FREDERICK AHL
ANDREA BACHNER
ANINDITA BANERJEE
CATHY CARUTH
DEBRA ANN CASTILLO
CYNTHIA CHASE
JONATHAN CULLER
BRETT DE BARY
NAMINATA DIABATE
LAURENT DUBREUIL
PAUL FLEMING

COMPARATIVE AND WORLD LITERATURE

COMPARATIVE MEDIA STUDIES

CRITICAL STUDIES OF RACE, GENDER, AND SEXUALITY

LITERARY THEORY AND TRANSLATION STUDIES

LITERATURE, SCIENCE, AND THE ENVIRONMENT

POLITICS AND AESTHETICS

PSYCHOANALYSIS AND TRAUMA STUDIES

TRANSREGIONAL AND POSTCOLONIAL STUDIES

PATRICIA KELLER
PHILIP LORENZ
TRACY MCNULTY
NATALIE MELAS
JONATHAN MONROE
TIMOTHY MURRAY
KAREN PINKUS
NANCY POLLAK
NAOKI SAKAI
GAVRIEL SHAPIRO
PARISA VAZIRI
AMY VILLAREJO
COMPARATIVE LITERATURE WEBSITE:
http://complit.cornell.edu/

COMPARATIVE LITERATURE FACEBOOK:
https://www.facebook.com/ComplitCornell/

COMPARATIVE LITERATURE GOOGLE CALENDAR

GRAD SCHOOL URL:
http://gradschool.cornell.edu/
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I. FUNDING AND DEPARTMENTAL REQUIREMENTS

FUNDING
Students are awarded five years of funding in the program, two of which consist of Sage Fellowships, usually taken in the first and fifth semesters, when no teaching is required. The additional three years of funding come with a requirement to teach one course for two semesters per year (the Graduate School does not permit teaching more than one course per semester). If you receive or come in on an outside fellowship, you are still required to teach at least two semesters to meet Graduate School requirements for the Ph.D. degree.

DEPARTMENTAL REQUIREMENTS OVERVIEW

Languages:
You should have a good reading knowledge of the languages of choice; this involves at least two foreign languages, since one of the literatures may be English. It is strongly urged that you acquire fluency in speaking one of the foreign languages, especially if a concentration in a foreign language is chosen. If you plan to pursue a job in a language department, you will need fluency and evidence that you have taught in the language (see Teaching section below).

Courses:
When: Usually within the first 5 semesters of your studies
You will normally take 12 courses during your doctoral study. You select the courses in consultation with the Director of Graduate Study and/or your advisor and, ultimately, special committee. Of the total number of courses, 10 must be taken for a grade. The remaining two can be taken on a “satisfactory/unsatisfactory” basis. There are no required courses in the Program.

Teaching:
When: From your 3rd semester onwards, barring fellowships or funding.
Each candidate is required to undertake at least two semesters of classroom teaching, though most students will do more (teaching may be limited if students come in with, or receive, an external grant during their Program years). Two types of teaching positions are open to PhD students in the department: Freshman Writing Seminar (FWS) instruction, conducted under the purview of Cornell’s writing institute (the Knight institute); and language teaching, conducted under the purview of specific cultural departments (Romance, German, NES, etc.).
Which type of teaching position you will receive depends on yearly allotments, and will be decided by the DGS after consulting your wishes. You should start thinking about which of the two types of teaching interests you as early as September of your first year, although final teaching positions will not be decided until well into the Spring semester.

- If you will teach an FWS: Ordinarily, students train for the FWS courses by taking a Knight Institute Summer course (7100) after the first year; if you cannot be present in Ithaca for the duration of the course, you can apply to take it the following Fall, concurrent with your first teaching semester. In addition to the training you get from the Knight institute, the department will appoint a Course Director for all Comp-lit FWS instructors. The Course Director helps students prepare syllabi for submission to the Knight Institute early in the second semester of the first year for teaching the following year. They also run workshops on teaching throughout the academic year.

- If you will teach a language: The home departments (Romance, German, etc) usually interview students prior to assigning them teaching. <<insert more information – what kind of support can they expect to get from these departments? Maybe: unlike with teaching FWS, language tutors receive full lesson plans from the department... etc>>

Note that having both types of teaching under your belt is considered favourable in terms of post-graduation job searches. If you think you might want to seek jobs in Language departments, you might find that those will expect you to have taught in the target language.

Occasionally, professors in Comparative Literature or other departments hire TAs for large courses. Comparative Literature students may ask to teach these as well, when appropriate.

All students are asked to inform the DGS early in the first semester of each year what their teaching preferences and capabilities are.

The Special Committee
- The Director of Graduate Studies (DGS) will serve as the student’s main academic advisor and Provisional Chair during the first semester of residence. A permanent committee should be established by the end of the second semester of study, since the Second Year Review will take place at the end of the third semester. You should put together the committee by considering professors
inside the department and outside of it who represent your fields of interest, both literary and theoretical. (Minor members may be chosen from related fields outside the department, but the Chair must be in the graduate field of Comparative Literature). You should approach these professors to discuss your interests and your future plans (as much as you know them) and to ask if they would be willing to sit on your committee. You may choose professors from courses you have taken or in areas you wish to explore further.

The Second-Year Review
When: Usually at the end of your 3rd semester.
This review is intended to enable students to begin focusing on the topics and the fields of research that will form the basis of their A-exams. To help ensure a substantive and constructive meeting with their special committees, students will prepare a relatively brief statement of research interests (about a page) and proposed areas of course work up to the A-exam and will supply a piece of writing that represents the current or future shape of their research. The writing sample ordinarily consists of previously written work and is not an essay newly composed for this meeting; the essay might be a section of a recently completed seminar paper. The statement is meant to reflect on the place of this writing sample in the constellation of a student’s interests: to address the essay’s relation to future work, to frame the essay as part of a coherent project, or to use the essay as a springboard to discuss the comparatist parameters of anticipated research. The review takes place in the third term as a precondition of registering for the fourth term of courses. Note that in order to schedule your Second-year review, you will need to have a tentative committee – at least an advisor and two other members – by the middle of your third semester. This committee may or may not proceed as is to be your dissertation committee.

The A-exam
When: Usually in your 6th semester
The purpose of the A-exam is twofold: first, to certify the student’s competence in his or her fields of specialization, particularly with a view to preparing the student to seek employment in a single-language department, and second, to lay the foundations for the dissertation. Scholarship in Comparative Literature is increasingly interdisciplinary and includes a variety of language areas, each with its own disciplinary protocols. The fields of specialization are thus determined by each student in consultation with the Special Committee, which is also the ultimate arbiter of the nature and
content of the A exam questions. The fields often entail concentration in a particular period of the major literature, emphasis on a particular genre and on theoretical or methodological approaches.

The Prospectus
The prospectus is a relatively brief document that provides a general idea of the conceptual framework of the dissertation and the trajectory of its chapters.

NOTE 1: THE PERAMATERS OF THE PROSPECTUS WILL BE DETERMINED BY EACH STUDENT’S COMMITTEE. THEY MAY VARY FROM STUDENT TO STUDENT.
NOTE 2: IT IS A GOOD IDEA TO HAVE A TWO-PAGE DESCRIPTION OF YOUR THESIS FOR APPLICATION TO FELLOWSHIPS AND THE LIKE.

The Dissertation
Degree candidates must satisfy certain requirements specified by the Code of Legislation. Relief from these requirements must be sought by petitioning the General Committee of the Graduate School, which does not, as a rule, approve petitions lacking a Special Committee’s endorsement.
A PhD candidate must complete 6 units of residence, 2 of them after passing the A-Exam, and must present an approved dissertation. Before enrolling for the seventh semester, a student must attempt the A-Exam. No more than 7 years may intervene between a student’s first registration in the Graduate School and the completion of all requirements for the PhD. As with all Graduate School requirements, students may petition for a waiver of this deadline.
Here are the regulations from the Graduate School (https://gradschool.cornell.edu/thesis-dissertation)

Thesis & Dissertation
Understanding Deadlines and Requirements

1. The final requirement in earning a graduate degree is the completion and defense of the master’s thesis or doctoral dissertation. Understanding the steps and associated deadlines in the thesis/dissertation submission and degree conferral process is necessary to establish a successful plan and realistic timeframe.
2017 Thesis/Dissertation Submission Deadlines
• May 28, 2017 conferral, deadline is May 5.
• August 21, 2017 conferral, deadline is August 4.
• December 31, 2017 conferral, deadline is December 1.
See our Planning Timeline for more detailed information.

Writing Your Thesis/Dissertation

II. The Graduate School offers several writing resources to help you get started, meet your goals, and complete your thesis/dissertation on time. The Thesis and Dissertation Guide (PDF) provides formatting requirements, required sections, and suggested timelines for producing and submitting your thesis or dissertation.

- Writing from A to B
- Writing Boot Camps
- Templates
- Editing, Typing, and Proofreading Services

Scheduling and Taking Your Final Exam

III. Once you have submitted your draft thesis/dissertation to your committee you are ready to defend. This involves scheduling and taking your final exam (“B” Exam), an oral exam/dissertation defense for Ph.D. candidates, or (“M” Exam), an oral exam/thesis defense for Master’s candidates.

- About Exams
- Scheduling and Taking your Exam

Receiving Committee Approval

IV. Once you have submitted your final thesis/dissertation to your committee for review and approval you are ready to obtain formal committee approval. This quick and simple step is done through an online system. You will be emailed a Thesis/Approval document once all members have approved your thesis/dissertation.

- Final Revisions and Committee Approval
- Thesis and Dissertation Approval System (Online System)
- Survey of Earned Doctorates

Submitting Your Thesis/Dissertation to The Graduate School

V. The Graduate School uses a service called ProQuest to administer the electronic thesis/dissertation (ETD) submission process. Before initiating the submission process, students are required to obtain committee approval and complete the Survey of Earned Doctorates listed in Step 4.

- Thesis & Dissertation Submission Process
- Fees
- Graduation Requirements
The B-Exam (Dissertation Defense)
See details below under “Year Five” in the Chronological Guideline.

THE JOB MARKET
Students should consult with their special committee members early on about ways in which to shape their eventual dissertation projects and intellectual profiles in relation the interests that inspire them and also to the jobs they may eventually seek. It is important to speak to faculty members who have familiarity with the kinds of jobs available in the specific fields in which you are specializing. The A exam and dissertation will become part of an academic profile that helps you represent your suitability for different job positions.

In the semester before you first go on the market, contact your committee members to discuss the timing of the letters and what they will need to read, and when, in order to write letters for you. These are generally done through Interfolio, though some universities require other methods of delivery. Faculty should have a CV, sample job letter(s), and chapters of the dissertation a month or so in advance of writing you letters.

There are job preparation seminars offered by English and Romance Studies that Comp Lit students are welcome to join (a Comp Lit job seminar is being considered). Please let the DGS know which you would like to join as you begin your first on-the-market year.

The job seminar, the DGS your committee chair and one or more members of the committee should be consulted about your letters and CV. Letters may need to be tailored to different jobs so you may need more than one letter. Be prepared to write several drafts of it.

Remember that most students do not get a job offer their first year; this is a practice year and if you are lucky enough to receive an offer, celebrate! And if not, do not take it personally; it is typical that students remain on the job market for more than a year.

SEE ADDITIONAL DETAILS ON TIMING OF JOB MARKET PREPARATIONS BELOW.
II. A CHRONOLOGICAL GUIDELINE FOR PROGRESS THROUGH THE PROGRAM

This is meant as a guide only; the timing will vary for specific students, with the exception of exams and Graduate School requirements regarding the dissertation.

(Please note that the Graduate School website provides general rules for all Ph.D. degrees and forms that are required for each stage of the Program; please visit https://gradschool.cornell.edu/academics/requirements and see the links on the left of the page.)

YEAR ONE
FALL SEMESTER:
Funding: Sage Fellowship

Academics: Course Work. Meet with the DGS first semester to review your classes and questions about the program. The DGS will serve as your advisor for the first semester or first year (you may switch to another advisor second semester if you wish).

Teaching: Think about and discuss teaching options with your advisor/DGS.

Intellectual/Professional Development:
Engage actively in intellectual life at Cornell:
--join a discussion/reading group
--go to and participate in talks and workshops

Work on your language profile (in consultation with your advisor/DGS); especially if you want to start or improve an additional foreign language, you might want to start early on.

Do you need extra training for the profile/dissertation you envision? Start getting that training now.
SPRING SEMESTER:
Funding: Sage Fellowship

Academics:
--Course Work

--Choose and advisor and constitute your special committee, which consists of the advisor and two additional faculty members. The advisor should come from within the Comparative Literature Field (listed at the beginning of this brochure and on the website). This committee will work with you on your second-year review; you may change or add to it as your interests evolve. Adding and changing committee members requires submission of a form (available on the Graduate School website).

Teaching:
Students should let the DGS know which languages they are prepared to teach; according to departmental needs and student requests, language courses will be assigned to students in the spring semester for the following year. All students will also need to fill out pre-EPC forms for First-Year Writing Seminars; those students not assigned to language teaching will teach FWS sections, which are also determined during the spring semester.

--First-year Writing Seminars: These seminars are run by the Knight Institute but handled separately through each department. The pre-EPC forms (which involve a title and description of the course) are sent by the department to students in February; the Course Director for the department will have been preparing students in advance for filling out these forms. Students return the forms to the Course Director around February 24th; after review by the Course Director and revision by students, the forms are handed by the Course Director to Sue Besemer, who sends them to the Knight Institute. After that, the Institute reviews them (sometimes additional revision is necessary) and ultimately informs the department about how many courses have been assigned for the following year. Students should know about course assignments for the FWS courses by around mid-March, but it may take longer.

--Training for First-year Writing Seminars: Students who plan to teach FWS should fill out a form for teaching training for the summer (unless they have decided to take the course in the fall). This course, 7100, runs from late June through mid-August and provides training specific to the FWS courses. It is advised to take this course rather
than the fall version but students may take the fall course, while teaching, if language or research training during the summer requires them to be away.

--Language courses: According to your preferences and departmental needs, you will be assigned to language teaching as appropriate. The language departments generally interview students prior to assigning them to courses.

--Training for Language Teaching: Make sure you sign up for the appropriate pedagogy seminars offered in the department in which you plan to teach. More information about the departments’ pedagogy courses will be found on their websites.

**SUMMER:**

**Funding:** Summer Grant from Comparative Literature

**Teaching:** 6-week pedagogy workshop through the Knight Institute
YEAY TWO
FALL SEMESTER
Funding: TA-ship

Academics: Second-Year Review. This is a discussion of an academic paper you have turned in to your special committee, as well as a discussion of your future plans. Your decision about which paper to use is made in consultation with your advisor. Turn in your paper and a research statement to your committee at least one week in advance of the review. You are responsible for arranging the time and place of your exam in conjunction with committee members.

Teaching: FWS or Language teaching or TA-ships

Intellectual/Professional Development:
Engage actively in intellectual life at Cornell:
--join a discussion/reading group—go to and participate in talks and workshops

Present at a conference when appropriate (grad school conference travel grants are available)

Depending on your summer plans, apply for additional summer funding.

If you need to spend time abroad (beyond the summer), now is the moment to plan for it and explore grant opportunities. (See list of grant websites in this brochure.)
SPRING SEMESTER

Funding: TA-ship

Academics: Start preparing A-exam lists in conjunction with your special committee chair and committee members. (See program requirements for more information about the exam lists).

Teaching: FWS, TA-ship or language teaching.

Language-teaching: If you have not yet taken a language-pedagogy course and intend to in the third year, this is the time to take a training course in the appropriate department.

Intellectual/Professional Development: See above.

SUMMER:

Funding: Summer grant from Comparative Literature.

Academics: Prepare and read for A-Exam lists.

Intellectual/Professional Development: Time for language courses, summer workshops, preliminary research.
YEAR THREE  
FALL SEMESTER  
**Funding:** TA-ship

**Academics:** Prepare and read for A-exam lists; prepare A-exam questions.

**Teaching:** FWS, language or TA-ship

Make sure you start assembling a teaching portfolio.

Give thought to diversifying your teaching.
SPRING SEMESTER

**Funding:** TA-ship

**Academics:** A-Exam

At the A-exam there should be a discussion not only of the dissertation project as a whole but also of two other pieces of writing that the student will shortly undertake: 1) a brief prospectus or a description of the thesis topic and 2) a draft of something that might form part of the dissertation. Students should be prepared to begin working on these projects immediately after the exam. The prospectus/research description will also be of use in applying for research grants, in requesting letters of recommendation from faculty, and in composing a job letter.

**Teaching:** FWS, TA-ship or Language Teaching.

**Intellectual/Professional Development:**
If you need to spend time abroad (beyond the summer), now is the moment to plan for it and explore grant opportunities.

Now would be a good time to apply for inside and/or outside grants, for instance for Cornell’s Society for the Humanities.

SUMMER

**Funding:** Summer grant from Comparative Literature.

**Academics:** Prospectus/Dissertation

**Intellectual/Professional Development:**
Time for language courses/Summer workshops, etc. (for example, Cornell’s School for Criticism and Theory)

Dissertation research
YEAR FOUR
Funding: TA-ships

Academics: Dissertation

Within six months of the A-exam, students should meet again with their entire special committee to discuss the prospectus/description and the piece of writing they have produced. The hope is that the writing will help to clarify the direction of the students’ research. At this meeting with the committee, there should be another discussion of the dissertation project as a whole and, more specifically, of how the piece of writing might be revised into a chapter.

A chapter of the dissertation should be completed by the end of the eighth semester, preferably by May. This chapter could then serve a number of functions: as the basis for a conference paper, a published article, and a writing sample for the job market. Another meeting with the full committee would be appropriate at this time to discuss the first chapter and the work to be done over the summer and in the fall on the dissertation but also to prepare for entering the job market. The committee chair is particularly important to consult concerning all the tasks to be completed over the summer (see below).

All students should plan to apply for jobs in their fifth year. Although the chances of obtaining a position increase the closer one is to completing the dissertation, it is still possible to be hired on the basis of a couple of chapters. At the very least, since most students will need to enter the market more than once, the early experience of being interviewed will be extremely helpful the second or third time around.

To prepare for the job market, students should attend a job placement meeting no later than the spring semester of their fourth year, if not already in the third year. On account of the large number of its students entering the market every year, the English department holds an exceptionally well-organized and informative job placement meeting every spring, to which Comparative Literature students are generously invited. In addition, students are urged to attend the job placement meetings in other departments in whose fields they will be seeking employment. Comparative Literature will hold its own placement seminars as well (not courses, as in English, but workshops) to address the specific challenges facing our job seekers, who typically apply for jobs in single-language or area studies departments as well as in Comparative Literature departments.
**Teaching:** FWS, TA-ship, Language Teaching

**SUMMER:**
The following tasks should be undertaken during the summer before the fifth year:

1) Turn 20 or 25 pages of the first chapter into a writing sample for the job market.

2) Write a draft of a job letter. The committee members, especially the chair, will offer advice and suggestions on the letter. The DGS can also be a helpful resource.

3) Write an abstract (5 pages) of the dissertation, presumably based on the prospectus or thesis description. 4) Begin to write a second chapter. 5) Think about what other piece of writing (a term paper, for example, or a conference paper) might be the basis of an on-campus job talk. The job talk might be drawn from the second chapter, although it is sometimes useful to have an alternative.
YEAR FIVE

Funding: Sage Fellowship

Academics:

--Job Market: By September 1 or thereabouts, students should set up a dossier and ask their committee members and other faculty to write recommendations for the job market. When doing so, students should provide their recommenders with a dissertation abstract, a job letter, and their chapter(s), ideally including a draft of a second chapter. Faculty need to be given a few weeks to read the work and write a recommendation. The MLA Job List usually appears by the end of September or early October, and students should aim to submit applications as soon as possible thereafter.

Usually, all members of the special committee write recommendations based on the student’s research and writing. In addition to these letters, there should be one that evaluates the student’s teaching, usually written by a TA supervisor or course leader, or by a faculty member who has observed the student in the classroom. Other faculty members with whom the student has worked closely (at Cornell or elsewhere) might also be asked to write a letter.

A second chapter should completed by December 1. Sometimes students are asked to send all completed work on the dissertation to a search committee either before or after an MLA interview; obviously, more is better. Students should participate in a mock-interview in December. The English department has recently been helping Comparative Literature to set up mock interviews for our job seekers. Ideally, students should also give a trial run of a job talk to the department in late November or early December. Traditionally, the DGS schedules such talks as part of the Graduate Student Colloquium. If students obtain a job in their fifth year, they will have to work quickly to complete their dissertations by the time they leave town. If they are not so fortunate, the same process will be repeated in the sixth year.

--B-Exam (Dissertation Defense)

File Dissertation

NOTE: FILING OPTIONS ARE MAY 5TH (FOR MAY 28TH DEGREE CONFERRAL), AUGUST 4TH (FOR AUGUST 21ST DEGREE CONFERRAL), AND DECEMBER 1ST (FOR DECEMBER 31ST CONFERRAL).

PLEASE NOTE: THE GRADUATE SCHOOL HAS A TIME-TO-DEGREE LIMIT OF SEVEN YEARS. EXCEPTIONS MAY BE GRANTED IN SOME CASES; SEE THE GRADUATE SCHOOL WEBSITE FOR THE APPLICATION FORM.
III. RESOURCES FOR FELLOWSHIPS, GRANTS AND PRIZES

NOTE: LISTED BELOW ARE SOME OF THE PRIMARY CORNELL RESOURCES FOR GRANTS AND FELLOWSHIPS INTERNAL TO CORNELL FOR RESEARCH AND TRAINING; YOU ARE ENCOURAGED TO EXPLORE THE CORNELL WEBSITE FOR ADDITIONAL RESOURCES, WHICH MAY BE OFFERED BY DIFFERENT DEPARTMENTS, SCHOOLS AND INSTITUTES. THE GRADUATE SCHOOL ALSO PROVIDES A FELLOWSHIP DATABASE (SEE BELOW) OF OUTSIDE FELLOWSHIPS.

GRADUATE SCHOOL WEBSITE
--Travel Funding Opportunities
http://gradschool.cornell.edu/costs-funding/travel-funding-opportunities

--Conference Grant
Grants up to $675

--Research Travel Grant
Grants to conduct thesis/dissertation research of up to $2000

--Fellowship Database
Over 1,000 fellowships at https://gradschool.cornell.edu/fellowships

--Fellowship Workshops
https://gradschool.cornell.edu/fellowship-workshops

SOCIETY FOR THE HUMANITIES WEBSITE:
--Fellowships
https://societyhumanities.as.cornell.edu/fellowships
--Humanities Events Co-Sponsorship
https://societyhumanities.as.cornell.edu/events-cosponsorship
--Graduate Student Funding
Timothy Murray Graduate Travel Grants: https://societyhumanities.as.cornell.edu/murray-travel-grants
Dissertation Writing Groups: https://societyhumanities.as.cornell.edu/dissertation-writing-groups
Grants for Doctoral Research in Sustainability and the Humanities: https://societyhumanities.as.cornell.edu/sustainability-humanities-grants
Public Humanities Fellowships: https://societyhumanities.as.cornell.edu/public-humanities-fellowships
HASTAC Scholars: https://societyhumanities.as.cornell.edu/hastac-scholars
Digital Humanities Library Internships: https://societyhumanities.as.cornell.edu/library-digital-interns

CIES (CORNELL INSTITUTE FOR EUROPEAN STUDIES) WEBSITE:
--Many Funding Opportunities
These include a number of fellowships for research and travel funding, often associated with different parts of the world. Funding is also provided for activities on campus.
http://einaudi.cornell.edu/sites/default/files/Binder1_0.pdf

THE INSTITUTES FOR CULTURAL MODERNITIES:
--May have funding available; contact the ICM: http://www.icm.arts.cornell.edu/
ENGAGED CORNELL:
--Engaged Graduate Student grants for research and development that is relevant to the doctoral dissertation or additional training or supportive learning experiences that are relevant to community-engaged research or scholarship: http://engaged.cornell.edu/grant/engaged-graduate-student-grants/

DAVID R. ATKINSON CENTER FOR A SUSTAINABLE FUTURE:
--Sustainable Biodiversity Fund, Student Internships, and Cross-Scale Biogeochemistry and Climate Grants: https://www.atkinson.cornell.edu/grants/

NOTE FOR LANGUAGE STUDY: YOU MAY USE THE GRANTS AND FELLOWSHIPS LISTED ABOVE, THE FUNDING FROM THE COMPARATIVE LITERATURE DEPARTMENT FOR THE SUMMER IN ORDER TO PURSUE LANGUAGE TRAINING IN THE UNITED STATES OR ABROAD. WHEN YOU FILL OUT APPLICATIONS FOR GRANTS, REMEMBER THAT COMP LIT'S SUMMER FUNDING GRANT IS MEANT TO PROVIDE FOR FOOD AND BOARD; THESE SHOULD NOT BE INCLUDED AS REQUESTS IN YOUR TRAVEL/LANGUAGE TRAINING APPLICATIONS.

AWARDS AND PRIZES:
--Comparative Literature Essay Award
Essays due in May.
--Comparative Literature Teaching Award
Consult with the Course Director to put together a teaching portfolio; applications due in May.

CHECK OTHER DEPARTMENTS AND INSTITUTES FOR PRIZES AWARDED BY THEM.
IV. ACTIVITIES AND READING GROUPS

Comparative Literature:
-- Comparative Cultures and Literatures Forum (current President Nitzan Tal)
  President: Nitzan Tal; Vice-President: Shu-Mei Lin; Secretary: John Un; Treasurer: Kun Huang; Invited Speaker arrangements: John Un and Marc Kohlbry; Speaker Series: Junting Huang and Hannah Cole
-- Books-in-Common: Shu-Mei Lin
-- Comparative Literature Foundational Texts Reading Group: John Un
-- Undergraduate Theory Reading group: Vinh Pham
-- Second-year Review Roundtables (Fall): Nitzan Tal, Kun Huang, John Un
-- Conference paper roundtables (Spring): Mar Kohlbry
-- 3 colloquia per year: two in fall (graduate students and faculty members responding to each others’ texts; one in spring (recruitment colloquium with four graduate students presenting)
-- Graduate representative (faculty liason): Jan Steyn
-- GPSA reps: Jorge Cartaya and Marie Lambert

Psychoanalytic Reading Group (contact John Un)

Theory Reading Group (contact Nasrin Olla)

Popular Culture Reading Group (contact Jane Glaubman)

American Reading group (contact Jesse Goldberg)

Early Modern Reading Group (contact Stephen Kim)

British 18th and 19th Century Reading Group (contact Noah Lloyd)

Big Fat Post-War American Novel Reading Group (contact Brianna Thompson)

Modernist Reading Group (contact Emily Rials)

Hegel Reading Group (contact Matt Stolz)

Race and Ethnic Studies Reading Group (contact Marquis Bey or Gabriella Friedman)

Media Studies reading group (contact Professor Andrea Bachner)

Gender and Sexuality Reading Group (not currently active)
V. OTHER RESOURCES

SOCIETY FOR THE HUMANITIES events page: https://societyhumanities.as.cornell.edu/events

USC Shoah Foundation’s Visual History Archive: Holocaust Resources in the Cornell University Library: http://guides.library.cornell.edu/c.php?g=385031&p=2728309

The Performing and Media Arts list-serv, PMA-L, is open to all for sign-up.

Rose Goldsen Archive of Media art: http://goldsen.library.cornell.edu/
Cornell University Library Human Sexuality Collection: https://rare.library.cornell.edu/HSC
Performance Media Arts: Events page http://pma.cornell.edu/content/fall-2017-events

Digital Humanities at Cornell provides workshops on text mining, data visualization, programming and GIS. They also offer funding for summer research on digital tools for humanities: https://digitalhumanities.library.cornell.edu/workshops
http://blogs.cornell.edu/sgfdh/

The “Sidney Cox Library of Music” (https://music.library.cornell.edu/), which includes: Research guides, Research Databases (Grove, RILM, etc.), Streaming Audio and Video (Naxos, etc.), Other Music and Dance Web Sites, Print Journals

David R. Atkinson Center for a Sustainable Future: https://www.atkinson.cornell.edu/

The Schwarz Center for Performing Arts: http://pma.cornell.edu/schwartz-center/

The Herbert F. Johnson Museum of Art: https://museum.cornell.edu/

Olin and Uris Library Collections: https://olinuris.library.cornell.edu/about/collections
VI. STAFF, FACULTY AND STUDENTS

STAFF
Sue Besemer, Department Coordinator (a.k.a - GFA – Graduate Field Assistant)
I am the primary contact person for the department, so please do let me know if you are in need of anything….questions concerning our department/processes, our graduate program, the graduate school’s forms/processes as well as a friendly (confidential) ear. I will and can provide you with information and resources to assist you through your graduate program in comparative literature and Cornell University, sighting over 30 years of experience.
I am the “gatherer” for the department and I report to our department Chair, Directors and, Course Leader, often with tight deadlines. With that in mind, I am not one to ask for much but I would appreciate quick responses to my emails.

Dorothy Vanderbilt, Administrative Manager: in addition to providing back-up support to the department when Sue is unavailable, Dorothy oversees and manages the department’s budget, space needs/uses, and larger departmental needs. Dorothy, Sue, and the Department Chair work together on all matters related to supporting the department. Note: in addition to being the Administrative manager for Comparative Literature, Dorothy is also the Administrative Manager for the Philosophy Department.

CORE FACULTY
Frederick M. Ahl (fma2@cornell.edu)
Professor of Classics; Stephen H. Weiss Presidential Fellow. Epic Poetry; Tragic Theatre; Wordplay in Literature; Theory of Translation. Books: Lucan: An Introduction; Seneca: Three Tragedies; Metaformations: Soundplay and Wordplay in Ovid and Other Classical Poets; Sophocles’ Oedipus: Evidence and Self-Conviction; Statius’ Thebaid: A Reconsideration; The Odyssey Re-formed; articles on Greek music, Homeric narrative, ancient rhetoric, and Roman imperial poetry.

Andrea Bachner (asb76@cornell.edu)
My research explores comparative intersections between Sinophone, Latin American, and European cultural productions in dialogue with theories of interculturality, sexuality, and mediality. My first book, Beyond Sinology: Chinese Writing and the Scripts of Cultures (Columbia University Press, 2014), analyzes how the Chinese script has been imagined in recent decades in literature and film, visual and performance art, design and architecture, both within
Chinese cultural contexts and in different parts of the “West.” I am the co-editor (with Carlos Rojas) of the Oxford Handbook of Modern Chinese Literatures (2016) and have published articles in Comparative Literature, Comparative Literature Studies, Concentric, German Quarterly, Modern Chinese Literature and Culture, Taller de Letrasas as well as in several edited volumes. My second book, The Mark of Theory: Inscriptive Figures, Poststructuralist Prehistories (forthcoming from Fordham University Press in 2017) provides a genealogy of the concept of inscription that probes the media imaginaries of poststructuralist theory. I am currently working on two projects: the first, Against Comparison? Latin America and the Sinophone World, reflects on the limits of comparison through an exploration of the rich history of cultural contact, exchange, and affinity between Latin American and Chinese cultures from the late nineteenth century to today; the second, Membranicity, constitutes a critique of the deployment of surface metaphors in contemporary theory.

Anindita Banerjee (ab425@cornell.edu)

Anindita Banerjee’s research focuses on technology and culture, energy and the environment, media studies, and migration studies across postsocialist and postcolonial spaces. She is a faculty fellow at the Atkinson Center for a Sustainable Future, and a member of the South Asia Program, the Visual Studies Program, and the Institute of European Studies.


In addition to publishing a wide range of articles, Banerjee has edited scholarly volumes on Russian science fiction literature and cinema (forthcoming from Academic Studies Press in 2017); speculative biotechnologies and economies of care in South Asia and Latin America (with Debra Castillo, under contract with SUNY Press), and the circulation of science fiction across the global East and South (with Sonja Frtitzsche, under contract with Peter Lang). She has edited special issues of Slavic Review on geopoetics (75.2, Summer 2016) and Slavic and East European Journal on world revolution (61.3, Fall 2017) with Jenifer Presto. Banerjee is a co-editor of the book series Global Studies in Science Fiction at Palgrave Macmillan.

Banerjee is the recipient of an Academic Venture Fund grant and
a faculty-in-residence fellowship from the Atkinson Center. Her individual and collaborative research across the humanities and the sciences has received support from the NRC, the Mellon Foundation, and the NEH among other sources.

Cathay Caruth (cc694@cornell.edu)
Cathy Caruth is Frank H. T. Rhodes Professor of Humane Letters and teaches in the Departments of English and Comparative Literature. She focuses on the languages of trauma and testimony, on literary theory, and on contemporary discourses concerning the annihilation and survival of language. Her most recent books are Literature in the Ashes of History (Hopkins, 2013) and Listening to Trauma: Conversations with Leaders in the Theory and Treatment of Catastrophic Experience (Interviews and Photography by Cathy Caruth) (Hopkins, 2014). Her previous books include Empirical Truths and Critical Fictions: Locke, Wordsworth, Kant, Freud and Unclaimed Experience: Trauma, Narrative and History. She also edited Trauma: Explorations in Memory and co-edited, with Deborah Esch, Critical Encounters: Reference and Responsibility in Deconstructive Writing.

Debra Ann Castillo (dac9@cornell.edu)
Debra Castillo is Emerson Hinchliff Chair of Hispanic Studies and Professor of Comparative Literature, former director of the Latin American Studies Program (two separate terms) and incoming director of the Latino/a Studies Program (beginning in January 2016). She is past president of the international, interdisciplinary Latin American Studies Association.

Among the courses she teaches regularly are Hispanic Theater Production (Teatrotaller) http://instruct1.cit.cornell.edu/courses/spanl301/, Cultures and Communities, and Bodies at the Border. In 2016-17 she is directing the Mellon Diversity Seminar, focused on the theme: Scholars as Humans: Enacting the Liberal Arts in Public

She is the holder of a Stephen H. Weiss Presidential Fellowship, which is Cornell University’s highest teaching award, and is granted for excellence in undergraduate teaching. Perhaps the course with which she has been most identified is “Hispanic Theater Production.” http://instruct1.cit.cornell.edu/courses/spanl301/. She has taught this course except when on leave for over 20 years, and coordinates summer productions as well on a volunteer basis. Graduate and undergraduate students, as well as some community members participate. Under the troupe name “Teatrotaller,” two or three times a year the group chooses a play from a Spanish, Latin American, or US Latino/a writer in Spanish or Spanglish and brings it to full production (generally presented in August/September, November,
and April). The group has achieved an international reputation for excellence, and has accepted invitations to present their plays in various regional universities (Tufts, Penn State, Barnard, Syracuse) as well as in festivals in Mexico, Canada, Israel, Ecuador, Romania and Belgium. In 2016-17 Teatrotaller is collaborating with the Civic Ensemble on a fall “After Orlando” project, and in January-February will be presenting a new play on migration issues in Kolkata, India as well as in Ithaca.

She is deeply involved with community engagement projects and courses, especially in collaboration with the local organization, Cultura Ithaca. https://www.facebook.com/groups/CULTURA.

### Cynthia Chase (cc97@cornell.edu)

Cynthia Chase teaches courses in the Departments of English and Comparative Literature on European Romanticism, critical theory, autobiography, and poetry. She is the author of *Decomposing Figures: Rhetorical Readings in the Romantic Tradition* and the editor of Longmans Critical Readers *Romanticism*, and has published many articles on Romanticism and critical theory, especially psychoanalysis and deconstruction.

Current research projects: How do works of literature written in the Romantic period survive for today's public? I am writing about how this happens via critical interpretation and via other kinds of works of art. I am also exploring the history of interpretations of the French Revolution, reflected in such different areas as present-day discussions of human rights and directors’ and performers’ decisions about how to stage a play or an opera representing the Terror. My current research and teaching investigates conflicts in the ways Wordsworth and Keats are read and the difficulties of framing or performing a writer’s life and work.

### Jonathan D. Culler (culler@cornell.edu)

Jonathan Culler came to Cornell in 1977 as Professor of English and Comparative Literature and in 1982 succeeded M.H. Abrams in the Class of 1916 Chair.

His Structuralist Poetics: *Structuralism, Linguistics, and the Study of Literature*, won MLA’s Lowell Prize and established his reputation as analyst and expositor of critical theory. Now known especially for *On Deconstruction and Literary Theory: A Very Short Introduction* (which has been translated into some 26 languages), he published *Theory of the Lyric* (Harvard University Press) in the spring of 2015.

Professor Culler has been President of the American Comparative Literature Association and chair of the departments of English,
Comparative Literature, and Romance Studies at Cornell, as well as Senior Associate Dean of Arts and Sciences. He was elected to the American Academy of Arts and Sciences in 2001 and to the American Philosophical Society in 2006. He currently serves as Secretary of the American Council of Learned Societies and as the Chair of the New York Council for the Humanities.

**Brett de Bary (bmd2@cornell.edu)**

Brett de Bary received her B. A. from Barnard College, and her M. A. and Ph. D. from Harvard University. She has been Director of Cornell’s Society for the Humanities (2003-2008, 2013-14) and Director of the Visual Studies Program (2000-2003); she holds a joint appointment with the Department of Asian Studies and the Department of Comparative Literature at Cornell. Her research interests include modern Japanese fiction and film; the Japanese post-modern; comparative literary theory, translation theory and post-colonial theory; and gender and philosophy. She is currently writing a book on translation, as practice and theory, in the work of contemporary artists and intellectuals like Tawada Yoko, Morisaki Kazue, Lee Chonghwa, Ukai Satoshi, and others. Most recently, she has co-edited and co-translated with Rebecca Jennison Lee Chonghwa’s *Still Hear the Wound* (Cornell East Asia Series, 2015), a volume of essays on contemporary installation, dance, video, and other art works dealing with issues of post-colonial memory in Japan. Ito Tari, Oh Haji, Soni Kum, and Yamashiro Chikako are among the artists featured in the book. Her essay on video artist Soni Kum has appeared in *Asian Cinema* (2015), on Morisaki Kazue in 『「帰郷」のものがたり／「移動」のがたり』 (Tokyo: Heibonsha, 2014), and on Tawada Yoko in *Poetica* (2012) and in *The Politics of Representation* edited by Richard Calichman and John Kim (2010). For *Traces: A Multilingual Series of Cultural Theory and Translation*, she has edited *Universities in Translation: The Globalization of Mental Labor* (HKUP, 2010). *Deconstructing Nationality*, which she co-edited with Naoki Sakai and Iyotani Toshio, was published by the Cornell East Asia Series in 2005. Brett de Bary was a member of the Japan Foundation American Advisory Council from 1995-2002. She has held Fulbright, Japan Foundation, and Social Science Research Council Fellowships.

**Naminata Diabate (nd326@cornell.edu)**

A scholar of sexuality, race, biopolitics, and postcoloniality, Naminata’s research primarily explores African, African American, Caribbean, and Afro-Hispanic literatures, cultures, and film. Her teaching and research interests focus on forms of gendered, sexual, and racialized agency in oral tradition, film, literary fiction, and audio-
visual media. These explorations in Malinke, French, English, and Spanish take the trans African context as their points of departure to make broader contributions to transnational reflections on questions of agency and resistance. Her latest publications include “Genealogies of Desire, Extravagance, and Radical Queerness in Frieda Ekotto’s Chuchote Pas Trop” (Research in African Literatures, 2016) and “Women’s Naked Protest in Africa: Comparative Literature and Its Futures” (2016). She completed her book manuscript: “Naked Agency: Genital Cursing and Biopolitics in Africa,” and is currently working on the second book: African Sexualities and Pleasures under Neoliberalism.

Laurent Dubreuil (ld79@cornell.edu)

In exploring the powers of literary thinking at the interface of social thought, the humanities and the sciences, Laurent Dubreuil’s research interrogates the way we think, speak, write, love, and live. At the École normale supérieure, Paris, and in other French schools, Prof. Dubreuil received training in most fields pertaining to the humanities, with a particular emphasis on French, Francophone and Comparative Literature (doctorate: 2001), Philosophy (doctorate: 2002), and Classics. In his years as a New Directions fellow, he later acquired further competencies in Cognitive Science. Dubreuil is the author of six scholarly books, among which The Refusal of Politics (2016), The Intellective Space (2015), and The Empire of Language (2013) are available in English, while three other volumes have been released in French: À force d’amitié (2009), L’état critique de la littérature (2009), De l’attrait à la possession (2005). Dr. Dubreuil also authored two “creative” literary essays in French (Gallimard: 2013, 2014). In 2016, Anthony Mangeon edited L’empire de la littérature, an anthology of previously unreleased texts on and by Dubreuil. The current editor of diacritics, Prof. Dubreuil has worked extensively for journals, collecting essays on topics ranging from comics to primatology, from negative politics to Asia. His research is broadly comparative and makes use of his reading knowledge in some ten languages. Ongoing book projects include: Poetry and Mind, a vast reconsideration of the mental experience of poetry at the crossroads of the humanities and the sciences, with no a priori limitation in terms of era, area or language (core hypothesis to be found here); Dialogues on the Human Ape, a inquiry on human and animal minds, co-authored with noted scientist Sue Savage-Rumbaugh; and a study of the extinction of modernity in Charles Baudelaire.

Paul Fleming (paul.fleming@cornell.edu)

Paul Fleming is the Taylor Family Director of the Society for the Humanities. He has published essays on Adorno, Kommerell,
Goethe, Hebel, Hölderlin, and Blumenberg and many others as well as books on Exemplarity and Mediocrity: The Art of the Average from Bourgeois Tragedy to Realism (2009) and The Pleasures of Abandonment: Jean Paul and the Life of Humor (2006). His translation of Peter Szondi’s Essay on the Tragic appeared in 2002 and of Hans Blumenberg’s Care Crosses the River in 2010. He is currently co-translating Blumenberg’s The Saint Matthew Passion for Cornell Press as well as completing a book-project that examines the use of the anecdote in and as theory with respect to questions of exemplarity, evidence, history, and rhetoric. Fleming’s teaching and research interests include humor and notions of the comic; the average man; eighteenth and nineteenth century German and European literature, especially the novel; aesthetics and hermeneutics from 1750 to the present; Critical Theory; the relation between narration and knowledge. He is co-editor of the book series Paradigms: Literature & the Human Sciences in de Gruyter Press as well as of the series Manhattan Manuscripts in Wallstein Press. He also serves on the boards of Cornell’s Signale book series, diacritics, and New German Critique.

**Patricia Keller** *(pkeller@cornell.edu)*

Patricia Keller, Assistant Professor of Spanish Literature, received her B.A. in Spanish and English Literature from the University of Kansas (2000) and her Ph.D. from the University of Michigan (2008). Her research and teaching interests are in the fields of modern and contemporary Spanish cultural studies, literature, and film. Currently she is working on a book manuscript that examines the relationship between ideology, spectrality, and visual culture in fascist and post-fascist Spain. Through multi-genre readings, her study looks at landscapes in 20th century Spanish newsreels, film, and photography as texts that reveal new ways of seeing the politics and poetics of place. Her work theorizes the ways in which visualizing Spanish modernity is intricately connected to an “aesthetics of haunting”—or the visual manifestation and subsequent cultural implications of depicting a place bound to and haunted by remnants of its traumatic past.

**Philip Lorenz** *(philip.lorenz@cornell.edu)*

Philip Lorenz received his PhD from New York University. His teaching and research focus on English and Spanish literature and drama of the sixteenth and seventeenth centuries in relation to problems of sovereignty and political theology. Related areas of interest include International Law, Religion, Psychoanalysis, Translation and Poetics and Theory. His book, *The Tears of Sovereignty: Perspectives of Power*
Tracy McNulty (tkm9@cornell.edu)

Tracy McNulty, Professor of French and Comparative Literature, received her BA in French and English from U.C. Berkeley and her PhD in Comparative Literature from U.C. Irvine. Her research interests include 20th-century French literature and comparative modernism, psychoanalytic theory (especially Freud and Lacan), contemporary French philosophy, and political theory. In addition to these fields, she regularly teaches interdisciplinary courses on such questions as the origins of language, myth and symbolic thought, eroticism and perversion, and philosophical, scientific, and psychoanalytic theories of subjectivity and human agency. Her first book, *The Hostess, My Neighbor: Hospitality and the Expropriation of Identity*, was published by the University of Minnesota Press in 2007. Her second, *Wrestling with the Angel: Experiments in Symbolic Life* (a defense of the liberating function of formal and written constraints in psychoanalysis, political theory, and aesthetics), came out with Columbia University Press in 2014. Currently she is completing a new book, *Libertine Mathematics: Perversions of the Linguistic Turn*. This project juxtaposes masterpieces of the libertine tradition by the Marquis de Sade, Leopold von Sacher-Masoch, the Comte de Lautréamont, and Pauline Réage—each of which can be read as promoting a “language of the real” that would allow for an integral transmission of the drive—alongside contemporary theoretical works that have embraced the language of mathematical formalization—or of other non-signifying languages—either as an ultimate extension of, or as a rejection or overturning of, the so-called “linguistic turn” in twentieth century thought: Gilles Deleuze, Alain Badiou, and the “speculative realists” (notably Quentin Meillassoux), and in a different way Jacques Derrida and Jacques Lacan. A fourth book project, currently in the preparatory stages, explores the intersubjectivity of political acts through the lens of psychoanalysis.

Natalie Melas (nam5@cornell.edu)

Ph.D. in Comparative Literature (English, French, Ancient Greek), UC Berkeley. Her areas of interest include transcultural theory (between
postcolonialism and globalism), the politics of disciplinary histories, cultural comparison, postcolonial neo-formalism, turn-of-the-century English literature, Anglophone and especially Francophone Caribbean literature and theory, modern reconfigurations of antiquity, Homer. She has published essays on the fate of the humanities in the contemporary university, on incommensurability, on Joseph Conrad, on French Caribbean Literature and her book, All the Difference in the World: Postcoloniality and the Ends of Comparison, is published by Stanford University Press. Her current project addresses the formation of alternative modernities in the broken link between modernism and colonialism.

Jonathan Beck Monroe (jbm3@cornell.edu)
Professor of Comparative Literature (working in English, French, German, and Spanish) and a member of the Graduate Fields of Comparative Literature, English, and Romance Studies, Jonathan Monroe has served several terms as Comparative Literature’s Director of Graduate Studies. Focusing especially on Europe and the Americas from the Age of Revolution to the 20th and 21st centuries, his areas of interest and specialization include modern and contemporary poetry and poetics, aesthetics and politics, genre and media theory, avant-gardes, postcolonial and Caribbean studies, history and literary history, and philosophy and critical theory. Recent publications include chapter contributions on “Genre” (Literature Now: Key Terms and Methods for Literary History), “Urgent Matter” (“What Is a Thing?” special issue of Konturen), and “Philosophy, Poetry, Parataxis” (Philosophy as a Literary Art), as well as articles on Rosmarie Waldrop, Roberto Bolaño, and Edouard Glissant, central figures in several book-length projects now nearing completion. Following his Fall 2016 courses “Introduction to Comparative Literature” and “Poetry and Poetics of the Americas,” he will be teaching in Spring 2017, in addition to “Great Books: The Short Works,” a new graduate seminar on “Global Avant-Gardes.” Author of A Poverty of Objects: The Prose Poem and the Politics of Genre (Cornell UP) and co-author and editor of Writing and Revising the Disciplines (Cornell UP), Local Knowledges, Local Practices: Writing in the Disciplines at Cornell (Pittsburgh UP), Poetry Community, Movement (Diacritics), and Poetics of Avant-Garde Poetries (Poetics Today), he has published widely on modern and contemporary poetry and poetics, innovative poetries of the past two centuries, avant-garde movements and their contemporary legacies, writing and disciplinary practices, and interdisciplinary approaches in literary and cultural studies. A former DAAD and ACLS Fellow, he served several years as a member of the IIEE’s national Fulbright selection committee. In 2009, he published Demosthenes’ Legacy (Ahadada
Books), a book of prose poems and short fiction. His verse and prose poetry, short fiction, and cross-genre writing have appeared as well in numerous journals, including The American Poetry Review, Epoch, Harvard Review, /nor New Ohio Review, Verse,Volt, and Xcp: Cross-Cultural Poetics. A Cornell Merrill Presidential Scholar Outstanding Educator, he has served at Cornell as chair of the university's Humanities Graduate Fellowship Board and as a member of the steering committee of the Institute for German Cultural Studies, the University Appeals Committee, and the Dean's Advisory Committee on Appointments for the College of Arts & Sciences. During his time as director of Cornell's John S. Knight Institute for Writing in the Disciplines, Cornell's discipline-specific approach to writing at all levels of the curriculum led Time and The Princeton Review to name Cornell “Research University of the Year” (2001).

Timothy Murray (tcm1@cornell.edu)
A Professor of Comparative Literature and English, Timothy Murray is Director of the Cornell Council for the Arts and Curator, CCA Biennial, as well as Curator of the Rose Goldsen Archive of New Media Art. He is past Director of the Society for the Humanities. A curator of new media art, and theorist of the digital humanities and arts, he sits on the National Steering Committee of HASTAC, and is currently working on a book, Immaterial Archives: Curatorial Instabilities @ New Media Art, which is a sequel to Digital Baroque: New Media Art and Cinematic Folds (Minnesota, 2008). His books include Zonas de Contacto: el arte en CD-Rom (Centro de la Imagen, 1999), Drama Trauma: Specters of Race and Sexuality in Performance, Video, Art (Routledge, 1997), Like a Film: Ideological Fantasy on Screen, Camera, and Canvas (Routledge, 1993), Theatrical Legitimation: Allegories of Genius In XVIIth-Century England and France (Oxford, 1987), ed. with Alan Smith, Repossessions: Psychoanalysis and the Phantasms of Early-Modern Culture (Minnesota, 1998), ed., Mimesis, Masochism & Mime: The Politics of Theatricality in Contemporary French Thought (Michigan, 1997).
His research and teaching crosses the boundaries of new media, film and video, visual studies, twentieth-century Continental philosophy, psychoanalysis, critical theory, performance, and English and French early modern studies.

Karen Pinkus (kep44@cornell.edu)
Karen Pinkus is Professor of Italian and Comparative Literature and Editor of diacritics. She is also a minor graduate field member in Studio Art and a faculty fellow of the Atkinson Center for a Sustainable Future. She has published widely in Italian studies, literary theory, cinema, visual theory, environmental theory and cultural studies.
She has several ongoing research projects:  
On the Italian side, a book, tentatively titled *Autonomia/Automata: Machines for Writing, Laboring and Thinking in 1960s Italy* explores issues around labor, automation and repetition in Italian art, literature, design and film of the 60s. In part, this work is in dialogue with contemporary Italian thought, especially as regards the question of the Autonomia movement, the refusal to work, and the question of wages.  
She is also working on a new book on the subsurface in the time of climate change.  
Karen’s most recent book, *Fuel* (University of Minnesota Press, PostHumanities Series, 2016) thinks about issues crucial to climate change by arguing for a separation of fuel (perhaps understood as potentiality, or *dynamis*, to use the Aristotelian term) from energy as a system of power (actuality, use). *Fuel* follows a series of literary, filmic and critical texts through the form of a dictionary (from “air” to “zyklon D”). *Fuel* engages with literature, art and critical theory as they are central to analogy and in turn, to fuel itself.  
In edition to serving as Editor of *diacritics*, she is on the editorial board of *World Picture Journal*.  
For *diacritics*, she previously edited a special issue on climate change criticism (43.1), thirty years on from the influential issue on nuclear criticism.

**Nancy Pollak (np27@cornell.edu)**  

**Naoki Sakai (naoki.sakai@cornell.edu)**  
Naoki Sakai is Goldwin Smith Professor of Asian Studies and teaches in the departments of Comparative Literature and Asian Studies and is a member of the graduate field of History at Cornell University. He has published in a number of languages in the fields of comparative literature, intellectual history, translation studies, the studies of racism and nationalism, and the histories of semiotic and literary
multitude - speech, writing, corporeal expressions, calligraphic regimes, and phonographic traditions. He has led the project of TRACES, a multilingual series in four languages - Korean, Chinese, English, and Japanese (German, Italian, and Spanish will be added in 2008) - whose editorial office is located at Cornell, and served as its founding senior editor (1996 - 2004). In addition to TRACES, Naoki Sakai serves as a member of the following editorial boards, positions east asia cultural critique (in the United States), Post-colonial studies (in Australia), Tamkang Review (in Taiwan), International Dictionary of Intellectual History (Britain and Germany), Modern Japanese Cultural History (Japan), ASPECTS (South Korea) and Multitudes (in France).

Gavriel Shapiro (gs33@cornell.edu)
Gavriel Shapiro is Professor of Comparative and Russian Literature and has been on faculty at Cornell University since 1987. In his teaching and research, he focuses on the history of nineteenth- and twentieth-century Russian culture within the Western context as well as on the role of literature as an integral part of the sister arts. Shapiro’s major publications include: Nikolai Gogol and the Baroque Cultural Heritage (1993); Delicate Markers: Subtexts in Vladimir Nabokov’s “Invitation to a Beheading” (1998); The Sublime Artist’s Studio: Nabokov and Painting (2009), The Tender Friendship and the Charm of Perfect Accord: Nabokov and His Father (2014), and Thanksgiving All Year Round (2016). Shapiro also edited Nabokov at Cornell (2003) and has contributed over sixty articles and book chapters to various scholarly periodicals and critical collections. He received fellowships from the American Academy in Berlin and from the Kennan Institute in Washington, D.C.

Amy Villarejo (av45@cornell.edu)
Amy Villarejo has published widely in cinema and media studies, with research on feminist and queer media, documentary film, Brazilian cinema, Indian cinema, American television, critical theory, and cultural studies. Her first book, Lesbian Rule: Cultural Criticism and the Value of Desire (Duke University Press) won the Katherine Singer Kovacs award from the Society for Cinema and Media Studies for best book in the field in 2003. She has written on Hollywood (Queen Christina, from BFI Publishing) and on television, in her most recent monograph Ethereal Queer: Television, Historicity, Desire (Duke University Press). Her work intersects with cultural studies, and, with co-editor Matthew Tinkcom, she has edited a volume exploring that intersection entitled Keyframes (Routledge). With Jordana Rosenberg, she is co-editor of a special issue of the journal GLQ on “Queer Studies and the Crises of Capitalism.” For students
and general readers interested in cinema and media, she is the author of Film Studies: The Basics (Routledge) and Film Studies: A Global Introduction. Her articles have appeared in journals such as Film Quarterly, Cinema Journal, New German Critique, Social Text, and numerous anthologies and edited collections. She teaches undergraduate and graduate courses in cinema and media, feminist theory, queer theory, urbanism, television, critical and literary theory, and political art.

FIELD MEMBERS IN OTHER DEPARTMENTS
(FIELD MEMBERS MAY SIT ON GRADUATE COMMITTEES)
Leslie Adelson (German Studies) (laa10@cornell.edu)
Timothy Campbell (Romance Studies) (tcc9@cornell.edu)
Pedro Erber (Romance Studies)
Andrew Galloway (English)
Peter Gilgen (German Studies)
Mitchell Greenberg (Romance Studies)
Gail Holst Warhaft (Classics) (glh3@cornell.edu)
Masha Raskolnikov (English)
Neil Saccamano (English)
Anette Schwarz (German Studies)
Deorah Starr (Near Eastern Studies)
Marie-Claire Vallois (Romance Studies)
Geoffrey Waite (German Studies)

LECTURERS
Although lecturers are not members of the Graduate Field, they work with students in Russian-language areas.
Raissa Krivitsky (Russian program)
Slaverno Paperno (Russian program)
Viktoria Tsimberov (Russian program)

VISITING LECTURER
Klas Molde

PROFESSOR EMERITI
Calum Carmichael
William J. Kennedy, Avalon Foundation Professor Emeritus in the Humanities
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--Comparative and World Literature
Comparative and World Literature explores an increasingly inclusive and diverse “planetary” array of “world literatures” in the most linguistically and culturally specific senses of the term. Encouraging critical analysis of literary genres, literary and cultural histories, theories, and methodologies both within and across different linguistic, literary, cultural, philosophical, economic, political, scientific, and technological contexts, the field bridges time periods and geographic regions, languages and cultures, hermeneutics and poetics.

Welcoming transnational, transcultural research in and across all genres including hybrid, cross-genre, cross-disciplinary, multi- and intermedial works that challenge singular generic identifications, Comparative and World Literature continually asks how what we call “literature” engages with and responds to other discourses and disciplines, and what the borders of such a complex, ever-changing object of study might be.

--Comparative Media Studies
Responding to the recent trend of media studies and the digital humanities, comparative media studies has emerged as one of the core fields of Comparative Literature. Global media studies as envisioned and practiced by the department combines a two-pronged comparative approach.

On the one hand, media have to be understood in their global dimension, not as a homogeneous mediascape of globalization, but rather as emerging in specific cultural and linguistic contexts, determined by intercultural, regional, and transnational constellations, and subject to transcultural and global movements and flows. On the other, comparative media studies in Comparative Literature espouses a comparative, intermedial perspective, one with a capacious purview of what counts as media—from printed text to images, film, and internet art, from sound technology to performance, from digital archives to computational algorithms—with a view to understanding specific media expressions in comparison with other contemporary or older media and scrutinizing mediascapes as parts of historical developments and media imaginaries.
--Critical Studies of Race, Gender, and Sexuality
More than a set of objects, critical race, gender and sexuality studies are primarily modes of analysis that consider how racial, sexual, and gender differences affect and shape our epistemological, political, and social endeavors. The interdisciplinarity and openness to non-Euro-American contexts at the core of Comparative Literature have provided race, gender and sexuality studies with a generative academic and intellectual environment.

Multiple faculty members have made significant contributions to this line of inquiry, either by theorizing alternative literary criticisms or uncovering the ways in which theories of race, gender, and sexuality from across the world—India, Latin America, East Asia, and Africa—impact those of the North-Atlantic world. Additionally, current faculty members are pursuing innovative thinking in queer theory and masculinity studies.

--Literary Theory and Translation Studies
The cluster of concerns that fall under literary theory remains a vital core interest of Comparative Literature as faculty research has expanded to include new critical and post-critical perspectives. Literary theory addresses questions regarding the nature and production of meaning and form in language generally and in literary works in particular (poetics, genre, and rhetoric), performativity, the constitution of the subject, cognitive science and philosophy of mind, theories of inscription, and practices of reading. Typically engaged with European philosophy and with psychoanalysis, this field of inquiry has been traditionally identified with structuralist and poststructuralist theory as well as the Critical Theory of the Frankfurt School and its heirs.

The Department of Comparative Literature at Cornell has been prominent in this area while orienting itself to the future by integrating work from Asia and the Global South into a more expansive, decentered, trans-regional field of theoretical investigation. Translation studies addresses traditional trans-linguistic theories and practices but also issues concerning the crossing of cultures and nations, both of which have become increasingly necessary and vexed in the context of globalization.
--Literature, Science, and the Environment
Faculty in Comparative Literature engage with a number of key issues connecting theory, science, technology, narrative and writing. We are particularly strong in two general areas: First, the relation of literary theory and poetics to cognitive science. Second, we work in the broad area of Environmental Humanities (or Energy Humanities).

We offer a variety of different approaches, from the role of critical theory for climate change to comparative cultural perspectives on techno-cultural modernity; from animal studies to artistic resistance in the Anthropocene. Our work has appeared in scholarly monographs as well as forms of public outreach. A number of our faculty collaborate with the Atkinson Center for a Sustainable Future and with the Sustainability Initiative of the Society for the Humanities.

--Politics and Aesthetics
Aesthetics and political theory, especially as philosophical discourses, have been exceptionally active fields of study in Comparative Literature. Faculty research and teaching in aesthetics concern such issues as the different modalities of individual or collective experience, feeling, or sensation; form as presentation; and the status of reflective judgments arising from encounters with diverse artistic, cultural, and natural objects.

In politics, the questions include social contract theory; nationalism, cosmopolitanism, human rights, and the status of borders; group psychology; and the will of the people and theories of sovereignty. At the intersection of politics and aesthetics, our courses explore the affective-cultural constitution of national communities; the aesthetic appearance of the people as such; the interrelations among art, politics, technology, and media; and tragedy, violence, and politics.

--Psychoanalysis and Trauma Studies
Comparative Literature has long been the home of the most exciting developments in psychoanalytic theory as it interprets, and can be reinterpreted through, literature, film, the broader arts, culture and society. The department has particular strengths in Lacanian theory, trauma theory and the study of affect, three areas of cutting-edge, interdisciplinary research over the last several decades. Courses on Lacanian psychoanalysis touch on philosophy, sexual difference, political theory, perversion, and mathematical formalization, among other topics.
The study of trauma in the department trains students in the intersections between literature and trauma, trauma and testimony, the cultural and political implications of work on trauma, religion and trauma, and the newest developments in trauma across cultures. Cornell provides important resources in these areas, including the Psychoanalysis Reading Group, the newly launched Cornell access to the full USC Shoah Foundation Visual History Archives, and the Postcolonial Trauma Reading Group, as well as an ongoing lecture series on trauma and history.

--Transregional and Postcolonial Studies
Some of the most prominent debates in Comparative Literature over the last decade or so turn renewed attention to two of the discipline’s most traditional topics: World Literature and Translation. To an extent, these debates follow through on the postcolonial critique of Eurocentrism and relay the commitment in the discipline consequent upon that critique to studying the languages, literatures, and cultures of regions beyond Europe’s boundaries and to reflecting critically on the transcultural and translational frictions underlying claims or aspirations to worldliness.