Comparative Literature

Comparative Literature studies literature across national, cultural and linguistic boundaries. The broad perspective of Comparative Literature generates sustained critical thinking about what literature is and does; how literature relates to other fields and kinds of writing; how literary texts produce their complex webs of meaning; and the ethical valence of literature in a globalized world. Advanced knowledge of a foreign language is essential for understanding and appreciating a given literature and culture. Therefore, all majors study a foreign language and literature at an advanced level. Moreover, the study of works in translation, especially those originally written in non-European languages, facilitates cross-cultural comparisons and helps prepare students for a multilingual, pluralistic and global world. Comparison of literature to other arts, media and other modes of writing develops one’s understanding of literature and culture, as well as of technologies and aesthetic forms of mediation and transmission of world views, values and critiques.

Comparative Literature offers students:

• A high degree of flexibility in their course selection and in their chosen program.
• A rich array of courses spanning national, temporal or medial boundaries organized by genre (e.g., postmodern narrative, comedy, the novel, lyric poetry); cultural issues (e.g., exile, diaspora, cross-cultural encounters); themes (e.g., memory, love in the novel, mysticism in poetry); period (Romanticism, the Renaissance); and transnational region (e.g., Middle Eastern literature, African literature).
• Courses that instruct the student in the central practices, approaches and theories of the discipline: an entry-level course titled “World Literature,” a required introductory course on comparative methods, and courses on literature, literary theory and translation.
• Preparation for life in a global, multicultural and plurilingual world. The critical thinking developed in all of our courses can help students succeed in law and other professional schools. Many of our graduates have gone on to careers in secondary or higher education. With the help of our major and the semester or year abroad that we encourage, some graduates have gone into the Peace Corps and careers in international affairs.

Comparative Literature and the Arts & Sciences Curriculum

Comparative Literature offers freshman seminars, writing-intensive courses and various capstone experiences, including directed research, creative projects and internships appropriate to a student’s field.

Phone: 314/935-5170
E-mail: complit@artsci.wustl.edu
Departmental website: http://complit.artsci.wustl.edu/

Director
Lynne Tatlock
Hortense and Tobias Lewin Distinguished Professor in the Humanities
PhD, Indiana University

Endowed Professors
Robert E. Hegel
Liselotte Dieckmann Professor of Comparative Literature in Arts & Sciences and Professor of Chinese
PhD, Columbia University

Paul Michael Lützeler
Rosa May Distinguished University Professor in the Humanities
PhD, Indiana University

Timothy Moore
John and Penelope Biggs Distinguished Professor of Classics
PhD, University of North Carolina

Gerhild Scholz Williams
Barbara Schaps Thomas and David M. Thomas Professor in the Humanities; Associate Vice Chancellor for Academic Affairs
PhD, University of Washington

Professors
Nancy E. Berg
PhD, University of Pennsylvania

Matt Erlin
PhD, University of California–Berkeley

Robert K. Henke
PhD, University of California–Berkeley

Joseph Loewenstein
PhD, Yale University

Marvin H. Marcus
PhD, University of Michigan

Stamos Metzidakis
PhD, Columbia University

Anca Parvulescu
PhD, University of Minnesota

Wolfram Schmidgen
PhD, University of Chicago

Michael Sherberg
PhD, University of California–Los Angeles

Harriet Stone
PhD, Brown University
The Major in Comparative Literature

Units required: 30

Required courses:
- 21 units of Comparative Literature courses, which include:
  - Comp Lit 211 World Literature (3 units)
  - Comp Lit 3050 Literary Modernities (3 units)
  - Five additional courses in Comparative Literature at both the 300- and 400-levels (15 units)*
- 9 units advanced study (300-level or above) in a single language other than English.

*With permission of the Director of Undergraduate Studies or Program Director, a student may substitute for one of these courses two semesters of study of a second foreign language.

The Major in Comparative Arts

Units required: 30

Required courses:
- 15 units in Comparative Literature courses, which include:
  - Comp Lit 211 World Literature (3 units)
  - Comp Lit 313E Introduction to Comparative Arts (3 units)
  - Three additional courses at both the 300- and 400-levels (9 units)* including one course on interrelations between literature and other art forms.
- 6 units advanced study (300-level or above) in theoretical or historical courses in aesthetics, art history, dance, drama, film or music. (For students specializing in literature and music, Music 221 Music Theory III and Music 222 Music Theory IV fulfill this requirement.)
- 9 units advanced study (300-level or above) in a single language other than English.
- Comparative Arts majors also take an additional four semesters of study (4–12 units) in an applied art form: music, fine arts, drama, dance, or creative writing. These additional units need not be at the 300- or 400-level.

*With permission of the Director of Undergraduate Studies or Program Director, for one of these courses a student may substitute two semesters of study of a second foreign language.

Additional Information

Senior Honors: To be considered for honors, a student must have a 3.65 GPA by the end of the sixth semester and must be approved by either the Director of Comparative Literature or the Director of Undergraduate Studies to write a Senior Honors thesis. Honors courses (Comp Lit 497 Independent Work for Senior Honors and Comp Lit 498 Independent Work for Senior Honors) supplement the major and do not satisfy any of the above requirements.
The Minor in Comparative Literature

Units required: 18

Required courses: 18 units of study distributed as follows:

- 6 units of advanced study (300-level or above) in a language other than English.
- 12 units of courses in Comparative Literature, including at least 6 units at the 300-level or above. Two of the following introductory courses may be counted toward the minor:
  - Comp Lit 211 World Literature
  - Comp Lit 215C Introduction to Comparative Practice I

The Minor in Comparative Arts

Units required: 18

Required courses: 18 units of study, distributed as follows:

- 6 units in Comparative Literature, which include:
  - Comp Lit 211 World Literature (3 units)
  - Comp Lit 313E Introduction to Comparative Arts (3 units)
- 6 units of advanced study (300-level or above) in theoretical or historical courses in music, art history, drama, dance, film or aesthetics. (For students specializing in literature and music, music theory fulfills this requirement.)
- 6 units of advanced study (300-level or above) in a language other than English.

L16 Comp Lit 1024 Mozart
Same as Music 1024
Credit 3 units. A&S: IQ, HUM

L16 Comp Lit 115 Freshman Seminar
A variety of topics in comparative literature, designed for first-year students — no special background is required — to be conducive to the investigation and discussion format of a seminar.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 137A Freshman Seminar
The destructive, scandal-ridden career of the Roman emperor Nero (mid-1st century CE) almost defies belief. From his assumption of power as a teenager to his suicide after a military revolt, Nero flouted political and cultural conventions left and right. His inspiring debut notwithstanding, he killed off his family and mentor, held wild parties, poured money into extravagant projects, and neglected state business to pursue a career on stage. He came to be labeled one of the “Bad Emperors;” and seen as a symbol of the decline of Rome itself — especially by sympathizers of the Christians he persecuted. Yet Nero as an emperor and a literary character was also a creation of his time. The figure of Nero is examined in his context. The central text is the Life of Nero by Suetonius (2nd c CE), a dense and colorful text read first in its entirety and then more carefully in pieces. Supplementary readings are from the abundant other sources on and interpretations of Nero, both ancient and modern. Discussions and writing assignments are varied and designed to develop analytical and writing skills.
Same as Classics 137
Credit 3 units. A&S: TH A&S: IQ, HUM, LCD EN: H

L16 Comp Lit 1511 The Birth of Venus
This course examine the art, politics and history of Renaissance Florence, Venice, Ferrara and Rome. We study how love, beauty, religion and politics were intertwined in these cities. We consider how the flourishing of the arts occurred along with the oppressive rule of the Church; why, for one out of two women in upper-class families, the choice was the convent rather than marriage; the rise of courtesan culture and pornography; conspicuous consumption; healing as a matter of faith and a matter of science. Professor Wallace presents the great artists who worked in these cities, including works by Donatello, Masaccio, Brunelleschi, Botticelli, Michelangelo, Leonardo and Vasari. Professor Stone examines Sarah Dunant’s trilogy of best-selling historical novels: The Birth of Venus, set in Florence; In the Company of the Courtesan, set in Venice; and Sacred Hearts, set in Ferrara. Ms. Dunant, who is a visitor to the University during part of the semester, introduces the class to historical documents that she used in creating her novels. Guest lecturer Professor Monson (Music Department) explores connections between nuns who make both music and magic. Open to freshmen and sophomores only.
Credit 3 units. A&S: TH A&S: IQ, HUM  EN: H  FA : AH

L16 Comp Lit 153 Laughter: From Aristotle to Seinfeld
Same as E Lit 153
Credit 3 units. A&S : TH A&S: IQ, HUM

L16 Comp Lit 201A Classical to Renaissance Literature: Text and Tradition
As we study some of the most influential of ancient works we address the basic questions of liberal education. Why ought the classics be read in the first place? How is it that Western culture has come to value certain fundamental questions, even to the point of encouraging opposition? Texts include selections from
the Old Testament, Homer, Aeschylus, Sophocles, Virgil, Ovid, Petrarch, Montaigne and Shakespeare. Preference given to Text and Tradition and IPH students.  
Same as IPH 201C  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 204 Crossing Borders: An Introduction to Comparative Literature  
An introduction to some of the ideas and practices of literary studies at the beginning of the 21st century. This course is designed for majors and prospective majors in comparative literature and comparative arts — and other students interested in reading literature from many parts of the world and exploring issues in literary studies including questions of epistemology and representation, the cultural biases of readers, semiotics, translation theory and Orientalism. Plays, novels and poems by writers including Euripides, Vergil, Racine, Rilke, Henry James, Borges, Melliah and Murakami, and closely related short excerpts by theorists from Aristotle to Bhabha. Prerequisite: sophomore standing or permission of the instructor.  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 206 Opera  
Opera combines media like no other art form: music, drama, visual spectacle, and virtuosic vocal performance. In this course, we ask such enduring questions as: Why sing stories and not merely speak them? Why have so many cultures turned to musical theater to portray iconic narratives and characters? By exploring works ranging from Baroque opera to Broadway musicals (including Monteverdi, Mozart, Donizetti, Verdi, Bizet, Sondheim, and Adams), students gain a panoramic view of this tradition and develop the skills to understand and interpret the rich interaction of music, text, and drama at the heart of opera.  
No previous musical experience required.  
Same as IPH 260  
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L16 Comp Lit 209 Scriptures and Cultural Traditions  
Same as IPH 209  
Credit 3 units. A&S: TH, CD A&S: IQ, HUM LCD BU: ETH EN: H

L16 Comp Lit 211 World Literature  
This course teaches ways of reading literature across Eastern and Western cultures, introducing students to works of great imaginative power from many different regions of the world. The course focuses on a given historical period, such as the modern period or antiquity (the latter including Near Eastern as well as European texts). Organizing themes may include cultural translation, cross-cultural encounter (e.g., Orientalism), hybridity and displacement.  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H FA: Lit

L16 Comp Lit 213E Introduction to Comparative Arts  
A variety of topics in comparative literature, designed for first-year students — no special background is required — to be conducive to the investigation and discussion format of a seminar.  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 2140 Cross-Currents I  
Same as IPH 214  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H FA: Lit

L16 Comp Lit 215C Introduction to Comparative Practice I  
This course permits the close examination of a particular theme or question studied comparatively, that is, with a cross-cultural focus involving at least two national literatures. Topics are often interdisciplinary; they explore questions pertinent to literary study that also engage history, philosophy and/or the visual arts. Although the majority of works studied are texts, the course frequently pursues comparisons of texts and images (painting, photography, film). Requirements may include frequent short papers, response papers and/or exams.  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 219C Topics in Comparative Literature  
An examination of how life, suffering and hope are reflected in stories by major Israeli and Arab writers of the 20th century. Themes examined: war, sacrifice, modernity, the erosion of religious faith. Short stories by Ben Ner, Yehoshua, Agnon, Mahfouz, Idris, Habibi and others are discussed. Analysis focuses on differences and similarities in society, culture and national concerns.  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH EN: H

L16 Comp Lit 255C Text and Tradition: The Emergence of the Modern Mind: Modern Literature  
Through a wide sampling of Western literary works, the course explores themes and tones characteristic of the rise of modern consciousness from the Renaissance forward: we trace debates on aesthetics, the transformation of autobiography, writers’ persistent distrust of books, and their relentless assaults on perversions of cultural idealism. Books by such authors as Cervantes, Diderot, Rousseau, Goethe, Balzac, Dostoysvky, Twain, Freud, Kafka and Beckett. Preference given to Text and Tradition and IPH students.  
Same as IPH 205C  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 260 Cityscapes  
Uses literature to explore past urban societies.  
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H FA: Lit
L16 Comp Lit 300 Undergraduate Independent Study
Students pursue personalized projects not normally covered in standard courses at this level. Prerequisites: acceptance by an appropriate instructor of a proposed project and permission of the chair of the committee.
Credit 3 units. FA: Lit

L16 Comp Lit 3040 Introduction to Digital Humanities: Cultural Analysis
It is a truism that computers have changed our lives and the way we think and interact. But in fact systematic efforts to apply current technologies to the study of history and culture have been rare. This course enable students to consider how these technologies might transform the humanities. We explore the various ways in which ideas and data in the humanities can be represented, analyzed and communicated. We also reflect on how the expansion of information technology has transformed and is continuing to transform the humanities, both with regard to their role in the university and in society at large. Readings and classwork are supplemented by small assigned digital projects culminating in a project chosen by the students themselves.
Same as IPH 340
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit, SSP

L16 Comp Lit 3050 Literary Modernities
Same as IPH 3050
Credit 3 units.

L16 Comp Lit 3055 Text and Music
Same as Music 3051
Credit 3 units. A&S: TH

L16 Comp Lit 306 Modern Jewish Writers
What is Jewish literature? While we begin with — and return to — the traditional question of definition, we take an unorthodox approach to the course. Reading beyond Bellow, Ozick and Wiesel, we look for enlightenment in unexpected places: Egypt, Latin America, Australia. Recent works by Philip Roth, Andre Aciman, Simone Zelitch and Terri-ann White are supplemented by guest lectures, film, short stories and significant essays. We focus on issues of language, memory and place. Background knowledge is not required, though it is warmly welcomed.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H

L16 Comp Lit 3071 Caribbean Literature
Same as E Lit 3071
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H

L16 Comp Lit 307A The Writing of the Indian Subcontinent
The Indian subcontinent has in recent years yielded a number of writers, expatriate or otherwise, whose works articulate the postcolonial experience in the “foreign” English tongue. This course is designed to be an introductory survey of such writing, drawing on select subcontinental writers. Covering both fiction and nonfiction by several authors including R.K. Narayan, Salman Rushdie, Anita Desai, Amitav Ghosh, Sara Suleri, Micheal Ondaatjie and Romesh Gunesekera, we discuss such issues as the nature of the colonial legacy, the status of the English language, problems of translation (linguistic and cultural), the politics of religion, the expatriate identity and the constraints of gender roles.
Same as E Lit 307
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: HUM FA: Lit

L16 Comp Lit 311A Topics in English and American Literature: International Modernism
Topics: themes, formal problems, literary genres, special subjects (e.g., the American West, science and literature, the modern short story). Consult Course Listings for offerings in any given semester.
Same as E Lit 311
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L16 Comp Lit 312A Medieval Romance and Arthurian Legend
The romance grows out of the epic: how we get from the fall of Troy to the fall of Troilus. Readings from Vergil’s Aeneid to Sir Gawain and the Green Knight.
Same as E Lit 3121
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 3132 Romantic Revolutions in European Music and Culture
The early 19th century in Europe witnessed sweeping changes in social, political, and cultural life, but some of the most fascinating happened in music. This course considers intersections between Romantic thinking about music — which inspired an idealistic vision of the art form as a source of quasi-spiritual experience — and other contemporary “revolutions.” To what extent was Romantic music a “holy art” that offered a refuge from the world? In what ways was it a worldly participant in larger currents in society and culture? By exploring these questions and more, students develop the skills and framework needed to incorporate works of music into their investigation of enduring issues in history and the humanities. Although this course requires listening and viewing of musical works, it is designed for students with intellectual curiosity but without prior musical background. We also require weekly readings,
occasional presentations, three short papers, and spirited class discussion.
Same as Music 3132
Credit 3 units. A&S: TH

L16 Comp Lit 313E Introduction to Comparative Arts
Credit 3 units. A&S: TH A&S: IQ, HUM BU: FA: Lit

L16 Comp Lit 3231 Transatlantic Foreignisms, 1878–1946
Intensive study of one or more American writers. Consult Course Listings for offerings in any given semester.
Same as E Lit 323
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM EN: H FA: Lit

L16 Comp Lit 325A Introduction to Arabic Literature
A survey of the major genres and themes in Arabic literature from the pre-Islamic era to the modern period. Texts include pre-Islamic, classical and Sufi poetry, as well as popular tales and critical prose from the Umayyad and Abbasid empires and Andalusia. The modern sections of the course interrogate political commitment in Arabic literature and introduce students to feminist and magical realist novels from North Africa and the Levant. All readings are in English translation.
Same as Arab 325
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: IS

L16 Comp Lit 327 Gender and Literary History
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L16 Comp Lit 3270 The Medieval Stage
Medieval drama, which was performed in churches, monasteries, inns and marketplaces, was the pop culture of the Middle Ages. With a focus on major plays from medieval France, Germany, the Netherlands and England, this course uses an interdisciplinary approach to reconstruct how these plays were staged in their original settings. Additional topics include the architecture of theater spaces and stage types; the use of music in drama; the nature of acting, mimesis and performativity in the Middle Ages; and the importance of the “theater” of medieval art. Students end the class with a historically accurate performance of a medieval play.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L16 Comp Lit 3301 Topics in Chinese Literature and Culture
Same as Chinese 330
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: IS

L16 Comp Lit 331A Topics in Holocaust Studies
Same as German 331

L16 Comp Lit 331C Tragedy
What is the relationship between freedom and luck? How do men and women respond to large forces beyond their control? Is character a struggle against outside events, or is it a submission to destiny? What happens when two ethical principles, taken absolutely, collide together? What is the nature of evil, and how does good respond to it? In ancient Greece, Renaissance England, 17th-century Europe, modern Europe and postcolonial Africa, the form of tragedy has grappled with these questions, generating both a rich body of imaginative literature and equally compelling philosophical reflections about tragedy. This course explores great works of tragic literature by authors such as Homer, Aeschylus, Sophocles, Shakespeare, Racine, Ibsen, Dostoevsky, Miller and Soyinka, and examines philosophers such as Plato, Aristotle, Hegel, Kierkegaard, Nietzsche, Weil and Arendt in order to explore the questions raised by tragedy.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 332 Literature and Art
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L16 Comp Lit 332C Comedy
This comparative course examines and enjoys the substances and forms of humor and comedy in different times and places. Some attention to jokes, gags and comics precedes a wide-ranging examination of literary comedy. A study of various plays and comic texts illuminates different forms of comedy, such as farce, satire, romantic comedy, comedy of manners, absurdist comedy and contemporary political comedy. Authors include Aristophanes, Plautus, Rabelais, Shakespeare, Molière, Fielding, Gogol, Wilde, Stoppard and Dario Fo.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L16 Comp Lit 334 Love in the Novel/Love of the Novel
Our focus is our own pleasure in reading. How do we assure that this pleasure survives into the next century now that the visual, the sound bite, the video clip permeate our lives? We attempt to answer this question by rediscovering one of the great love stories of all times, Leo Tolstoy’s Anna Karenina. Daniel Pennac’s Reads Like A Novel, a recent work about the pleasures of reading for pleasure, guides us as we isolate elements of Tolstoy’s story that compel us, that teach us about our own needs and desires as readers. The class considers novels whose love stories are molded by the characters’ own reading: Austen’s Northanger Abbey, Flaubert’s Madame Bovary (1856), Proust’s Swann In Love, Skarmet’s Burning Patience, Bernhard Schlink’s The Reader. Far from being immune to or eclipsed by history and politics, the pleasure of reading is shown to reflect the reader’s appreciation of the larger fabric of society, where
passion is set against war, prostitution, mental illness, adultery and prejudice.
Credit 3 units. A&S: TH BU: HUM FA: Lit

L16 Comp Lit 338C Postmodern Fiction and Graphic Novels
Genre as a comparative laboratory. A close examination of the nature, function and pleasures of given literary genres, such as epic or postmodern narrative.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 3405 History of World Cinema
The course surveys the history of cinema as it developed in nations other than the United States. Beginning with the initially dominant film producing nations of Western Europe, this course considers the development of various national cinemas in Europe, Asia, and third world countries. The course seeks to develop an understanding of each individual film both as an expression of a national culture as well as a possible response to international movements in other art forms. Throughout, the course considers how various national cinemas sought ways of dealing with the pervasiveness of Hollywood films, developing their own distinctive styles, which could in turn influence American cinema itself. Priority given to majors. Required screenings.
Same as Film 340
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: HUM, IS FA: AH

L16 Comp Lit 340A American Literature, 1914–1945
An introduction to major American works and writers from the later 19th century through the mid-20th century. Writers studied include Twain, James, Crane, Fitzgerald, Hemingway, Faulkner, Frost, Eliot and Stevens. The course assumes no previous acquaintance with the material and is directed toward a broad range of majors and non-majors with a serious but not scholarly interest in the subject. Students with little or no background in literature might be advised to take E Lit 213C (Chief American Writers), while English majors looking to do advanced work should consider the 400-level American literature sequence.
Same as E Lit 340
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 349A Yidishkayt
Same as JINE 349
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L16 Comp Lit 3508 Introduction to South Asian Literature I
Same as Hindi 350
Credit 3 units. A&S: TH, CD BU: HUM
L16 Comp Lit 3631 Russian Literature and Opera: Transpositions and Transgressions
Same as IAS 363
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H

L16 Comp Lit 364 Literature and Ethics
Credit 3 units. A&S: TH A&S: IQ, HUM BU: ETH EN: H FA: Lit

L16 Comp Lit 366 Rhetoric: Ancient and Modern
Rhetoric, or the art of persuasion, has played a prominent and controversial role in political and educational theory and practice. We survey rhetorical texts, ranging from Plato and Aristotle through Augustine and Edmund Burke, to Kenneth Burke and Jürgen Habermas.
Same as Classics 3676
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L16 Comp Lit 375 Topics in Comparative Literature I
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD FA: Lit

L16 Comp Lit 3751 In the Beginning: Creation Myths of the Biblical World
This course studies myths and epic literature from the Bible, ancient Egypt, the ancient Near East and ancient Greece about the birth of the gods, the creation of the world and of humanity, and the establishment of societies. These masterpieces of ancient literature recount the deeds of gods and heroes and humanity’s eternal struggle to come to terms with the world, supernatural powers, love, lust and death. This course examines how each culture borrows traditions and recasts them in a distinct idiom. The course further examines different approaches to mythology and to the study of ancient cultures and the Bible.
Same as JINE 3751
Credit 3 units. A&S: TH, CD, WI A&S: IQ, HUM, LCD EN: H

L16 Comp Lit 376 Topics in Comparative Literature II
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L16 Comp Lit 3778 Comparative Studies in the Novel
This course introduces students to novels from a given period or from a geographical area, with attention to how novels are read and how they communicate.
Credit 3 units. A&S: TH FA: Lit

L16 Comp Lit 385 Topics in Comparative Literature
Topics in Comparative Literature. Subject matter varies from semester to semester.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM FA: Lit

L16 Comp Lit 386 The Literary 1960s: Years of Hope/Days of Rage
Taking its subtitle from the one used by Todd Gitlin for his monumental sociological study of the 1960s, this course focuses on the diverse and exciting literature of this often chaotic, always fascinating period. Readings include popular and influential books by Peter Weiss, Robbe-Grillet, Ken Kesey, Tom Wolfe, Germaine Greer, Eldridge Cleaver and Joan Didion. Attention is paid not only to important new artistic, political and social movements, as seen by these writers, but also to films and music of the time.
Credit 3 units. A&S: TH FA: Lit

L16 Comp Lit 389 Topics
Comparative study of a given question, theme or problem, such as eros or exile or cruelty.
Credit 3 units. A&S: TH FA: Lit

L16 Comp Lit 391C The Ancient Novel
Same as Classics 389C
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

L16 Comp Lit 392 Literary Movements
This course compares authors of different national literatures by closely examining certain movements and periods, such as Renaissance humanism, romanticism and naturalism.
Credit 3 units. A&S: TH FA: Lit

L16 Comp Lit 393 Literary Theory
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L16 Comp Lit 394 Worldwide Translation: Language, Culture, Technology
This course considers the crucial role played by translation across the world today: from new technologies and digital media, to the global demands of professionals working in fields as diverse as literature, law, business, anthropology and health care. We begin by exploring the concept of translation as a mechanism of transmission between different languages by looking at works of literature, film and journalism. Our course examines how different cultures have historically required translation in their encounter with each other, studying how translation constitutes a necessary bridge both from a colonial and postcolonial point of view. We also analyze from practical and real-world perspectives whether concepts such as war, human rights, democracy or various deadly illnesses have the
same meaning in different societies by considering the diverse frames of reference of linguists, lawyers, anthropologists and medical doctors across the world. Finally, we focus on translation from a technological perspective by examining various modes of transfer of information required for the functioning of digital media such as Google, Twitter or various iPhone applications. Readings include works by Robert McCrum, Talal Asad, Lawrence Venuti, Michael Cronin and Vicente Rafael among others.

Credit 3 units. A&S: LA A&S: IQ, HUM EN: H FA: Lit

L16 Comp Lit 396 Lyric Poetry
A study of the sounds, forms, devices, voices and pleasures of lyric poetry from international and comparative points of view. Attention to theories of lyric, formal devices and problems of translation. The study of various lyric forms such as the ode, the elegy and the sonnet, generates comparisons across time and space.

Credit 3 units. A&S: TH, WI FA: Lit

L16 Comp Lit 402 Introduction to Comparative Literature
An introduction to the discipline and practice of Comparative Literature, this course explores the concepts most frequently discussed and the methods most successfully practiced. We study what texts reveal when they are examined cross-culturally. Students consider the various differences that emerge between texts when themes and genres are followed across more than one national literature. The course includes a short history of the discipline and recent debates about the nature and scope of the field. Topics discussed include genres and forms, influence and intertextuality, translation, world literature, exile and cross-cultural encounter.

Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L16 Comp Lit 405A Theory and Methods in the Humanities
This course familiarizes advanced undergraduate and graduate students with some of the basic issues in humanistic study. It follows the conversations between Marxist, psychoanalytical, anthropological, historicist and linguistic approaches. Our work highlights the boundaries between these fields and identifies incursions across them. Some of the questions that animate our discussions are: What does truth mean in the humanities? What is an object of study and how does one go about identifying it? Is it useful to view the past as a strange country? What is interpretation and what are its procedures? Preference given to Text and Tradition and IPH students.

Same as IPH 405

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L16 Comp Lit 406 Translation
This course looks at the practice and theory of literary translation. While the main focus is on the literary and linguistic processes involved in translating a text from one language to another, we spend much time exploring the cultural significance of translation in an increasingly interconnected world. Translation is one of the best ways to make the world accessible to us. Successful translation requires in-depth knowledge of the social and cultural conditions in which the original text is produced. It is equally important to be aware of the expectations of the readers who read the translated version. To balance these theoretical discussions with practical matters, we invite translators to the class to speak about their published works. The requirements include translation projects to add experience to the analysis carried out in class. Prerequisite: fluency in a language other than/in addition to English.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit
queer theories, Third World/postcolonial feminism, and feminism by women of color. Given that feminist theories developed in response to and in dialogue with wider sociopolitical, cultural and philosophical currents, the course explores feminist literary and cultural theory in an interdisciplinary context. Note: This course is in the core curriculum for the Women, Gender and Sexuality Studies graduate certificate. Prerequisites: advanced course work in WGSS or in literary theory (300-level and above) or permission of the instructor required.

Same as WGSS 419

Credit 3 units. A&S: TH A&S: IQ, HUM

L16 Comp Lit 4204 Film Theory

This course is an introduction to both classical and contemporary film theory. Beginning with the earliest attempts to treat cinema as a new and unique art form, the course initially reviews the various ways in which film theory attempted to define cinema in terms of its most essential properties. The course then examines more contemporary developments within film theory, more specifically its attempt to incorporate the insights of other critical and analytical paradigms, such as semiotics, psychoanalysis, feminism, queer theory and postmodernism. Throughout the course, we consider questions regarding the ontology of cinema, its relation to spectators, and the various ways in which its formal properties create meaning. Readings for the course include the major works of Sergei Eisenstein, Andre Bazin, Christian Metz, Laura Mulvey and Fredric Jameson. Required screenings.

Same as Film 420

Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI FA: Lit

L16 Comp Lit 4224 The 1904 St. Louis Worlds Fair: German and Austrian Art Exhibited

Same as IAS 4224

Credit 3 units.

L16 Comp Lit 424 Senior Seminar

Intensive study of a comparative topic in a seminar situation.

Credit 3 units. A&S: TH FA: Lit

L16 Comp Lit 425 Seminar in Theater History

Study of particular topics of theater history, organized historically, such as a comparative course on Italian, English and France early-modern theater.

Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L16 Comp Lit 4252 Seminar in Comparative Literature: Transatlantic Poetics

This seminar explores how the flow and circulation of artistic forms between Europe, North America, Latin America and the Caribbean during the 20th century results in the creation and dissemination of radically innovative modes of artistic expression.

Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L16 Comp Lit 425A Humanities by the Numbers

To what extent can computational techniques that draw on statistical patterns and quantification assist us in literary analysis? Over the semester, we juxtapose the close reading of historical documents or literary works with the “distant reading” of a large corpus of historical data or literary texts. We ask how the typically “human” scale of reading that lets us respond to literary texts can be captured on the “inhuman” and massive scales at which computers can count, quantify and categorize texts. While this class introduces students to basic statistical and computational techniques, no prior experience with technology is required. Prerequisites: two 200-level or one 300-level course in literature or history. This is a topics-type course and the specific documents and works examined vary from semester to semester. Please see semester course listings for current offerings.

Same as IPH 425

Credit 3 units. A&S: TH A&S: IQ, HUM: H

L16 Comp Lit 430 Narrative Theory

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L16 Comp Lit 436 Seminar in Dramatic Theory

The course begins with Plato’s critique of mimesis and Aristotle’s defense, as we read The Poetics as a response to Plato. We take some of Aristotle’s basic concepts, such as mimesis, plot, character and thought, and attempt to apply them to drama up to the present day. We also consider fundamental elements of both the dramatic text and the dramatic production, such as space, time, dialogue, narrative devices and perspective. Brecht’s theory of “epic drama” forms the other conceptual pole in the course, opposing Aristotle. Besides these two theorists, other figures include Ben Jonson, Corneille, Dryden, Diderot, Schiller, Hegel, Zola, Artaud and Grotowski. The course, then, has both chronological and thematic axes. Three papers and one oral presentation.

Credit 3 units. A&S: TH FA: Lit

L16 Comp Lit 438 Aesthetics

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L16 Comp Lit 442 Literature of Catastrophe

Same as E Lit 441

Credit 3 units. A&S: TH
L16 Comp Lit 444C Psychoanalysis and Its Literary Cultures
This course examines interactions between texts from the domains of literature and psychoanalysis. We read theory and literature side by side, in order to ask the following questions: Does the relationship between literary text and theory necessarily entail the subjection of literature to analysis, or can one, as Pierre Bayard asks, apply literature to psychoanalysis? What can psychoanalytic readings tell us more broadly about the act of reading? How can psychoanalysis enrich our sense of the ethical import of reading and writing, and how can literature challenge psychoanalytic goals and values? In terms of psychoanalytic authors, we focus on Freud, Lacan, Klein, Winnicott and Bayard. In terms of literature, we range widely from Sophocles to Henry James.
Same as IPH 444
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L16 Comp Lit 449 Topics in Comparative Literature
Topics in Comparative Literature. Subject matter varies from semester to semester.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: Lit

L16 Comp Lit 450A Topics in the Humanities
This course examines the genre of historical fiction in both its “classic” phase and in its recent resurgence in contemporary literature. “Historical fiction” is, on the face of it, a paradox. The study of history requires evidence from primary sources, the evaluation of facts and testimony, and reference to actual persons and events. Fiction, on the other hand, is neither tied to the disciplinary restrictions and subjects of historical research nor to a particular time period. So what does history offer to fiction and fiction to history? Why do writers and readers keep returning to a form which for most of the 20th century, at least, fell out of favor with the advent of postmodern skepticism about the “real”? The course considers the importance of historical fiction in the development of the genre of the novel and its relation to the modern discovery of history itself. Among the works we read are Penelope Fitzgerald’s *The Blue Flower*, Edward P. Jones’s *The Known World*, Walter Scott’s *Waverley*, and Dickens’s *A Tale of Two Cities*. We always bear in mind a practitioner’s perspective, and students have the option to respond to the literature in part through researching and writing their own historical fiction.
Same as IPH 450
Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI EN: H

L16 Comp Lit 455C Senior Colloquium
Same as IPH 455
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L16 Comp Lit 4561 Marxism After Marx: Philosophy and Radicalism in the 20th Century
As claims around the supposed “post-modernity” of our contemporary situation have ebbed, so scholars have returned once more to perhaps the defining philosophical and political voice of modernity, Karl Marx. This course prepares students to engage in current debates in the humanities over the nature of the political, the dynamics of class, the relative importance of the economy to “culture,” and the historical situatedness of philosophical knowledge, all through close readings of the Western Marxist philosophical tradition. That tradition, developing in Continental Europe and later the United States, sought to revitalize Marx’s account of historical development through attention to art, literature and the broader Western philosophical canon, often with the intention of accounting for the failures of Soviet Communism. The course begins with a condensed primer to Marx’s original ideas, before turning to the extension of Marxist philosophy in the ideas of Lenin, Lukács, the Frankfurt School, Louis Althusser, the British New Left, Lucio Colletti and Antonio Negri, before addressing more contemporary authors including Fredric Jameson and Alain Badiou.
Same as IPH 456
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L16 Comp Lit 4647 Ancient Madness
Same as Classics 4647
Credit 3 units.

L16 Comp Lit 4690 Europe, An Imagined Community: Essays on Identity since 1750; Literature, Thought, Art, Politics
Same as IAS 422
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: BA EN: H

L16 Comp Lit 471A Topics in Modern Arabic Literature
Modern Arabic narratives read in English translation foregrounding themes such as the conflict between tradition and modernity, civil war, poverty, alienation, religion and politics, and changing gender roles.
Same as Arab 471
Credit 3 units. A&S: TH A&S: IQ, HUM, LCD AR: Lit BU: BA ETH FA: Lit

L16 Comp Lit 4901 Topics: Around Paris: Capital Lives
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: Lit

L16 Comp Lit 494 Seminar: Diverse Topics in Literature
This course may offer a variety of topics. Semester subtitle varies. It has been offered as an in-depth study of the individual
through autobiographies; and as a course on visual poetics from antiquity to the present. See department for further details. Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: Lit

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**L16 Comp Lit 495 Seminar**


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**L16 Comp Lit 497 Independent Work for Senior Honors**

One or more long papers on a topic chosen in conjunction with the adviser and an examination. A committee determines whether the student receives credit only or Honors. Prerequisites: senior standing and permission of chair of the committee. Credit 3 units. FA: Lit

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**L16 Comp Lit 498 Independent Work for Senior Honors**

Advanced work as indicated in Comp Lit 497. Prerequisites: senior standing and permission of chair of the committee. Credit 3 units. FA: Lit