduced to various historical types of the grotesque, ranging from the ornate and bombastic representations in Renaissance literature to the fantastic deformations and hybrid creatures in contemporary literature. The reading material is representative of different cultures, languages and literatures so that we can conceptualize the grotesque from a critical and comparative perspective. Ultimately, the grotesque is seen as a complicated product of social, political, and cultural conditions rather than merely a formal element of a literary discourse. The representation of "grotesque" settings as well as the formation of "grotesque" identities will be examined by considering aspects such as gender, class, race and ethnicity.

CPLT BC3200 The Visual and Verbal Arts. 3 points.

Analysis and discussion of the relation of literature to painting, photography, and film. Emphasis on artistic and literary concepts concerning the visual dimension of narrative and poetic texts from Homer to Burroughs. Explores the role of description, illustration, and montage in realist and modern literature.

Fall 2022: CPLT BC3200

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3200	001/00086	T Th 2:40pm - 3:55pm 327 Milbank Hall	Erk Grimm	3	8/25

CPLT BC3203 Fictions of Judgment: Austen and Kleist. 3.00 points.

This course investigates how works of fiction reflect on what it means to make moral, aesthetic, and political judgments. It focuses on works by two Romantic-era authors, Jane Austen (1775-1817) and Heinrich von Kleist (1777-1811), who were contemporaries of one another but have rarely been read together as they inhabited and wrote about vastly different milieus. Strikingly, both have been hailed for their precise mastery of language and form, their keen sense of irony, and their singularly philosophical dispositions. They wrote at a crucial time in both Western and global modernity when European philosophers were re-defining the very activity of judgment itself in relation to new understandings of reason, truth, and the conditions of knowledge. We will read three of Austen's six completed novels and a play, short stories, a novella, and prose writings by Kleist, paying attention to philosophical problems of self-knowledge, judgment, freedom, and autonomy in relation to historical instantiations of gender, class, and race. Besides studying how these early nineteenth-century works staged processes and crises of judgment, we will ask ourselves what lessons in judgment these works may continue to offer us today

CPLT BC3350 IN OTHER WORDS: WORLD POETRY & COSMOPOLITANISM. 3 points.

What is "world poetry"? This course will try to give an answer to this vexing question. You are being introduced to a number of influential poets who have entered a dialogue about what it means to write, read, translate and appreciate poetry in a global context. The impact of globalization is most visible in a number of anthologies which made considerable efforts to move beyond the existing range of national representatives and to make an English-speaking audience familiar with the names and works of poets who are bilingual or who write in their native language. Throughout the semester, we will read English translations of these poems (but feel free to read the original if you know the language). Secondly, the global context is of great importance for understanding each poet's vision of the world since poets are involved in processes of "world-making" as well as reacting to the world's past and present. As the semester progresses you will see that the poets are part of a larger conversation; some themes, forms and issues we discovered at the beginning will return in the middle or toward the end of the term. The selection of poets is based on considerations of gender, race, age and religious affiliation; many of the poets whose works we are going to discuss are iconic figures; in studying other cases, you will be exposed to new voices (for example, young South African poets) whose significance will emerge in a critical discussion of the anthologists' rationale and criteria for selecting poets and marginalizing others.

CPLT BC3510 ADVANCED WORKSHOP TRANSLA. 4.00 points.

Prerequisites: CPLT BC 3110 - Introduction to Translation Studies is a recommended prerequisite.

Maurice Blanchot once described translators as the "hidden masters of culture." Indeed, though our labor and craft often go unrecognized in the age of Google Translate, translators play an essential role as tastemakers, bridge-builders, advocates, and diplomats, not to mention the most intimate readers and re-writers of literature. In this workshop, we will explore translation as a praxis of writing, reading, and revision. Together, we will also interrogate translation's complex and often fraught role in cultural production. What ethical questions does translation raise? Who gets to translate, and what gets translated? What is the place of the translator in the text? What can translation teach us about language, literature, and ourselves? Readings will include selections from translation theory, method texts, and literary translations across genres, from poetry and prose to essay and memoir. Students will workshop original translations into English and complete brief writing and translation exercises throughout

Spring 2023: CPLT BC3510

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3510	001/00244	M 4:10pm - 6:00pm 306 Milbank Hall	Hannah Kauders	4.00	13/14

CPLT BC3551 The Arabian Nights and Its Influences. 4 points.

Prerequisites: Completion of one college-level literature course. Permission of instructor.

This course examines the enduring power of The Arabian Nights and some of the wide range of literary authors, genres and variations that it has influenced. The focus is, therefore, on this marvelous work—one of the earliest examples of the short story and the novel—but also on a selection of classical and contemporary works of fiction from around the world that have been informed by it. In this regard, this is a class interested in literary influence, reciprocity and exchange across time and languages.

CPLT BC3552 The Arabic Novel. 4.00 points.

The novel in Arabic literature has often been the place where every attempt to look within ends up involving the need to contend with or measure the self against the European, the dominant culture. This took various forms. From early moments of easy-going and confident cosmopolitan travellers, such as Ahmad Faris al-Shidyaq, to later author, such as Tayeb Salih, mapping the existential fault lines between west and east. For this reason, and as well as being a modern phenomenon, the Arabic novel has also been a tool for translation, for bridging gaps and exposing what al-Shidyaq—the man credited with being the father of the modern Arabic novel, and himself a great translator—called ‘disjunction’. We will begin with his satirical, deeply inventive and erudite novel, published in 1855, *Leg Over Leg*. It is a book with an insatiable appetite for definitions and comparisons, with Words that had been lost or fell out of use (the author had an abiding interest in dictionaries that anticipates Jorge Louis Borges) and with locating and often subverting moments of connection and disconnection. We will then follow along a trajectory to the present, where we will read, in English translation, novels written in Arabic, from Egypt, Syria, Sudan, Morocco and Palestine. We will read them chronologically, starting with *Leg Over Leg* (1855) and finishing with *Minor Detail*, a novel that was only published last year. Obviously, this does not claim to be a comprehensive survey; for that we would need several years and even then, we would fall short. Instead, the hope is that it will be a thrilling journey through some of the most fascinating fiction ever written. Obviously, this does not claim to be a comprehensive survey; for that we would need several years and even then, we would fall short. Instead, the hope is that it will be a thrilling journey through some of the most fascinating fiction ever written

Spring 2023: CPLT BC3552

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3552	001/00247	T 2:10pm - 4:00pm 214 Milbank Hall	Hisham Matar	4.00	9/15

CPLT BC3675 Mad Love. 3 points.

The history of irrational love as embodied in literary and non-literary texts throughout the Western tradition. Readings include the Bible, Greek, Roman, Medieval, and modern texts.

Fall 2022: CPLT BC3675

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3675	001/00089	M W 2:40pm - 3:55pm 302 Barnard Hall	Alfred Mac Adam	3	23/30

CPLT BC3997 Senior Seminar. 4 points.

Designed for students writing a senior thesis and doing advanced research on two central literary fields in the student's major. The course of study and reading material will be determined by the instructor(s) in consultation with students(s).

Spring 2023: CPLT BC3997

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3997	001/00248	T 4:10pm - 6:00pm 308 Diana Center	Brian O'Keeffe	4	9/12

CPLT BC3999 Independent Research. 4 points.

Independent research, primarily for the senior essay, directed by a chosen faculty adviser and with the chair's permission. The senior seminar for majors writing senior essays will be taught in the Spring term.

Fall 2022: CPLT BC3999

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
CPLT 3999	001/00763		Peter Connor	4	1/1

CPLT BC4161 Tragic Bodies II: Surfaces, Materialities, Enactments. 4 points.

this is an upper-level seminar with quite a lot of reading and semester-long development of a substantial project

Prerequisites: CPLS BC3160 Tragic Bodies I, or permission of instructor. This course is conceived as an advanced seminar (i.e., upper-level undergraduate and graduate) that addresses in more depth the themes of my lecture course Tragic Bodies (BC3160). It explores how dramatic enactment represents bodily boundaries and edges and thus skin, coverings, maskings, and dress-up in relation to gender, sexuality, race, and status / class. The course will focus on these edges and surfaces, as well as proximities, touching, and affect in ancient and modern drama (and occasionally film). The course treats the three ancient tragedians (Aeschylus, Sophocles, and Euripides) as unifying threads and centers on politically and aesthetically challenging re-envisionings of their plays.