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The Department of Comparative Literature at Emory offers Ph.D. students a wide-ranging, interdisciplinary curriculum that prepares them to engage in teaching and scholarship across traditional disciplinary boundaries and to interrogate the definition of the literary itself. In doing so, we maintain a strong focus on the specificity of literary and linguistic forms and the crucial role that literariness and the ‘literary’ play in critical and experimental thinking in the humanities and beyond. Comparative Literature at Emory brings the traditional aims of a Comparative Literature degree—the comparison of literatures across national boundaries—into constellation with the aims of other disciplinary formations such as Philosophy and Psychoanalysis. We also recognize the significance of engaging “languages” more broadly defined, including, for instance, those virtual languages or symbolic systems that are central to developments in the sciences and technology. The Department thus encourages theoretical reflection across linguistic and disciplinary boundaries, reflection that remains informed by vigilant attention to the intricacies and performative powers of language. Throughout our research and teaching, literature serves as the radical point of departure for thinking the challenge and difficulties involved in any act of comparison.

Faculty members in the Department of Comparative Literature at Emory have achieved national and international recognition. Most hold joint appointments with other departments reflecting the Department’s ongoing collaborations with other disciplines across Emory. Distinguished faculty outside the department also teach in our Ph.D. program and graduate students will find a departmental structure that allows for close working relationships with other programs.

The Department’s particular areas of theoretical strength fall into five main interdisciplinary configurations and we encourage students to design their programs in one of these areas: 1) Trauma, Psychoanalysis and Testimony; 2) Literature and Philosophy; 3) Politics and Global Culture; 4) Comparative Literature and Religion; 5) Literature, Technology, and Human/Post-Human Studies. These fields represent the scholarly expertise of the Comparative Literature faculty as well as the interdisciplinary emphasis of the University.

Within an overarching structure of requirements, all students work with a committee to develop an individualized program that prepares them to conduct research having a comparatist or interdisciplinary dimension: for example literary research in more than one linguistic tradition or theoretical investigations that cross between literature and other disciplines. In addition, Emory graduate school also has a number of certificate programs so that students who wish to pursue in-depth training in a particular literary or disciplinary tradition outside of Comparative Literature may do so. These include certificates in national language/literature programs (French and Spanish), Philosophy, and Women’s studies. There is the additional option of a Minor in Psychoanalytic Studies, which provides courses both through the University and through the Psychoanalytic Institute. All of our Ph.D. students are given guidance and training in pedagogy and have several opportunities to design and teach their own courses.

Emory Ph.D.s in Comparative Literature are currently teaching in a wide variety of Universities and Colleges across the nation— in national language and literature departments (including English, Spanish, and French) as well as Interdisciplinary, Humanities and World Literature departments and programs (including Women’s Studies and Religion). We also have had Ph.D.s working in the non-profit sector and major archives. The range and accomplishments of our alumni reflect the creativity and excitement of Comparative Literature at Emory.
CORE FACULTY

Deepika Bahri
Ph.D., Bowling Green State University, 1992
Director, Asian Studies and Associate Professor, English. Post colonial and multi-cultural studies; fiction; eighteenth-century studies.


Angelika Bammer
Ph.D., University of Wisconsin-Madison, 1982
Associate Professor, Graduate Institute of Liberal Arts. Narrative and theories of representation, history and memory, place, displacement, and cultural identity; feminist and Marxist theory.


Geoffrey Bennington
D.Phil., Oxford University, 1984
Chair, Comparative Literature and Asa G. Candler Professor of Modern French Thought. Modern French Literature and Thought; Eighteenth Century Novel; Literary Theory; Deconstruction.

Publications include: Géographie et autres lectures (2011); Not Half No End (2010); Deconstruction is Not What You Think (ebook, 2005); Other Analyses: Reading Philosophy (ebook, 2005); Open Book/Livre ouvert (ebook, 2005); Late Lyotard (ebook; 2005); Frontiers (Kant, Hegel, Frege, Wittgenstein) (ebook, 2003); [all ebooks from http://bennington.zsoft.co.uk]; Interrupting Derrida (2000); Frontières kantviennes, (2000), Legislations: the Politics of Deconstruction (1995), Jacques Derrida (with Jacques Derrida) (1991); Dudding: des noms de Rousseau (1991); Lyotard: Writing the Event (1988); Sententiousness and the Novel (1985)

Munia Bhaumik
Ph.D., University of California-Berkeley, 2012
Assistant Professor, Comparative Literature. American and World Literatures; political philosophy; post-colonial studies; critical theory; dramatic form; lyric poetry; translation; citizenship; comparative racialization; queer feminism.

Publications include, essays on Alejo Carpentier, C.L.R. James, Ricardo Piglia, and Manuel Puig; essay on Herman Melville (forthcoming)

Bracht Branham
Ph.D., University of California-Berkley, 1983
Professor, Classics and Comparative Literature. The classics and modern thought: Bakhtin, Nietzsche, Diderot; the rhetoric of philosophy and literature: satire, Cynicism, the novel.


Mikhail Epstein
Ph.D., Academy of Sciences USSR, 1990
Samuel Candler Dobbs Professor of Cultural Theory and Russian Literature. Russian literature and intellectual history, Postmodern philosophy, semiotics, discourse of love, ideas and electronic media, interdisciplinary approaches in the humanities.

Shoshana Felman,
Robert Woodruff Distinguished Professor of Comparative Literature and French. 19th and 20th century French, English and American literature; literature and psychoanalysis, literature and philosophy, trauma and testimony, law and literature; feminism, theater and performance.
Publications include: The Claims of Literature: A Shoshana Felman Reader (2007); The Juridical Unconscious: Trials and Traumas in the Twentieth Century (2002); What Does a Woman Want? Reading and Sexual Difference (1993); Testimony: Crises of Witnessing in Literature Psychoanalysis and History (co-authored with Dori Laub, M.D.) (1992); Jacques Lacan and the Adventure of Insight: Psychoanalysis in Contemporary Culture (1987); Editor, Literature and Psychoanalysis: The Question of Reading-Otherwise (1982); The Scandal of the Speaking Body: Don Juan with J.L. Austin, or Seduction in Two Languages (2003); Le Scandale du corps parlant. Don Juan avec Austin, ou la Seduction en deux langues (1980); Writing and Madness: Literature/ Philosophy /Psychoanalysis (2003); La "Folie" dans l'oeuvre romanesque de Stendhal (1971)

Elena Glazov-Corrigan
Ph.D., University of Toronto, 1989
Director of Undergraduate Studies, Comparative Literature and Associate Professor, Russian and East Asian Languages and Cultures.

John Johnston
Ph.D., Columbia University, 1984
Professor, English. Modern and postmodern fiction and poetry; critical theory.

Valérie Loichot
Ph.D., Louisiana State University, 1996
Professor, French and English. 20th and 21st-Century Francophone studies; Caribbean literature; U.S. South; postcolonial theory
Publications Include: Orphan Narratives: The Postplantation Literatures of Faulkner, Glissant, Morrison, and Saint-John Perse (2007), The Tropics Bite Back: Culinary Coups in Caribbean Literature (University of Minnesota Press, 2013), and numerous essays on Glissant, Edwidge Danticat, Derek Walcott, Octavia Butler, Lafcadio Hearn, Barack Obama, creolization theory, feminism and exile, and food studies. She also edited Entours d’Édouard Glissant, a special issue of La Revue des Sciences humaines in honor of her former mentor.

Elissa Marder
Ph.D., Yale University, 1989
Chair, Department of French and Italian; Professor, French and Comparative Literature. Nineteenth and Twentieth century literature; literary theory; feminist theory; psychoanalysis; film and photography.
Andrew Mitchell  
Ph.D., Stony Brook University, 2001  
Associate Professor, Philosophy. 19th & 20th Century Continental Philosophy; German Romanticism, Nietzsche, Heidegger. Philosophy of Literature; Joyce.  
**Publications include:** The Fourfold: Reading the Late Heidegger (forthcoming); Heidegger Among the Sculptors: Body, Space and the Art of Dwelling (2010); co-editor, Derrida and Joyce: Texts and Contexts (2013); co-editor, The Obsessions of Georges Bataille: Community and Communication (2009); translator, Martin Heidegger, Hegel’s “Philosophy of Right”: The 1934-35 Seminar (forthcoming); translator, Martin Heidegger, Bremen and Freiburg Lectures: Insight Into That Which Is and Basic Principles of Thinking (2012); co-translator, Martin Heidegger, Four Seminars (2003).

Karla Oeler  
Ph.D. Yale University, 2000  
Associate Professor, Film and Media Studies. Film theory and criticism; Literature and film; history and film and Philosophy.  
**Publications include:** A Grammar of Murder: Violent Scenes and Film Form (2009) and essays on Dostoevsky, Parajanov, Bazin, Renoir, Godard, and Scorsese.

José Quiroga  
Ph.D., Yale University, 1989  
Professor, Comparative Literature and Spanish. Twentieth Century Caribbean and Latin/o American Literature and Cultural Studies, Queer Theory  
**Publications include:** The Havana Reader: Culture Society and Politics (Forthcoming); Mapa Callejero: Cronicas sobre lo gay desde America Latina (2010); Law of Desire: A Queer Film Classic (2009); Cuban Palimpsests (2005); Sexualidades en disputa (with Daniel Balderston) (2005); Tropics of Desire (2001); Understanding Octavio Paz (2000); Co-editor of New Directions in Latino American Cultures (Palgrave/Macmillan)

Walter Reed  
Ph.D., Yale University, 1969  
Director of Graduate Studies, Comparative Literature and William R. Kenan, Jr. University Professor, English. Romantic literature, history and theory of the novel; the Bible as literature; literature and psychology; M. M. Bakhtin.  
**Publications include:** Dialogues of the Word: The Bible as Literature According to Bakhtin (1993); An Exemplary History of the Novel: The Quixotic versus the Picaresque (1981); Meditations on the Hero: The Romantic Hero in Nineteenth-Century Fiction (1974); Romantic Literature in Light of Bakhtin (2014)

Jill Robbins  
Ph.D., Yale University, 1985  
Professor, Religion and Comparative Literature. Levinas; Blanchot; Philosophical and Biblical Hermeneutics  
**Publications include:** Editor, Is It Righteous to Be?: Interviews with Emmanuel Levinas (2001); Altered Reading: Levinas and Literature (1999); Prodigal Son/Elder Brother: Interpretation and Alterity in Augustine, Petrarch, Kafka, Levinas (1991)

Deborah Elise White  
Ph.D., Yale University, 1993  
Associate Professor, English and Comparative Literature. Romanticism, Nineteenth-century European Literatures, Literary Theory, Aesthetics and Politics.  
**Publications include:** Romantic Returns: Superstition, Imagination, History (2000); essays on Coleridge, Hugo, Derrida, Shelly, Benjamin, and Freud; editor’s introduction to Irony and Clerisy (1999), a volume in the electronic series Romantic Praxis

**ASSOCIATED FACULTY**

(For publications of Associated faculty please check Emory’s website)

Peter Bing  
Ph.D., University of Michigan, 1981  
Chair and Samuel Candler Dobbs Professor, Classics. Greek poetry, tragedy, comedy, religion and myth; roman comedy; German Literature; ancient literary criticism; Theatrical production of ancient drama

Martine Brownley  
Ph.D., Harvard University, 1975  
Director, Fox Center for Humanistic Inquiry, Goodrich C. White Professor of English. Eighteenth-century literature; women’s studies
Rong Cai  
Ph.D., Washington University, Saint Louis, 1995  
Associate Professor, Chinese. Modern Chinese society and literature; media studies; women in twentieth-century China; film studies; and literary theories

Andrew C. Furman  
MD, Emory University School of Medicine, 1991  
Associate Professor of Psychiatry and Behavioral Sciences Emory University School of Medicine

Elizabeth Goodstein  
Ph.D., University of California, Berkeley, 1996  
Associate Professor, Graduate Institute of Liberal Arts. Literature and Culture of modernity; modern Continental philosophy; and theoretical approaches to literature

Lynne Huffer  
Ph.D., University of Michigan  
Samuel Candler Dobbs Professor of Women’s, Gender, and Sexuality Studies. Foucault; Feminist and queer theories; feminist ethics; LGBT Studies; and modern French Literature and theory

Dalia Judovitz  
Ph.D., The Johns Hopkins University, 1979  
National Endowment for the Humanities Professor of French. Seventeenth-century French philosophy and literature; Modern Aesthetics and literary theory

Claire Nouvet  
Ph.D., Princeton University, 1981  
Associate Professor, French and Director, Psychoanalytic Studies Program. Medieval French literature and culture; Literary and psychoanalytic theory

Louise Pratt  
Ph.D., The University of Michigan, 1988  
Professor, Classics. Archaic & Classical Greek Poetry, Ancient Philosophy, Ancient Literary Criticism

Eric Reinders  
Ph.D., University of California, Santa Barbara, 1997  
Associate Professor, Religion. Chinese religion; religion and the body; religion and fantasy

Teemu Ruskola  
Juris Doctor, Yale Law School, 1995  
Professor, Law. Comparative law; Chinese law; legal theory; legal history; law and humanities.

STAFF

Kathy Ly-Nguyen  
Academic Services Coordinator

Alian Teach  
Academic Degree Program Coordinator
Courses Offered by Comparative Literature in Recent Years include:

Aesthetic Theory and Postcolonial Literature (Bahri)

Americas North and South (Quiroga)

Bakhtin and His Circles: Dialogues Across the Disciplines (Reed/Epstein)

Bataille and the Sacred (Robbins)

Literature and Justice: Writers on Trial (Felman)

Critiques of Judgment (Bennington)

Affect in Aesthetic Theory (Bhaumik)

Glissant (Loichot)

Derrida (Bennington)

Empire: Fiction and Theory (Bahri)

French Hegel (Bennington)

The Gift (Robbins)

Global Culture and Future of the Humanities (Epstein)

Levinas (Robbins)

The Limit Experience: Levinas, Blanchot, Bataille (Robbins)

Literature and Justice: Writers on Trial (Felman)

Literature and Psychoanalysis: Primal Scenes (Marder)

Intersections: Democracy, Literature, Critique (Bhaumik)

Melodrama (Quiroga)

Memorial Cultures (Bammer)

Mind, Brain, and Intelligent Machines (Johnston)

New Media Vision and Theory (Johnston)

Politics in Deconstruction (Bennington)

Poststructuralist Theory and Technical Culture (Johnston)

Race and Aesthetic Theory from Plato to Postcolonialism (Bahri)

Revolutionary Perversions (Marder)

Romanticism and the Invention of History (White)

Semiotics and Poetics (Epstein)

Simulation (Johnston)

The Sublime (White)

Exile and Flight (Quiroga)

The Romantic Fragment (White)

The Work of Memory (Bammer)

Eating the Antilles (Loichot)

Walter Benjamin’s French Corpus (Marder)

Intersections: Democracy, Literature, Critique (Bhaumik)

(For descriptions of many of the courses listed above and others recently offered by the department see the samples of course descriptions offered below and check the department website.)
Sample of Course Descriptions

Aesthetic Theory and Postcolonial Literature: From Plato to Postcolonialism

Bahri

Content: This course will focus on theory that places art in a dialectical relation with historical conditions, allowing us to pose the following questions: How do aesthetic considerations contest and moderate the social function of literature? How do we identify the "truth-content" of what novelist Julian Barnes describes as the "beautiful, exact, and well-constructed lies" of art? Finally, how do we learn to see the aesthetic as political and moral without surrendering literature to a transparent and reductive lies? Of art? Finally, how do we learn to see the aesthetic as political and moral without surrendering literature to a transparent and reductive purpose? In an age that treasures scientific reason and demonstrable proofs, teachers of literature increasingly face the challenge of demonstrating to students that literature may be "false," but it is not therefore trivial. Given the growing anxiety over its relevance, uncertainty about its value, and suspicions of the death of literature as a significant social form, this course intends to reactivate the question of literature's multiple ends through examination of a carefully developed set of theoretical readings on aesthetics in philosophy and critical theory from Plato to Postcolonialism.

Texts: Plato, Aristotle, Kant, Lukacs, Adorno, Marcuse, Benjamin, Horkheimer, Bhabha, Said, Spivak, and selected postcolonial novelists

Americas North and South

Quiroga

Content: The project for an “Americanist” literature and cultural studies has been amply documented in recent comparative literature frameworks. What this course seeks to do is further the conversation, by exploring the ways in which mutual interactions have shaped different contact zones among the Americas. Taking as a point of departure the Spanish-Cuban-American War of 1898, this course will examine the way in which one side of the continent has seen its other half—both in terms of Latin Americans looking North, as well as how North Americans have “looked South.” Major points of contact will explore border issues during the Twentieth Century, Beat Poetry, Diego Rivera’s murals in the United States, as well as recent Latino literature written in English.

Texts: Some of the texts include: Rubén Darío, Songs of Life and Hope; Pedro Pietri, Puerto Rican Obituary; Junot Díaz, The Brief, Wondrous Life of Oscar Wao; Cristina García, Dreaming in Cuban; Edwidge Danticat, Brother, I’m Dying; and Joan Didion, Miami. The course will be conducted in English, though Spanish and Spanglish are also broadly accepted and encouraged.

Bakhtin and his Circles: Dialogues Across the Disciplines

W. Reed and M. Epstein

Content: This seminar will study the major writings of the 20th c. Russian thinker Mikhail Bakhtin, placing them in dialogue with writings of others—those on whom he drew most deeply and those on whom he has been most influential. In some cases, as with his close associates in the 1920s, Voloshinov and Medvedev, or with the Russian Formalists, these “circles” are historically immediate. In other cases, as with Bakhtin’s studies of Dostoevsky and Rabelais, or his influence on Western cultural studies and Russian postmodernism, they are culturally mediated. The course will focus on the most innovative and cross-disciplinary aspects of Bakhtin’s work, including his theories of dialogue, authorship, metalinguistics, and philosophical anthropology, as well as on his own dialogical engagements with Marxism and Existentialism. In addition to the two instructors, who will lead the weekly discussions together, several other faculty from Emory and beyond will join the seminar at various points in the semester.


Seminar in Genre/Criticism: Problems of Adaptation

Oeler

Content: From the time of D.W. Griffith to that of Gilles Deleuze, filmmakers, critics, and theorists have sought for ways to show interiority on film. For Griffith, this meant the unspoken thoughts and feelings of his characters. For others—Eisenstein, Austruc, Godard—it also means conceptual thought independent of character and narrative, “film that thinks,” in Godard’s words. To Paul Valéry, who argued that cinema takes us away from the life of the mind, Siegfried Kracauer countered that it has the potential return us there, with renewed insistence on our particular placement in the world rather than in an abstract realm outside and above. This class approaches the questions and problems surrounding inwardness and film by looking at the ways in which cinema has “adapted” not specific texts, but literary genres (lyric poetry, autobiography, the essay) and devices (free indirect discourse, interior monologue, soliloquy) that were developed to realize interiority.
Attention to these forms will open onto a discussion of cinematic, and intellectual history. We will watch films by Aleksandr Dovzhenko, Pier Paolo Pasolini, Sergei Parajanov, Stan Brakhage, Derek Jarman, John Cassavetes, Andrei Tarkovsky, Bill Douglas, and Jean-Luc Godard among others.

Texts: Roland Barthes, *Mythologies* (Farrar, Straus and Giroux, 1972); Everything else will be on online reserve

**Empire: Fiction and Theory**

*Empire: Fiction and Theory*  
**Tout-Monde**  
**Bahri**  
Content: How does the work of empire begin? What are its tools, its theories, and its fictions? Does empire create nervous conditions among the natives? When the empire writes back, what are its major concerns, its favored genres, its aesthetic forms? This course will survey major works in the literature of empire, investigating the following topics: nation, race, gender, trauma, hybridity, and subalternity. Students can also expect discussions on definitions of postcoloniality, the rise of postcolonial studies in the context of economic and cultural globalization, the operation of neo-colonial maneuvers in both spheres, and the intersection of postcolonial discourse with feminism, marxism, and psychoanalytic studies.

Texts: Texts will include significant colonial statements on empire, major works in postcolonial theory, and a selection of fiction from writers originating in the postcolonial world.

**French Hegel**

*French Hegel*  
**Bennington**  
This course will aim to identify and analyze the formation of a 'French Hegel' in the work of some major twentieth-century French thinkers. We shall begin from Hegel's *Phenomenology of Spirit* as influentially if questionably read by Alexandre Kojève in the lectures that are published as *Introduction à la lecture de Hegel*, and follow the traces and effects of this reading in Georges Bataille, Jacques Lacan and Maurice Blanchot. In the second part of the course we shall consider the more general re-readings of Hegel proposed by Jacques Derrida, Jean-François Lyotard and Jean-Luc Nancy. No prior knowledge of Hegel's (or indeed any other) philosophy is presupposed by the course, and all primary texts will be available in English as well as French.

**Edouard Glissant**

*Edouard Glissant*  
**Loichot**  
Content: This course proposes to come to a global understanding of Glissant’s thinking and literature since the 1960s to his death in 2011. Through an examination of novels, poetry, and theoretical essays we will analyze his key-concepts of Relation, *Antillanité, métissage, créolisation, Tout-Monde*, and his late *pensée du tremblement*. We will also look at Glissant’s impact on postcolonial theory and contemporary politics.


**Levinas**

*Levinas*  
**Robbins**  
Content: This course centers on a reading of Levinas's 1961 *Totality and Infinity*. Our reading will be cross-referenced with Levinas's writings from the late forties (*Time and the Other, Existent and Existence*), and the key philosophical essays, "Philosophy and The Idea of Infinity" (1957), "God and Philosophy" (1975), and "Useless Suffering" (1982). We will attend closely to interpretations of Levinas by Derrida, Blanchot and Lyotard.


**Literature and Justice: Writers on Trial**

*Literature and Justice: Writers on Trial*  
**Felman**  
Content: History has put on trial a series of outstanding thinkers. At the dawn of philosophy, Socrates drinks the cup of poison to which he is condemned by the Athenians for his influential teaching, charged with atheism, and corruption of the youth. Centuries later, in modernity, similarly influential Oscar Wilde is condemned by the English for his homosexuality, as well as for his provocative artistic style. In France, Emile Zola is condemned for defending a Jew against the state, which has convicted him. E. M. Forster writes about a rape trial / race trial of an Indian by the colonizing British Empire. Different forms of trial are instigated by religious institutions, as well as by psychoanalytic ones. Jacques Lacan, the French psychoanalyst, compares his banning by, and expulsion from, the International Psychoanalytic Association, with a religious “excommunication” for charges of nonorthodoxy and heresy (Luther, Spinoza). However different, all these accused have come to stand for something greater than themselves: something that was symbolized -- and challenged -- by their trials. Through the examination of a series of historical and literary trials, this course will ask: Why are literary writers, philosophers and creative thinkers repetitively put on trial, and how in turn do they put culture and society on trial? What is the role of literature as a political actor in the struggles over ethics, and the struggles over meaning? Why does justice matter, philosophically, artistically and humanly, and how does it move us, make us think, and pervade the emotion and the drama of our lives?

Texts: Authors include Plato; Oscar Wilde; David Hare; Moises Kaufman; E.
M. Forster; Emile Zola; Hannah Arendt; Baruch de Spinoza; Jacques Lacan; Nella Larsen; Virginia Woolf.

**Literature and Psychoanalysis: Primal Scenes**  
*Marder*

Content: How can literary and psychoanalytic models of interpretation be read with, through and against each other? In this course we will examine both how some key psychoanalytic concepts are based on literary and rhetorical structures as well as how literary texts articulate and challenge the psychoanalytic notions of truth and knowledge. We will focus on the Freudian conception of the ‘primal scene’ as a way of examining how psychoanalytic theory challenges traditional conceptions of narrative production. Questions raised throughout the course will relate to problems of temporality, repetition, sexuality and desire, psychoanalytic articulations of sexual difference, fetishism, the status of the historical event, language and intersubjectivity, and writing and mourning.

Texts: The Interpretation of Dreams (Freud); Freud’s case histories (including ‘Dora’, The Wolf-Man’, ‘The Rat-Man,’ ‘Little Hans’, and ‘Schreber’) Oedipus Rex (Sophocles); Phèdre (Racine); Madame Bovary (Flaubert); Le Ravissement de Lol V. Stein (Duras); Moderato cantabile (Duras).

**Intersections: Democracy, Literature, Critique**  
*Bhaumik*

Content: This graduate seminar undertakes the dual task of interpreting at the crossroads of literary and political theory. By tracing various reflections on democracy across genres (often understood as either literary, philosophical, or political), we will situate texts beyond historical periods, forms, disciplines, or area studies. Instead, the challenge of the class will be to inquire into how disparate references to democracy relate to the enduring practice of "critique." Does the notion of critique from Immanuel Kant, Hannah Arendt, Walter Benjamin to contemporary theory invigorate a democratic ethos, thinking, and exegesis? How does "critique" animate and unravel normative, colonial, and even totalitarian definitions of democracy? What is the place of the literary in theories of democracy

The readings in the seminar will begin with writings on democracy marked by the Enlightenment (including the American, French, and Haitian Revolutions) as a set of foundational fictions. However, additional readings hope to consider the limits of Enlightenment notions of democracy as well as its influence on post-colonial thought and literature. Key examples will include debates on republicanism and democracy in the nineteenth-century Americas (including Latin American and U.S. texts) as well as critiques of violence in treatises of national "independence" and "liberation" after 1947.

Discussions will seek to uncouple the rhetoric of sovereignty and legalism from democracy. Moreover, the course will conclude by considering the relevance of critique to literary studies as well as philosophies of anarchism, civil disobedience, feminism, queer theory, and decolonization.


**Melodrama**  
*Quiroga*

Content: From the ridiculous to the sublime, melodrama has had a long and interesting history in Hispanic cultures—one could argue that melodrama is the glue that has bound the difficult processes of Latin American identity, culture, and nation formation since the Nineteenth Century. Although this course is not considered an overview of the rich varieties of Hispanic melodrama available, we will study the word and its implications, as well as some recent versions in literature, cinema, and popular culture. From the syrupy and romantic musical genre of the boleros, to the present-day telenovelas, and on to the films of Almodóvar, we will try to figure out what is that has fascinated mass audiences, and whether there is any possibility of understanding melodrama as something other than a campy gesture.

Texts: Sample texts include Manuel Puig, Corín Tellado, Pedro Lemebel, Carlos Monsiváis, Gertrudis Gómez de Avellaneda, and others.

**Memorial Cultures**  
*Bammer*

Content: This course is designed both as a companion piece to my seminar on “The Work of Memory” and as an inquiry in its own right. Whereas “The Work of Memory” examines memory from a more theoretical and structural perspective, using memorial examples as illustration, this course proceeds in
an inverse manner to explore the forms and functions of remembering practices. We will adopt a case study approach, working out from particular memorial instances to the issues (philosophical, historical, aesthetic, ethical and social) that a particular event and its remembrance raises. Issues to be explored will include: the relationship between personal and public remembering practices; the tensions between different perspectives on the memory of a particular event; gender and class as particular shaping factors; displacement and trauma; subalternity and history; the role of narrative, place, the senses (sight, sound, taste, smell, touch), "work" and "ghostly matters" in acts of personal and public remembering. Roughly two-thirds of the course will be based on materials selected by the instructor; the final third will be devoted to work that seminar participants prepare.

Texts: I. Memorials and memorial practices to be examined will be selected from among the following: photographs (from private albums to museum displays); cook books and community gardens as forms of remembrance for displaced persons (immigrants, refugees, exiles); commemorative rituals; "placed" memorials such as the Bavarian Quarter in Berlin, the District Six Museum in Capetown, photographs and sculptures by William Christenberry, and Walter Benjamin's Arcades Project; sound memorials such as the Chilean "1197," John Adams "The Transmigration of Souls," or John Cage on silence; the Vietnam Veterans Memorial and the Vietnam Veterans Memorial Collection; Art Spiegelman's 9/11 memorial text, In the Shadow of No Towers, Toni Morrison's Beloved on the memory of those who disappear from the historical record, and W.G. Sebald's Austerlitz on the effort to salvage memory from the clutches of forgetting. II. Readings might include selections from Paul Connerton, Annette Kuhn, Jacques Derrida, Carolyn Steedman, the Signs special issue on "Gender and Cultural Memory," Roland Barthes, John Berger, Czeslaw Milosz, Keith Basso, Avery Gordon, Nicole Loraux, Aldo Rossi, Walter Benjamin.

Heidegger and Poetry in the 20th Century Mitchell

Content: Heidegger's thinking of language is no accidental addendum to his ontological work, but an essential component to his rethinking of subjectivity and the being of Dasein. Where the tradition posits a subject as zoon logon echon, the animal having reason/speech, Heidegger sees a mortal bound in community to others and exposed to a meaningful world. For Heidegger, language is no possession of a subject, but an opening to that world. In this course we will examine Heidegger's interpretations of four twentieth-century poets, Stefan George (1868-1933), Rainer Maria Rilke (1875-1926), Georg Trakl, (1887-1914), and Rene Char (1907-1988). In each case, a week is also devoted to reading the poet's work on its own, apart from Heidegger's interpretation. After reviewing the role of language in Being and Time, opening readings examine the tension between traditional language and technological language, as well as the question of how language is able to avoid objectification in addressing the unknown. This course seeks to provide an introduction to Heidegger's thinking of language and his attempt to articulate a poetics capable of responding to the technological demand for information. Topics include: the economy of the word (George), the degeneration of the animal rationale (Trakl), animality and the Open (Rilke), and the nature of the homeland (Char). The course concludes with an overtone to Celan.

Texts: Heidegger: Poetry, Language, Thought, On the Way to Language, Off the Beaten Track and Heidegger Char: Relation; Rene Char, Selected Poems; Stefan George, The Star of the Covenant [course reader]; Rainer Maria Rilke, Duino Elegies and Sonnets to Orpheus; Georg Trakl, Selected Poems

Minds, Brains, and Intelligent Machines Johnston

Content: This seminar will introduce and explore a range of approaches to the understanding and production (or simulation) of intelligent behavior. Our approach will be primarily historical and conceptual, rather than technical, in an effort to develop multi-disciplinary discussion of primary ideas, guiding assumptions, and significant shifts in the relevant research. Beginning with an overview of cybernetics and the computational approach to intelligence developed in the early foundational work of Artificial Intelligence and Cognitive Science, we will then consider neural network theory and Connectionism, followed by the dynamical systems approach in robotics and "situated cognition." From there we will look at the development of evolutionary robotics and highly distributed information processing systems (bottom-up emergent systems in contrast to top-down systems). Finally, we turn to recent perspectives on the brain and consciousness. Along our itinerary we shall consider many examples of intelligent machines (or software) and AI, with an eye toward assessing their specific achievements and limitations. Although often deemed successful, they all share one limitation: they can only operate in very restricted domains. Since human intelligence, in contrast, operates in multiple domains or across domains, we must wrestle with some difficult questions: What is the key to human intelligence? What is the role of technology? And what aspects of human thinking, perception, language, consciousness, memory, and evolutionary adaptability might hold clues for the development of more intelligent machines?

It should also be noted that the Center for Mind, Brain, Culture (which will sponsor the course) has generously provided funds for several guest speakers.
This will enable us to hear presentations from several researchers actively engaged with questions central to the course and from whose work we shall read samples in advance.

**New Media Vision and Theory**  
**Johnston**

Content: New Media Studies takes as its object the media made possible and supported by digital computers and global, computer-mediated networks. This course will focus on some of the key figures, central concepts and important arguments that have shaped and defined this huge and booming new academic field. Readings selected from both early visionaries and contemporary theorists will bring into play a range of perspectives – technological, esthetic, social, economic and political. In addition to the readings, we will consider archival and contemporary material on the Internet pertinent to the relationship between media technology and media aesthetics. I have listed topics and authors below, but the exact selection will reflect student interests.


Texts: Wardrip-Fruin and Montfort (editors), *The New Media Reader*; and Lev Manovich, *The Language of New Media*.

**Exile and Flight**  
**Quiroga**

Content: This course is an open inquiry on the notion of escape from the conflicting norms of writing and representation, taking as a point of departure certain “Latin American” texts that have dismantled categories of representation that could deterritorialize the notion of “Latin American” literature in itself—whether in terms of content, context and form, or by focusing on gender and marginalities. By themselves, each of these texts exercise their right to interrupt the discourse of tradition by positing a new beginning. As a whole, they defy any attempt at placing them within a common geographical canon. They are episodes of a cosmopolitanism that always validates uprootedness within the very notion of a sense of place.


**Eating the Antilles**  
**Loichot**

Content: In Martinican Creole, *Mwen ké mangéw*, “I’m going to eat you,” refers both to the action of ingesting food, and to the sexual act. The seminar will examine the intersection between the primal act of eating and sexuality in a series of texts from or about the Caribbean. The following will be addressed: repercussions of slavery and colonialism on eating and sexuality; representations of black subjects as edible products (e.g. *banania*) or as deviant eaters (e.g. cannibals); culinary and erotic responses to colonial or racialist violence; food metaphors and nationalism; exoticism and sexual tourism; closeted and reclaimed sexualities; literary cannibalism and textual authority. The course will focus mostly on Guadeloupe, Haiti, and Martinique in a Black Atlantic context.


**Politics in Deconstruction**  
**Bennington**

Content: Taking its lead from some of Derrida’s late work, this course will follow the threads of sovereignty and democracy through some of the great texts of political philosophy in the Western tradition. We shall attempt to understand why both of these concepts, albeit in rather different ways, pose such problems for that tradition, and give rise to all manner of complications and paradoxes, which are however (or so I shall argue) definitive of the conceptual space of the political as such. We shall wonder why all political philosophies are enamored of sovereignty, while almost none has anything good to say about democracy. We shall also compare our deconstructive approach to these political questions with some other contemporary accounts, and consider the possibility of a non-trivial affinity between the
political and the literary in their constant tendency to exceed philosophy's grasp.

Texts: Classic authors to be discussed will probably include Plato, Aristotle, Bodin, Hobbes, Spinoza, Rousseau, Kant, Hegel, Marx, Tocqueville and Schmitt; contemporary theorists to be considered may include Agamben, Badiou, Mouffe and Rancière.

**The Romantic Fragment**  
*White*

Content: The course explores the romantic interest in the incomplete, the ruined, and the fragmentary – with attention given both to deliberate experimentation with 'the fragment' as a genre and the proliferation of seemingly failed or unfinished poetic projects in which the question of any intended genre appears to be suspended. How does the romantic experience of the fragment produces new theorizations of literature and literary history: Does the fragment constitute a new genre or does it bring the very concept of genre to a crisis? What is its relation to romantic theories of irony and wit? Special attention to the philosophical and historiographical speculations of the early German romantics, as well as the proliferation of British poetic productions published as (or as if) incomplete.

Texts: Authors to include Friedrich Schlegel, Novalis, Coleridge, Shelley, Keats as well as De Man, Derrida, Hartman, Lacoue-Labarthe, Nancy, Schulte-Sasse. Although reading knowledge of German is encouraged, all readings will be available in English.

**Romanticism and the Invention of History**  
*White*

Content: This course explores how certain notions of historicism and historicity are set to work by British, French, and German romanticisms. Writing about the historicism of the British romantic period as it prefigures contemporary “new historicism,” James Chandler has described it as “the age of the spirit of the age,” noting the pervasive historical consciousness to which Shelley’s and Hazlitt’s phrase, “the spirit of the age,” testifies – noting, that is, the romantic era’s sense of its own contemporaneity in contradistinction to earlier eras. We will explore that sense of contemporaneity in its relation to the experience and discourse of revolution – that is, to romanticism’s attempts to rewrite and, at times, to cast off at least one version of history, the “ancien regime.” We will consider, too, its relation to romanticism’s seemingly very different attempts to narrativize and re-create the past as an apparent shelter against the shock of revolution and impending futurity (or against “contemporaneity” itself).

Texts: Readings to be drawn from a variety of genres and authors, the latter including Burke, Wordsworth, Coleridge, Hölderlin, Novalis, Hazlitt, Scott, Shelley, Hugo, Michelet, and Carlyle. Additional critical and theoretical readings may be drawn from Arendt, Chandler, Derrida, De Man, Hartman, Koselleck, Lukács, McGann, Marx, Szondi, and H. White.

**Walter Benjamin's French Corpus: Baudelaire, Proust & the Surrealists**  
*Marder*

Content: Before his untimely suicide in 1940, Walter Benjamin spent much of the last decade of his life in Paris working on his great unfinished book on the Paris Arcades known now as the Passagen-Werk. In this course we shall read Benjamin's "French" writings as a way of approaching his conceptions of materialist historiography, translation, experience, the body, and allegory in his late works. Throughout the course, we shall pay special attention to the ways in which French writers (Proust, Valéry, Aragon, etc), French artists & architecture, the French language, French philosophy and history inflect his later texts culminating in his final, unwritten book on Baudelaire. By reading Benjamin through Baudelaire and Baudelaire through Benjamin, we will attempt to enrich our understanding of the specificity and importance of both figures.


**Contemporary Film & Media Theory**  
*Oeler*

Content: This course considers key methodological approaches that have shaped contemporary thinking about film and media. These include semiotics, narratology, psychoanalysis, feminist and critical theory.

Objectives: By the end of this class you will be able to: Identify and describe key trends of Western film theory and criticism written after 1960 as well as use, and critique, the methods of semiology, narratology, psychoanalysis, and cultural theory as ways of understanding contemporary film and media.

The Work of Memory

**Bammer**

Content: This course will review some of the key texts in the emerging field of memory studies, with a particular emphasis on the links – and separations – between history (what happened) and memory (what we remember and/or forget). In this context, we will explore some of the terms in which memory is talked about, including the distinctions and connections, between public, collective, or cultural memory, on the one hand, and private, personal, or individual memory, on the other. We will consider the ethical, political, social, aesthetic, and psychological dimensions of remembering and its counterpart, forgetting, and examine some of the ways in which these acts of remembering and forgetting are given expression in ritual and material form.


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**Guest Lectures and Seminars**

**SPEAKERS INVITED BY THE GRADUATE STUDENT SPEAKERS COMMITTEE IN RECENT YEARS**


Karen S. Jacobs, Associate Professor of English and the Associate Chair for Undergraduate Studies in the Department of Comparative Literature and Humanities at the University of Colorado, Boulder. Lecture, “Sites of Memory” Detail and Totality in Nabokov’s *Speak, Memory* and Sebald’s *The Emigrants*” Nov. 17, 2005. Seminar, “Photo/Fictions: Michael North meets Theresa Hak Kyung Cha” November 18, 2005.


Jan Mieszkowski, Professor of German and Humanities at Reed College. Lecture, “War Media” September 20, 2013. Seminar on “The Exact Word” September 21, 2013.


Philippe Van Haute, Professor of Philosophical Anthropology at the University of Nijmegen (The Netherlands). Lecture, “Between Disposition, Trauma and History: How Oedipal was Dora?” Feb. 23, 2009.


Peggy Kamuf, Professor and Chair of the Department of French and Italian at University of Southern California. Lecture, “Bowing to the Necessity in Your Idiom” Nov. 20, 2008. Seminar, “Cixous and the Work of Countersignature” Nov. 21, 2008.


Katherine Hayles, Professor of English and Design/Media Arts at University of California at Los Angeles. Lecture “Narrating Bits” Oct. 20, 2005.


Shosh Shlamn: “Last Journey Into Silence.” A film by the Israeli filmmaker, Shosh Shlamn about Holocaust survivors who were diagnosed as psychotic and incarcerated in Israeli mental hospitals. The film follows three survivor-mothers and daughters.

Kevin Hart: Professor, Department of English and Comparative Literature, Monash University, Melbourne, Australia. Lecture, “‘Poetry is a Stairway to God’: Charles Wright and the Question of Transcendence” Feb. 12, 2002.


RECENT CONFERENCES ORGANIZED BY STUDENTS IN THE PROGRAM


Comparative Caribbeans: An Interdisciplinary Conference organized by the graduate students of Comparative Literature. Keynote speakers Guillermina de Ferrari, Natalie Melas, Mara Negrón, & Ruben Ríos Ávila and a tribute in memory of the life & work of Édouard Glissant (1928 – 2011): The Édouard Glissant Tribute featuring a roundtable with Professor Bernadette Cailler. Fall 2011.


Beckett Symposium: “Samuel Beckett between Languages and Genres: Translation, Bilingualism, Transposition.” The event featured five speakers (Jean-Michel Rabaté, Professor of English and Comparative Literature at Princeton University; Branka Arsic, Professor of English at SUNY Albany; Walter Asmus, a premier German theatre director, who worked closely with Beckett; Ann Banfield, Professor of English and French at the University of California, Berkeley; and Corinne Scheiner, Professor of Comparative Literature at Colorado College. Sept. 30, 2006.


Mirroring Evil: A Symposium – Responding to the exhibition “Mirroring Evil: Nazi Imagery/Recent Art.” The keynote speaker was James E. Young, Professor of English and Chair of the Department of Near Eastern Studies at the University of Massachusetts at Amherst. Participants also included an artist from the original exhibit, Alan Schechner, Lisa Saltzman, Associate Professor of History of Art at Bryn Mawr and Deborah Lipstadt, Dorot Professor of Modern Jewish History and Holocaust Studies at Emory. Spring 2003.


Literature and Democracy organized by the graduate students of Comparative Literature and French. Keynote speakers: Peggy Kamuf (University of Southern California), Thomas Keenan (Bard College). Spring 2002.

Literature on Trial organized by the graduate students of Comparative Literature and French. Keynote speaker: Barbara Johnson (Harvard University Frederic Wertham Professor of Law and Psychiatry in Society). Fall 2001.

Colloquium: Jean-François Lyotard Speakers: Jacques Derrida; Rodolphe Gasché, SUNY-Buffalo; Dorota Glowacka, University of King’s College; Gérard Sfez, Collège International de Philosophie; Christopher Fynsk, SUNY-Binghamton; Philippe Bonnefes, Emory University; Geoffrey Bennington, University of Sussex. Fall 1999.

Addressing Levinas organized by the Department of Philosophy with the Program in Comparative Literature as co-sponsor. Fall 1999.


Memory Overwhelmed: Interdisciplinary Approaches to Trauma. Organized by Comparative Literature. Fall 1997.
COMPARATIVE LITERATURE STUDENT COMMITTEES AND ACTIVITIES

The program has three student-run committees, a graduate student colloquium and an on-line journal, Reading On. In addition, students collaborate on organizing the faculty-graduate seminar and reading groups.

- the **Comparative Literature Speakers Committee** invites lecturers;

- the **Conference Committee** has in past years organized high visibility national conferences of such intellectual quality that they have been attended by an equal number of faculty and graduate students;

- in the Fall and/or Spring of each year, a **Faculty-Graduate Student Colloquium** is organized where faculty and students present their work in front of their colleagues. The event is designed to give them the opportunity to benefit from the remarks and questions of their colleagues;

- In the spring of each year, a panel of graduate students present their work to the program and to guests from outside in the program in a conference-style format.

- Students regularly join in organizing reading groups: recent groups have joined together to read Walter Benjamin, Jacques Lacan, and recent work in affect theory.

- Graduate students lead a theory reading group for Emory Undergraduates and a “CPLT coffee hour” for CPLT majors.

DISSEMINATION TITLES FROM THE LAST DECADE

**2013**

**Naomi Beeman:** The Break through Experience: Literary Origins in Franz Kafka and W. G. Sebald

**Lucas Donahue:** The Senselessness of an Ending in Wordsworth, P. B. Shelley, and Keats

**Matthew Roberts:** The Tears of Dionysus: the Birth of Catastrophic Theater in British Drama

**Sean Tommasi:** Life Without Measure: Literary Reflections on Freedom and Commerce in Émile Zola, Henry James, Thomas Mann, and Charles Dickens

**Robert Vork:** Opening Acts: The Performance of Trauma in the Work of Shakespeare, Artaud, Brecht, and Cervantes

**2012**

**Jacqueline Abrams:** The Language of Loss: Writing at the Intersection of Literature and Philosophy

**Naomi Beeman:** The Break through Experience: Literary Origins in Franz Kafka and W. G. Sebald

**Jessica Sellountos:** Revolutionary Claims: Transatlantic Agency in the Fictions of Godwin, Brown, and Irving

**John Steen IV:** Rhymes Unbearable: Crises of Feeling in 20th-Century U.S. Lyric

**Sarah Stein:** A Hebraic Modernity: Poetry, Prayer and Translation in the Long Eighteenth Century
Scott Branson: Fictions of Life and Death in Wilde, Gide, Strachey, and Woolf

Colleen Dunne: Poetic Visions: Figures of Sight and Feminine Subjectivity in the Works of Sylvia Plath, Anne Carson, and Mei-mei Berssenbrugge

Jacob Hovind: Dead Center: The Invention of Character in the Language of Modernism

Maya Kesrouany: Stranded in Arabic: Tales of the Novel in Translation

Deborah (Kris) Mayhofer: Gypsies, Tramps and Thieves: Deviants in Post-Revolutionary French and American Novels

Jennifer Orth: Ignazio Silone, Albert Camus, Manès Sperber: Writing Between Stalinism and Fascism

Seth Wood: The A. B. C... of Autography: Edgar Allan Poe and Archive Trouble of Antebellum American Literature

2010

Christine Kalleeny: Figuring the Iconoclast: the Eros of Wine in the Poetry of Abu Nuwas and the Symposium of Plato

Mirja Lobnik: Nomad Memory: Inscribing Orality in Literatures of the Americas and South Asia

Christina Parker: Artificial Generation: The Hybridization of Female and Form in Gautier, Villiers, Wilde, Hitchcock

Ariel Ross: Afterlives of Epic: Baudelaire and Tsvetaeva

Andrew Ryder: Georges Bataille and a Materialist Ethics of Experience

Eugene Young: Literary Paradox: Figures of Displacement and Disguise in Carroll, Kafka, Nietzsche, Blanchot, and Deleuze

2009

Dan Leshem: The Language of Suffering: Writing and Reading the Holocaust

Ruxandra Mandoiu: Literary Representations of Family and Nation In the Writings of Joseph Roth, Günter Grass, Milan Kundera, and Ingeborg Bachmann

Ben Miller: Testimonial Media

Eszter Timar: Queer Citizens: the Structural Similarity between the post-Revolutionary Citizen and the Figure of the Homosexual

2008

John Caliguri: Language and Being in Heidegger and Hölderlin

Brooke Campbell: “Woman” For Sale: Feminism, Queer Theory, and the Question of Sex Work

Svetlana Corwin: Extimate Existence: The Uncanny Poetics of Rainer Maria Rilke and Boris Pasternak

Melissa Sexton: Playing, Beyond the Fields of Trauma: An Interdisciplinary and Multi-Media Approach to Reading Thanatos and Eros in Psychoanalysis, Literature, Science and Technology

Leah Wolfson: A Path through the Abyss: Re-Inventing Testimony Through Post-Holocaust Survivor Poetry, Memoir, and Video Oral Histories

2007

David Kelman: Counterfeit Politics: The Conspiracy Narrative in Twentieth Century U.S. and Argentine Literature

Brian McGrath: Future Reading: Romanticism, Aesthetics, Politics

Kathryn Wichelns: “Une Autre Oreille”: Staging Difference in Henry James and Marguerite Duras"
2006

Raina Kostova: Poetic Text and Socio-political Reality in the Work of Wallace Stevens and Osip Mandelstam

Martyn Smith: How to Build Places with Words: The Narrative Construction of Sacred Abydos, Delos, and Mecca

Lili Zhang: The Cultivation of the Self

2005

Nicholas Ealy: Speculations of Desire Narcissism and Love Imagery in the Literature and Iconography of Medieval France and Iberia

2004

Christian Holland: Time for Paul: Lyotard, Agamben, Badiou

Angela Hunter: Subjects of Love and the Vicissitudes of Reading: Rousseau, Stendhal, Baudelaire, Derrida, Barthes

Derrilyn Morrison: Shifting Poetics: Creolization, Migration, Relation

Apostolos Vasilakis: Mnemotechnologies: Memory, and Experience in Late 20th Century Philosophy and Literature

2006

Dissertations In Progress

Patrick Blanchfield: The Rhetoric of Universality

Asher Haig: Reading Now: Literary History and Literary Modernity in Martí, Borges, and Ferré

Ania Kowalik: Errant Grounds: Eco-epic Textures in Contemporary Caribbean Literature

Christina Leon: Reading for Opacity in Queer Latinidad

Armando Mastrogiovanni: The Rhetoric of Sovereignty and the Rhetoric of Life in Kant, Wordsworth, Hazlitt, and Shelley

Ronald Mendoza De Jesus: Reading Now: Literary History and Literary Modernity in Martí, Borges, and Ferré

David Ritchie: Outline for an Affective Literary Criticism

Adam Rosenthal: The Gift of Poetry in Romantic and Post-romantic Literature

Taylor Schey: Romantic Junctions: Skepticism, Politics, Aesthetics

Brian Smith: The Post-Human Ear: Music, Media, and American Post-Modernism

Tze-Yin Teo: For a Democratic Poetics: Modernism, Materialisms, Chinas 1906-1997

Alex Weil: Constructions of the Literary: Media and Mimesis in the 20th Century American Literature
RECENT GRADUATE STUDENT CONFERENCE PAPERS AND PUBLICATIONS (since 2010-2011)

Taylor Adkins
Translations:
Catren, Gabriel. 'Outland Empire: Prolegomena to Speculative Absolutism' in The Speculative Turn, re-press, 2011. (34pp.)

Guattari, Félix. The Machinic Unconscious. Semiotext(e), 2011. (360 pp.)


---. 'Determination in the Last Instance' in The Non-Philosophy Project, Telos, April 2012. (25pp.)

---. 'What is Non-Philosophy?' in From Decision to Heresy: Introduction to Non-Philosophy, Urbanomic, April 2012. (30pp).

---. 'On Non-philosophy as Heresy' in From Decision to Heresy... (12pp.)

---. 'Towards of Science of the Philosophical Decision' in From Decision to Heresy... (15pp)


Patrick Blanchfield
Translation of excerpt from Francois Jullien, De l'universel, de l'uniforme, du commun, et du dialogue entre les cultures (Paris: Fayard 2008) as "On the Universal, the Uniform, the Common, and Dialogue Between Cultures." Yearbook of Comparative and General Literature (YCGL) Volume 55

Yelizaveta Goldfarb


"The Seagull Dwells: Gathering Site in Chekhov and Le Corbusier" ACLA 2013 Annual Meeting 'Global Positioning Systems' University of Toronto April 4-7, 2013

Organizer, ACLA Panel "Don't Tell Me to Do the Math: Geometrical False Starts and Non-Linear Logics in Literature" University of Toronto April 4-7, 2013

Asher Haig
“The Technology of the Concept as the Structure of Programming”, Fermilab, 6/29/2011. Comparative Literature as a mode of programming

Michael Hessel-Mial


Anna Kowalik


“Between Memory and the Future: Dionne Brand’s Poet(h)ics.” Comparative Literature Graduate Colloquium, Emory University February 5, 2011


“Today I sing of Sea self: Epic Matters in Grace Nichols’s Startling the Flying Fish.” The current unbroken/the circuits kept open’: Connecting Cultures and the Commonwealth; 16th Triennial Association for Commonwealth Literature and Language Studies Conference, St. Lucia. August 5-9, 2013


Organized conference panel: “Sounding the Frontiers of Caribbean Archives.” Looking to the Caribbean: Film, Literature, and Gender Studies; 3rd International Conference on Caribbean Studies, Marquette University. April 11-13, 2013

Christina Leon


“Persistent Loss: the Figure of the Taíno in Mendieta and Bruguera,” Performance and Research. Under review.
“Under the Sign of Guilt: Affect and Relationality in Tania Bruguera,” Comparative Literature Colloquium, Emory University, Atlanta, GA February 6, 2010

“Reading the Debris: Trauma, Relationality and Temporality,” CUNY “Poetics of Pain” Conference, CUNY Graduate Center, New York, NY, February 24, 2010


“Under the Sign of Guilt: Opaque History and Reparative Accountability in Bruguera’s El Peso de la Culpa” American Comparative Literature Association, Providence, RI March 30-April 1, 2012


“Queering Opacity,” The Ohio State University “Queer Practices, Places and Lives” Conference, Columbus, OH May 18-19, 2012

“Opacidad y relacionalidad,” Media and Culture Seminar led by Felix Jimenez, Universidad del Sagrado Corazón, San Juan, Puerto Rico, June 26, 2012


“No Hay Diferencia: The Autobiographical Translation of Manuel Ramos Otero,” Comparative Literature Graduate Faculty Seminar, Emory University, December 7, 2012

“Archiving Absence: Two Cuban Performative Engagements with the Taíno,” Modern Language Association Conference, Boston, Massachusetts, January 3-6, 2013


“Persistent Loss: the Figure of the Taíno in Mendieta and Bruguera,” Performance Studies International Conference 19, Palo Alto, CA June 26-30, 2013


“Returning to the Source: Precarious Figurations of the Taíno in Mendieta’s Esculturas Rupestres,” Modern Language Association Conference, Chicago, IL, January 9-12, 2014


Armando Mastrogiovanni

Ronald Mendoza De Jesus
“Being, Sovereignty, Unconditionality: Heidegger’s Walten in Derrida’s La bête et le souverain II.” Mosaic 44.3 (September 2011): 99-113


“Shelley’s ‘Mutability’ or the Figuration of Potentiality” Department of Comparative Literature Graduate Colloquium Emory University, Atlanta, Georgia. February 5, 2010


“Para leer el ‘peligro’ en la historia de Walter Benjamin: Sobre la imagen dialéctica” Simposio Internacional: “Walter Benjamin aquí y ahora” Universidad de los Andes and Pontificia Universidad Javeriana Bogotá, Colombia. October 6-7, 2011


Response to Kalpana Seshadri’s “Colonial Trauma and Literary Silence” “After the Unthinkable: Trauma, Nachträglichkeit, Coming to Terms” Boston College, Chestnut Hill, Massachusetts, March 22-24, 2012

Response to Kevin Newmark’s “The Unspeakable Secret: Traumatic Blanks in the Testimony of Maurice Blanchot” “After the Unthinkable: Trauma, Nachträglichkeit, Coming to Terms” Boston College, Chestnut Hill, Massachusetts, March 22-24, 2012


Adam Rosenthal

“Suspended Reading: Man on Wire, 9/11, and the Logic of the High-Wire,” Screening the Past, special issue on untimeliness, ed. Therese Davis and Jodi Brooks (September 2012).

“Kafka’s Sorrow,” PSP Lunch and Lecture Series, Emory University, March 18, 2010


“Scenes of Mortality in Derrida’s Peine de mort,” Derrida Seminars Translation Project workshop: “La Peine de mort I (part 2),” IMEC, Caen, France, July 8, 2011


“Economy and Poetry in Thoreau’s Walden,” Comparative Literature Graduate Colloquium, Emory University, February 9, 2013

Taylor Schey


“Parallel Reading: Historical Connections in Wordsworth’s The Borderers.” Annual Meeting of the North American Society for the Study of Romanticism (NASSR): Romantic Prospects, Neuchâtel, Switzerland, August 2012


Brain Smith

"The History of the Music Video" Carolina Mountains Literary Festival Burnsville, NC September 12-14, 2013

Mark Stoholski

"Snares," Traversals of Affect/Traversées d’affect, Emory University, March 21-23, 2013

"Death and the Limits of Affect in Ferenczi’s Clinical Diary" Faces of Trauma: International Ferenczi Conference 2012, Hungarian Academy of Sciences, Budapest, Hungary, May 31 - June 3 2012

Tze-Yin Teo


“Benjamin’s Precarious Experience.” American Comparative Literature Association, University of Toronto, Toronto, ON, Canada. April 4-7 2013