

COMPARATIVE LITERATURE

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Courses offered by the Department of Comparative Literature have the subject code COMPLIT, and are listed in the "Comparative Literature (COMPLIT) Courses" section of this bulletin.

The Department of Comparative Literature offers courses in the history and theory of literature through comparative approaches. The department accepts candidates for the degrees of Bachelor of Arts and Doctor of Philosophy.

The field of Comparative Literature provides students the opportunity to study imaginative literature in all its forms. While other literary disciplines focus on works of literature as parts of specific national or linguistic traditions, Comparative Literature draws on literature from all contexts in order to examine the nature of literary phenomena from around the globe and from different historical moments, while exploring how literary writing interacts with other elements of culture and society. The field studies literary expression through examinations of genres such as novels, epics, drama, and poetry, and new aesthetic forms such as cinema and electronic media. Although Comparative Literature does not restrict its focus to single traditions or periods, it does investigate the complex interplay of the literary imagination and historical experience. Attention is also paid to questions of literary theory, aesthetic philosophy, and cultural interpretation.

Along with the traditional model of comparative literature that juxtaposes two or more national literary cultures, the department supports teaching and research that examine literary phenomena with additional tools of inquiry such as literary theory, the relationship between literature and philosophy, and the enrichment of literary study with other disciplinary methodologies. Comparative Literature also encourages the study of aspects of literature that surpass national boundaries, such as transnational literary

movements or the dissemination of particular genres. In each case, students emerge from the program with enhanced verbal and writing skills, a command of literary studies, the ability to read analytically and critically, and a more global knowledge of literature.

UNDERGRADUATE PROGRAMS IN COMPARATIVE LITERATURE

The department's undergraduate programs are designed to enhance students' appreciation of literature in all its diversity, particularly through introductory courses that include treatments of the primary literary genres. The course of study at intermediate and advanced levels is flexible in order to accommodate student interest in areas such as specific geographical regions, historical periods, and interdisciplinary connections between literature and other fields such as philosophy, music, the visual arts, and the social sciences. A Comparative Literature major prepares a student to become a better reader and interpreter of literature, through enhanced examination of texts and the development of a critical vocabulary to discuss them. Attention to verbal expression and interpretive argument serves students who plan to proceed into careers requiring strong language skills. In addition, the major in Comparative Literature provides preparation for students who intend to pursue an advanced degree as a gateway to an academic career.

The major in Comparative Literature requires students to enroll in a set of core courses offered by the department, to complete electives in the department, and to enroll in additional literature courses, or other courses approved by the adviser, offered by other departments. This flexibility to combine literature courses from several departments and to address literature from multiple traditions is the hallmark of the Comparative Literature major. Students may count courses which read literature in translation; however, students, and especially those planning to pursue graduate study in Comparative Literature, are encouraged to develop a command of non-native languages.

Declaring the Major—Students declare the major in Comparative Literature through Axess. Students should meet with the Director of Undergraduate Studies to discuss appropriate courses and options within the major, and to plan the course of study. Majors are also urged to attend department events such as public talks and conferences.

Advising—Students majoring in Comparative Literature should consult with the Director of Undergraduate Studies at least once a year. The director monitors progress to completion of the degree. Students are also encouraged to develop relationships with other faculty members who may act as mentors.

Overseas Campuses and Abroad Programs—The Department of Comparative Literature encourages time abroad, both for increased proficiency in language and the opportunity for advanced course work. Course work done at campuses other than Stanford is counted toward the major at the discretion of the Director of Undergraduate Studies and is contingent upon the Office of the University Registrar's approval of transfer credit. To that end, students abroad are advised to save syllabi, notes, papers, and correspondence.

Honors College—The Department of Comparative Literature encourages honors students to enroll in the honors college scheduled during the weeks preceding the beginning of every academic year. Applications to the college are available from the department administrator. The honors college is coordinated by the Division of Literatures, Cultures, and Languages (DLCL).

BACHELOR OF ARTS IN COMPARATIVE LITERATURE

REQUIREMENTS

All majors in Comparative Literature (including honors) are required to complete the following courses:

COMPLIT 101, What is Literature? (5 units) This gateway to the major is normally taken by the end of sophomore year. It provides an introduction to literature and its distinctions from other modes of linguistic expression, and a fundamental set of interpretive skills. This course fulfills the Writing in the Major requirement for 2008-09.

1. *The genre core*: COMPLIT 121, Poems, Poetry, Worlds: An Introductory Course; COMPLIT 122, Literature as Performance; COMPLIT 123, The Novel, the World (5 units each). Students should complete these courses as soon as possible. Each course draws on examples from multiple traditions to ask questions about the logic of the individual genres.
2. COMPLIT 199 (5 units). This senior seminar is designed as a culmination to the course of study while providing reflection on the nature of the discipline. Topics vary.
3. *Electives*: Majors must complete at least 40 units of electives. Three of these electives must be Comparative Literature courses. The remaining courses may be drawn from Comparative Literature offerings, from other literature departments, or from other fields of interdisciplinary relevance to the student's interest. Up to 10 units of IHUM or SLE courses may be counted towards the elective requirement. Electives are subject to adviser consultation and approval.
Examples of possible Comparative Literature electives include:
COMPLIT 61Q. Culture and Conflict in Contemporary Europe
COMPLIT 125A. The Gothic Novel
COMPLIT 127A. Short Stories from the Arab World
COMPLIT 151. Theories of Poetic Life
COMPLIT 211. Albert Camus and Jean-Paul Sartre: French Existentialism in the Post-World War II Period
COMPLIT 223. Courtly Love in Classical Persian Poetry
COMPLIT 242A. China and the World: Aesthetics, Ethics and Literature
COMPLIT 246A. Literature and Film of Modern Iran
COMPLIT 248A. CSI Vienna: American Culture in Austria since 1980
4. *Total unit load*: Students must complete course work for a total of at least 65 units.

PHILOSOPHICAL AND LITERARY THOUGHT

Undergraduates may major in Comparative Literature with a special track in interdisciplinary studies at the intersection of literature and philosophy. Students in this option take courses alongside students from other departments that also have specialized options associated with the program for the study of Philosophical and Literary Thought. Each student in this option is assigned an adviser in Comparative Literature, and student schedules and course of study must be approved in writing by the adviser, the Director of Undergraduate Studies of Comparative Literature, and the Director of Undergraduate Studies of the program. See <http://phililit.stanford.edu>.

A total of 65 units must be completed for this option, including the following requirements:

- Five courses using materials in the original language and making up an intellectually coherent program in the literature of a language other than the student's native tongue. Bilingual students may satisfy this requirement in either of their original languages or in a third language. The coherence of this program must be approved in writing by the Director of Undergraduate Studies of Comparative Literature.
5. *Philosophy and Literature Gateway Course* (4 units): COMPLIT 181 (same as PHIL 81, CLASSGEN 81, ENGLISH 81, FRENGEN 181 and ITALGEN 181). This course should be taken as early as possible in the student's career, normally in the sophomore year.
 6. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
 7. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): one course from the PHIL 170 series.
 8. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): one course from the PHIL 180 series.
 9. *History of Philosophy* (ca. 8 units): two courses in the history of philosophy, numbered above PHIL 100.

10. *Related Courses* (ca. 8 units): two upper division courses relevant to the study of philosophy and literature as identified by the committee in charge of the program. A list of approved courses is available from the undergraduate adviser of the program in philosophical and literary thought.
11. One course, typically in translation, in a literature distant from that of the student's concentration and offering an outside perspective on that literary tradition.
12. *Capstone Seminar* (ca. 4 units): in addition to COMPLIT 199, students take a capstone seminar of relevance to philosophy and literature approved by the undergraduate adviser of the program in philosophical and literary thought. The student's choice of a capstone seminar must be approved in writing by the Director of Undergraduate Studies of Comparative Literature and by the Director of Undergraduate Studies of the program. For a list of current capstone courses, see <http://phililit.stanford.edu/programs/capstone.html>.
13. *Seminar Paper Requirement*: students must write at least one seminar paper that is interdisciplinary in nature. This paper brings together material from courses taken in philosophy and literature, and may be an honors paper (see below), an individual research paper (developed through independent work with a faculty member), or a paper integrating materials developed for two separate courses (by arrangement with the two instructors). Though it may draw on previous course work, the paper must be an original composition, 18-20 pages in length. It must be submitted to the Director of Undergraduate Studies and receive approval no later than the end of Winter Quarter in the fourth year of study.

At least two of the courses counted toward requirements 1, 2, 7, 8, and 9 must be taught by Comparative Literature faculty. Transfer units may not normally be used to satisfy requirements 2, 3, 4, 5, 6 and 9. Units devoted to acquiring language proficiency are not counted toward the 65-unit requirement.

DIGITAL HUMANITIES MODULE

The Comparative Literature department offers a digital humanities module that can be combined with any of the department's major programs. Students who are interested in digital humanities should contact the department's Director of Undergraduate Studies. Students planning to combine the Comparative Literature major and the digital humanities module must fulfill the following requirements in addition to the general major requirements:

- CS 105 or equivalent
14. Participate in the Humanities Lab gateway core seminar, HUMNTIES 198J/ENGLISH 153H, Digital Humanities: Literature and Technology (5 units)
 15. Complete the HUMNTIES 201, Digital Humanities Practicum (2-5 units), in the junior year
 16. Complete one digital project, in lieu of the course's main writing requirement, in a course offered in the department under the supervision of the course instructor and humanities lab adviser. This should usually be done in an upper-division course.

Students are encouraged to enroll in DLCL 99, Multimedia Course Lab, when working on the digital course project.

HONORS PROGRAM

The honors option offers motivated Comparative Literature majors the opportunity to write a senior honors paper. During Spring Quarter of the junior year, a student interested in the honors program should consult with the Director of Undergraduate Studies and submit a thesis proposal (2-5 pages), an outline of planned course work for the senior year, and proof of a 3.5 GPA or higher within the student's Comparative Literature course work to date. During this quarter, the student may enroll for 2 units of credit for independent research in COMPLIT 189B to prepare this statement and undertake initial planning for the honors paper. The proposal is reviewed by the honors committee, including the Director of Undergraduate Studies and the chair of the department.

The Director of Undergraduate Studies designates a faculty tutor appropriate to the topic and a second reader for approved honors

papers.

Students in the honors program enroll in DLCL 189 (5 units) in Autumn Quarter of the senior year to refine the project description and begin research in preparation for composing the honors paper. During Winter Quarter of the senior year, the student enrolls in COMPLIT 189A (5 units), independent study with the faculty tutor, to draft the honors paper.

At the end of the quarter, the student submits a completed draft to the tutor. If approved, two copies are forwarded to the honors committee, which ultimately awards honors. If revisions are advised, the student has until the fifth week of Spring Quarter to submit the final paper. Students who did not enroll in a 189B course in the junior year may enroll in COMPLIT 189B in Spring Quarter of the senior year while revising the thesis, if approved by the thesis adviser. 10-12 units of course work associated with the honors paper (DLCL 189 and COMPLIT 189A and 189B) may be counted toward the 65 units required for the major.

Honors papers vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Typically, however, honors papers are 40-70 pages.

Honors Awards—The two readers of any honors thesis in Comparative Literature may elect to nominate the thesis in question for University-wide awards. In addition, the department honors committee evaluates on a competitive basis the honors theses completed in a given year and nominates one for University-wide awards competitions.

MINORS IN COMPARATIVE LITERATURE

The undergraduate minor in Comparative Literature represents an abbreviated version of the major. It is designed for students who are unable to pursue the major but who nonetheless seek an opportunity to gain a deeper understanding of literature. Plans for the minor should be discussed with the Director of Undergraduate Studies. The minimum number of units required for a minor at Stanford is 20. Requirements for the minor in Comparative Literature include:

COMPLIT 101. What is Literature?

17. One course from the genre core: COMPLIT 121, 122, or 123

18. At least two other Comparative Literature courses.

MINOR IN LITERATURE AND MINOR IN MODERN LANGUAGES

The Division of Literatures, Cultures, and Languages offers two undergraduate minor programs, the minor in Literature and the minor in Modern Languages. These minors draw on literature and language courses offered in this and other literature departments. See the "Literatures, Cultures, and Languages" section of this bulletin for further details about these minors and their requirements.

GRADUATE PROGRAMS IN COMPARATIVE LITERATURE

The department offers a Doctor of Philosophy in Comparative Literature.

DOCTOR OF PHILOSOPHY IN COMPARATIVE LITERATURE

University requirements for the Ph.D. are described in the "Graduate Degrees" section of this bulletin.

The Ph.D. program is designed for students whose linguistic background, breadth of interest in literature, and curiosity about the problems of literary scholarship and theory (including the relation of literature to other disciplines) make this program more appropriate to their needs than the Ph.D. in one of the individual literatures. Students take courses in at least three literatures (one may be that of the native language), to be studied in the original. The program is designed to encourage familiarity with the major approaches to literary study prevailing today.

Before starting graduate work at Stanford, students should have completed an undergraduate program with a strong background in one literature and some work in a second literature studied in the original language. Since the program demands an advanced

knowledge of two non-native languages and a reading knowledge of a third non-native language, students should at the time of application have an advanced enough knowledge of one of the three to take graduate-level courses in that language when they enter the program. They should be making enough progress in the study of a second language to enable them to take graduate courses in that language not later than the beginning of the second year, and earlier if possible. Applicants are expected to take an intensive course in the third language before entrance.

Students are admitted under a fellowship plan which attempts to integrate financial support and completion of residence requirements with their training as prospective university teachers. Tenure as a fellow, assuming satisfactory academic progress, is for a maximum of four or five years. The minimum teaching requirement is the same regardless of financial support. (For specific teaching requirements, see below.) Five years of support are normally available, from a combination of fellowships and teaching assistantships, to Ph.D. candidates admitted to the Comparative Literature Department who are making satisfactory progress toward the degree.

APPLICATION PROCEDURES

Competition for entrance into the program is keen. The program is kept small so that students have as much opportunity as possible to work closely with faculty throughout the period of study. Completed applications are due December 4. Because of the special nature of comparative literature studies, the statement of purpose included in the application for admission should contain the following information besides the general plan for graduate work called for on the application:

A detailed description of the applicant's present degree of proficiency in each of the languages studied, indicating the languages in which the applicant is prepared to do graduate work at present and outlining plans to meet additional language requirements of the program.

19. A description of the applicant's area of interest (for instance, theoretical problems, genres, periods) within literary study and the reasons for finding comparative literature more suitable to his or her needs than the study of a single literature. Applicants should also indicate what they think will be their primary field, including the literatures on which they intend to concentrate.

All applicants should arrange to have the results of the general section of the Graduate Record Examination sent to the Department of Comparative Literature.

Recommendations should, if possible, come from faculty in at least two of the literatures in which the student proposes to work.

Applicants must submit a copy of an undergraduate term paper which they consider representative of their best work.

DEGREE REQUIREMENTS

Residence—A candidate for the Ph.D. degree must complete three years (nine quarters) of full-time work, or the equivalent, in graduate study beyond the B.A. degree. The student must take 135 units of graduate work, in addition to the doctoral dissertation, of which at least 72 units must be within the department. At least three consecutive quarters of course work must be taken at Stanford.

Languages—Students must know three non-native languages, two of them sufficiently to qualify for graduate courses in these languages and the third sufficiently to demonstrate the ability to read a major author in this language. Only the third language may be certified by examination. The other two are certified by graduate-level course work specified below. Language preparation must be sufficient to support graduate-level course work in at least one language during the first year and in the second language during the second year. Students must demonstrate a reading knowledge of the third non-native language no later than the beginning of the third year.

Literatures made up of works written in the same language (such as Spanish and Latin American) are counted as one. One of the student's three literatures usually is designated as the primary field, the other two as secondary fields, although some students may offer two literatures at the primary level (six or more graduate courses).

Teaching—Fellows, whatever their sources of financial support, are ordinarily required to undertake a total of five quarters of

supervised apprenticeships and teaching at half time. Fellows must complete whatever pedagogy courses are required by the departments in which they teach. The department's minimum teaching requirement is a total of three quarters.

Minimum Course Requirements—Students are advised that the range and depth of preparation necessary to support quality work on the dissertation, as well as demands in the present professional marketplace for coverage of both traditional and interdisciplinary areas of knowledge, render these requirements as bare minimums. The following are required:
COMPLIT 369

20. COMPLIT 396L

21. A sufficient number of courses (six or more) in the student's primary field to assure knowledge of the basic works in one national literature from its beginnings until the present.
22. At least two additional complementary courses, with most of the reading in the original, in each of two different national literatures. Students whose primary field is a non-native language are required to take two courses in one additional literature not their own.

Minimum course requirements must be completed before the student is scheduled to take the University oral examination. These requirements are kept to a minimum so that students have sufficient opportunity to seek out new areas of interest. A course is an offering of 3-5 units. Independent study may take the place of up to two of the required courses, but no more; classroom work with faculty and other students is central to the program.

Examinations—Three examinations are required. The first two are one-hour exams, taken at the end of the first and second year of study. The first of these is on literary genre, designed to demonstrate the student's knowledge of a substantial number of literary works in a single genre, ranged over several centuries and over at least three national literatures. This exam is also designed to demonstrate the student's grasp of the theoretical problems involved in his or her choice of genre and in the matter of genre in general. The second of these examinations is on literary theory and criticism, designed to demonstrate the student's knowledge of a particular problem in the history of literary theory and criticism, or the student's ability to develop a particular theoretical position. In either case, this exam should demonstrate wide reading in theoretical and critical texts from a variety of periods. The third and last is the University oral examination.

First One-Hour Examination: The genre exam is administered toward the close of the Spring Quarter of the student's first year. All first-year students take the exam during the same period, with an examination committee established by the department. Exam lists should be approved by the Director of Graduate Studies well in advance of the exam. Students are urged to focus on poetry, drama, or the novel or narrative, combining core recommendations from the department with selections from their individual areas of concentration. Any student who does not pass the exam in Spring Quarter would have the opportunity to retake the exam the following Autumn Quarter. Students who do not pass the exam a second time may merit department action or review.

23. *Second One-Hour Examination:* The theory exam is administered toward the close of the Spring Quarter of the student's second year. All second-year students take the exam during the same period, with an examination committee established by the department. Exam lists should be approved by the Director of Graduate Studies well in advance of the exam. Any student who does not pass the exam may merit department action or review.

24. *University Oral Examination:* students are urged to complete this exam by the end of their third year. The oral exam is individually scheduled, with a committee established by the student in consultation with the Director of Graduate Studies. The exam covers a literary period, to consist of in-depth knowledge of a period of approximately a century in three or more literatures with primary emphasis on a single national literature or, in occasional cases, two national literatures. The reading list covers chiefly the major literary texts of this period but may also include some studies of

intellectual backgrounds and modern critical discussions of the period. Students must demonstrate a grasp of how to discuss and define this period as well as the concept of periods in general. This examination is not to be on the dissertation topic, on a single genre, or on current criticism, but rather on a multiplicity of texts from the period. Students whose course work combines an ancient with a modern literature have the option of dividing the period sections into two wholly separate periods.

Qualifying Procedures—The department meets at the end of each year to review student progress. Performance on the first one-hour examination, together with class performance and general progress, are taken into consideration. Students are admitted to candidacy upon completion of the first one-hour examination and departmental review. As soon as the student has completed the qualifying procedures, the chair recommends the student for admission to candidacy for the Ph.D. At this time, the student is also recommended for the Master of Arts degree in Comparative Literature if 45 units of work at Stanford have been completed and the student has not already completed an M.A. before entering the program.

Colloquium—The colloquium normally takes place in the quarter following the University oral examination. The colloquium lasts one hour, begins with a brief introduction to the dissertation prospectus by the student lasting no more than five minutes, and consists of a discussion of the prospectus by the student and the three readers of the dissertation. At the end of the hour, the faculty readers vote on the outcome of the colloquium. If the outcome is favorable (by majority vote), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory (by majority vote), the dissertation readers may ask the student to revise and resubmit the dissertation prospectus and to schedule a second colloquium.

The prospectus must be prepared in close consultation with the dissertation adviser during the months preceding the colloquium. It must be submitted in its final form to the readers no later than one week before the colloquium. A prospectus should not exceed ten double spaced pages, in addition to which it should include a working bibliography of primary and secondary sources. It should offer a synthetic overview of the dissertation, describe its methodology and the project's relation to prior scholarship on the topic, and lay out a complete chapter by chapter plan.

It is the student's responsibility to schedule the colloquium no later than the first half of the quarter after that quarter in which the student passed the University Oral Examination. The student should arrange the date and time in consultation with the department administrator and with the three examiners. The department administrator schedules an appropriate room for the colloquium.

Members of the dissertation reading committee are ordinarily drawn from the University oral examination committee.

PH.D. MINOR IN COMPARATIVE LITERATURE

This minor is designed for students working toward the Ph.D. in the various foreign language departments. Students working toward the Ph.D. in English are directed to the program in English and Comparative Literature described among the Department of English offerings. Students must have:

A knowledge of at least two foreign languages, one of them sufficient to qualify for graduate-level courses in that language, the second sufficient to read a major author in the original language.

25. A minimum of six graduate courses, of which three must be in the department of the second literature and three in the Department of Comparative Literature, the latter to include a seminar in literary theory or criticism. At least two of the three courses in comparative literature should originate in a department other than the one in which the student is completing the degree. Except for students in the Asian languages, students must choose a second literature outside the department of their major literature.

COMPARATIVE LITERATURE (COMPLIT) COURSES

For information on undergraduate and graduate programs in the Department of Comparative Literature, see the "Comparative Literature" section of this bulletin. Students interested in literature and literary studies should also consult course listings in the Chinese, Classics, English, French, German, Italian, Japanese, Portuguese, Slavic Languages and Literatures, Spanish, and Modern Thought and Literature, and in the Division of Literatures, Cultures, and Languages. Undergraduate and graduate majors should also consult the listings of the Division of Literatures, Cultures, and Languages.

COMPARATIVE LITERATURE COURSE CATALOG NUMBERING SYSTEM

<i>Course Topic</i>	<i>Number</i>
Authors	10–19
Genre	20–29
Periods and Movements	30–39
Cultures	40–49
Philosophy and Theory	50–59
Required courses:	101, 121, 122, 123, 199, 369, 396L

UNDERGRADUATE COURSES IN COMPARATIVE LITERATURE

COMPLIT 10N. Shakespeare and Performance in a Global Context

Stanford Introductory Seminar. Preference to freshmen. The problem of performance including the performance of gender through the plays of Shakespeare. In-class performances by students of scenes from plays. The history of theatrical performance. Sources include filmed versions of plays, and readings on the history of gender, gender performance, and transvestite theater. GER:DB-Hum, EC-Gender

3 units, Spr (Parker, P)

COMPLIT 11Q. Shakespeare, Playing, Gender

Stanford Introductory Seminar. Preference to sophomores. Focus is on several of the best and lesser known plays of Shakespeare, on theatrical and other kinds of playing, and on ambiguities of both gender and playing gender. Topics: transvestism inside and outside the theater, medical and other discussions of sex changes from female to male, hermaphrodites, and fascination with the monstrous. GER:DB-Hum. EC-Gender

3 units, Win (Parker, P)

COMPLIT 21N. First Person Singular

Stanford Introductory Seminar. Preference to freshmen. How first person narrative has been used across Western literature from antiquity to the present, in works including nonfictional autobiography, records of travel and testimonial, novels, and lyric poetry. Nonfictional readings may include Augustine, Rousseau, Cook, Equiano, and Freud; novels by Montesquieu, Mary Shelley, Conrad, and Levi; and poems by Rimbaud and Rilke. The use of the first-person in online media. GER:DB-Hum

5 units, Spr (Cohen, M)

COMPLIT 41Q. Ethnicity and Literature

Stanford Introductory Seminar. Preference to sophomores. What is meant by ethnic literature? How is ethnic writing different from non-ethnic writing, or is there such a thing as either? How does ethnicity as an analytic perspective affect the way literature is read by ethnic peoples? Articles and works of fiction; films on ethnic literature and cultural politics. How ethnic literature represents the nexus of social, historical, political, and personal issues. GER:DB-Hum, EC-AmerCul

3-5 units, Aut (Palumbo-Liu, D)

COMPLIT 54N. Reading in Common

Stanford Introductory Seminar. Preference to freshmen. The personal and social functions of literary narrative. How do works of literature serve as ways for people to communicate with each other? Are fiction readers part of a broad, transhistorical community of readers? How does that membership shape the way authors write their own life stories? Writers include: Ruth Ozeki, Ondaatje, Calvino, and Gordimer.

5 units, Spr (Palumbo-Liu, D)

COMPLIT 61Q. Culture and Conflict in Contemporary Europe

(S.Sem Same as GERGEN 61Q.) Stanford Introductory Seminar. Preference to sophomores. Transformation of European culture and identity in the wake of the Cold War, European unification, and the post 9/11 environment. Pressures on transatlantic relationships; anti-Americanism; tensions around national cultural identity due to regional integration and globalization; immigration and the European experience of multiculturalism; and flashpoints of conflict concerning religion, secularization, and antisemitism.

3-5 units, Spr (Berman, R)

COMPLIT 101. What is Literature?

How do scholars distinguish literary texts from other written genres such as history, philosophy, journalism, memoirs, biographies, lyrics, graffiti, or billboards? Who decides what is literature? What are the boundaries between literary and nonliterary texts. To what extent do literary texts offer a moral or political message? What are the aesthetic effects of literary as opposed to nonliterary texts? Sources include various genres, texts, and interpretive theories and methodologies. GER:DB-Hum

5 units, Aut (Palumbo-Liu, D)

COMPLIT 115. Nabokov in the Transnational Context

(Same as COMPLIT 215, SLAVGEN 156, SLAVGEN 256.) Nabokov's techniques of migration and camouflage as he inhabits the literary and historical contexts of St. Petersburg, Berlin, Paris, America, and Switzerland. His early and late stories, last Russian novel *The Gift*, *Lolita* (the novel and screenplay), and *Pale Fire*. Readings in English. GER:DB-Hum

3-4 units, Spr (Greenleaf, M)

COMPLIT 119. Dostoevsky and His Times

(Same as COMPLIT 219, SLAVGEN 151, SLAVGEN 251.) Open to juniors, seniors, and graduate students. Major works in English translation with reference to related developments in Russian and European culture, literary criticism, and intellectual history. GER:DB-Hum

4 units, Win (Frank, J)

COMPLIT 121. Poems, Poetry, Worlds: An Introductory Course

What is poetry? How does it speak in many voices to questions of history, society, and personal experience? Why does it matter? The reading and interpretation of poetry in crosscultural comparison as experience, invention, form, sound, knowledge, and part of the world. Readings include: medieval to modern poetry of western Europe and the Americas; contemporary poetry of Europe, Latin America, Africa, and the U.S.; and present-day experimental digital, sound, and visual poetry. GER:DB-Hum

5 units, Aut (Greene, R)

COMPLIT 122. Literature as Performance

(Same as FRENGEN 122.) Theater as performance and as literature. The historical tension between performance and sexuality in the Western tradition since Greek antiquity. Non-European forms and conventions of performance and theatricality. The modern competition between theater and other forms of performance and media such as sports, film, and television. Sources include: classical Japanese theater; ancient Greek tragedy and comedy; medieval theater in interaction with Christian rituals and its countercultural horizons; the classical age of European theater including Shakespeare, Lope de Vega, and Molière. GER:DB-Hum

3-5 units, Win (Gumbrecht, H)

COMPLIT 123. The Novel, The World

(Same as ENGLISH 184.) Combining perspectives of the novels of the world as anthropological force with the sense of reality, and as protean form that has reshaped the literary universe. Readings from: ancient Greece; medieval Japan and Britain; and early modern Spain, China, and Britain; romantic theories of the novel; 19th-century realism and popular fiction; modernist experiments; and postmodern pastiches.

5 units, Spr (Moretti, F)

COMPLIT 125A. The Gothic Novel

(Same as ENGLISH 125A.) The Gothic novel and its relatives from its invention by Walpole in *The Castle of Otranto of 1764*. Readings include: *Northanger Abbey*, *The Italian*, *The Monk*, *Frankenstein*, *Jane Eyre*, *Great Expectations*, and *Dracula*. What defines the Gothic as it evolves from one specific novel to a mode that makes its way into a range of fictional types? GER:DB-Hum

5 units, Win (Bender, J)

COMPLIT 127A. Short Stories from the Arab World

Comparative analysis of short stories from the Arab world, especially N. Africa. The depiction of the fantastic, political satire, language hybridism, and genre fusion; Arab prose between European translation and anticolonial nationalism. Critical accounts of the Arab *nahda* (renaissance) and its importance for literary renovation, the impact of pan-Arab sentiment on literary production, and the status of the French language in N. Africa. Readings in French and Arabic original or in English translation.

4-5 units, Aut (Ellis, M)

COMPLIT 141. Literature and Society in Africa and the Caribbean

(Same as FRENLIT 133.) Major African and Caribbean writers. Issues raised in literary works which reflect changing aspects of the societies and cultures of Francophone Africa and the French Caribbean. Topics include colonization and change, quest for identity, tradition and modernity, and new roles and status for women. Readings in fiction and poetry. Authors include Laye Camara, Mariama Ba, and Joseph Zobel. In French. Prerequisite: FRENLANG 126 or consent of instructor. GER:DB-Hum, EC-GlobalCom

4 units, Spr (Boyi, E)

COMPLIT 142. The Literature of the Americas

(Same as ENGLISH 172E.) The intellectual and aesthetic problems of inter-American literature conceived as an entirety. Emphasis is on continuities and crises relevant to N., Central, and S. American literatures. Issues such as the encounters between world views, the emergence of creole and racially mixed populations, slavery, the New World voice, myths of America as paradise or utopia, the coming of modernism, 20th-century avant gardes, and distinctive modern episodes such as the Harlem Renaissance, the Beats, magical realism, and Noigandres in comparative perspective. GER:DB-Hum, EC-AmerCul

5 units, Win (Greene, R)

COMPLIT 146. The Literature of Worldliness

Literary texts concerned with the mastery of social forms and codes of conduct. The cultural institution of *le monde* as it develops in modern France and England. Focus is on novels whose predominant subject matter is the initiation of individuals into the techniques and practices necessary to enhance their social position. The literature of worldliness is the literature of being together, a tradition which explores the constitutive role of others in the formation of the self. Authors include Saint-Simon, Jane Austen, Frances Burney, Stendhal, and Proust.

5 units, Aut (Moore, C)

COMPLIT 148. Introduction to Asian American Cultures

Preference to Asian American Studies and CSRE majors. Asian American cultural production (film, drama, poetry, fiction, music) in sociohistorical context. Topics include ethnicity, race, class, and gender, and the political economy of ethnic culture in the U.S. GER:DB-Hum, EC-AmerCul

3-5 units, Win (Staff)

COMPLIT 149. What is Nobel Literature? Reading, Assessing, and Interpreting the Nobel Novels on the World Stage

Recent Nobel laureates in literature: Gabriel García Márquez, Nadine Gordimer, Toni Morrison, Kenzaburo Oe, and V.S. Naipaul. These writers come from different locations, yet each participates in a global conversation about the human condition. The impact of their identities upon their thought and writing. How the Nobel prize is awarded. The role of literature in the world, and analytical skills for reading literary texts. GER:DB-Hum, EC-GlobalCom

5 units, Sum (Palumbo-Liu, D)

COMPLIT 151. Theories of Poetic Life

The Western tradition of the poetic life and the notion that it is a realm of its own beyond the oppositions of the individual and the political, the exemplar and the species, the sensual and the spiritual. Intermittently described as vitality, eros, inspiration, or power, it cannot be reduced to any of those, but is articulated at their intersections. Authors such as Plato, Ovid, Petrarch, Kleist, Nietzsche, and Benjamin.

4 units, Win (Klinger, F)

COMPLIT 181. Philosophy and Literature

Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track: majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:DB-Hum

4 units, Win (Anderson, L; Vermeule, B)

COMPLIT 189A. Honors Research

Senior honors students enroll for 5 units in Winter while writing the honors thesis, and may enroll in 189B for 2 units in Spring while revising the thesis. Prerequisite: DLCL 189.

5 units, Win (Staff)

COMPLIT 189B. Honors Research

Open to juniors with consent of adviser while drafting honors proposal. Open to senior honors students while revising honors thesis. Prerequisites for seniors: 189A, DLCL 189.

2 units, Spr (Staff)

COMPLIT 194. Independent Research

1-5 units, Aut (Staff), Win (Staff), Spr (Staff)

COMPLIT 198. Digital Humanities Workshop

(Same as HUMNTIES 198W.) Post-print models of research and scholarship in humanities fields. Toolkits being employed in such work from wikis to interactive media to virtual worlds; and theories and practices in the digital humanities field. Student projects.

4 units, Spr (Schnapp, J)

COMPLIT 199. Senior Seminar: Pleasures of Reading

Required of Comparative Literature seniors; others by consent of instructor. Different paradigms for the kind of enjoyment readers get from literature: entertainment, instruction; ideological comfort, critical distance; inspiration and incitation to their own creativity. Works read may include Aristotle, Hegel, and Brecht on tragedy; Longinus and Burke on the sublime; Roland Barthes *S/Z*; sonnets by Mallarmé and Eliot's *Wasteland*; Cixous on *écriture féminine*; Bakhtin's book on Rabelais and carnival, and Rabelais and the French *fabliaux*; Adorno on kitsch and literature of entertainment; Benjamin's essay on *The Storyteller*; Janice Radway's *Reading the Romance*. GER:DB-Hum

5 units, Win (Cohen, M)

COMPLIT 211. Albert Camus and Jean-Paul Sartre: French Existentialism in the Post-World War II Period

(Same as FRENGEN 211.) Philosophical and literary works of two of the most widely read and canonized authors of the mid-20th century. The texts and times of French existentialism, and changing relationships to this tradition. Prerequisite: reading knowledge of French. GER:DB-Hum

3-5 units, Win (Gumbrecht, H)

COMPLIT 223. Courtly Love in Classical Persian Poetry

Classical Persian poems addressing secular and religious journeys in search of truth, happiness, and the heroic life. Texts include Ferdowsi's *Shahnameh*, Rumi's *Masnawi*, Attar's *Conference of the Birds*, and Gorgani's *Vis and Ramin*. All texts in English translation.

5 units, Aut (Davis, R)

COMPLIT 233. Baroque and Neobaroque

(Same as ENGLISH 233, SPANLIT 293E.) The literary, cultural, and political implications of the 17th-century phenomenon formed in response to the conditions of the 16th century including humanism, absolutism, and early capitalism, and dispersed through Europe, the Americas, and Asia. If the Baroque is a universal code of this period, how do its vehicles, such as tragic drama, Ciceronian prose, and metaphysical poetry, converse with one another? The neobaroque as a complex reaction to the remains of the baroque in Latin American cultures, with attention to the mode in recent Brazilian literary theory and Mexican poetry.

5 units, Win (Greene, R)

COMPLIT 246A. Literature and Film of Modern Iran

Iran's social structures, political system, cultural tendencies, and modern artistic culture.

3-5 units, Spr (Shamel, M)

COMPLIT 247A. Borderland Identities and Cultural Hybridity between Europe and America

A comparison of texts by Afro-German, Turkish-German, and Austrian women of color with texts by U.S. Latina and African American writers in light of critical paradigms from Chicana theory. Themes include home, identity, community, and nation. The international dialogue of women of color and the cultural specificities of Europeans of color.

5 units, Win (Fellner, A)

COMPLIT 248. Afghanistan: Literature and History

Sources include poetry, short stories, novels, film, and secondary sources.

3-5 units, Aut (Shamel, M)

COMPLIT 248A. CSI Vienna: American Culture in Austria since 1980

The cultural transfer of American popular culture including recent work on globalization, cultural history, cultural studies, visual culture theory, and the performative turn in cultural theory. Focus is on American cultural impact on Austria, including the transfer of musical idioms such as the blues and Bob Dylan, television shows such as CSI, road movies, and consumer goods as symbols of American everyday life.

5 units, Spr (Fellner, A)

GRADUATE COURSES IN COMPARATIVE LITERATURE

Primarily for graduate students; undergraduates may enroll with consent of instructor.

COMPLIT 215. Nabokov in the Transnational Context

(Same as COMPLIT 115, SLAVGEN 156, SLAVGEN 256.) Nabokov's techniques of migration and camouflage as he inhabits the literary and historical contexts of St. Petersburg, Berlin, Paris, America, and Switzerland. His early and late stories, last Russian novel *The Gift*, *Lolita* (the novel and screenplay), and *Pale Fire*. Readings in English.

3-4 units, Spr (Greenleaf, M)

COMPLIT 215A. Gottfried Benn and Francis Ponge: Mid-20th-Century European Poetry and the Problem of the Referent

(Same as FRENGEN 215, GERLIT 215.) Comparative readings of the two poets in their respective national contexts, with attention to biographical and poetological frameworks. Canonic status and scholarly reception histories. Renewed interest in their work with regard to their distinctive practices of connecting prosodic form and extra textual referents. Prerequisite: reading knowledge of German or French.

3-5 units, Aut (Gumbrecht, H)

COMPLIT 216. Petrarch and Petrarchism

(Same as ITALGEN 264E.) The works of Petrarch (1304-1374), acknowledged as the founder of Renaissance humanism, and a bibliophile, collector of manuscripts, and devotee of erudition. How he dedicated his life to harmonizing the Christian faith with classical learning. Sources include his Latin moral works, epistles, epics, and treatises on illustrious men, and the *Triumphs* and *Canzoniere*.

5 units, Aut (Schnapp, J)

COMPLIT 219. Dostoevsky and His Times

(Same as COMPLIT 119, SLAVGEN 151, SLAVGEN 251.) Open to juniors, seniors, and graduate students. Major works in English translation with reference to related developments in Russian and European culture, literary criticism, and intellectual history.

4 units, Win (Frank, J)

COMPLIT 221. Memory, History, and the Contemporary Novel

(Same as GERLIT 246.) How the watershed events of the 20th century, the philosophic linguistic turn, and the debate regarding the end of history left their mark on the novel. How does the contemporary novel engage with the past? How does its interest in memory and history relate to late- or postmodern culture of time or to political and ethical concerns? Novels by Toni Morrison, W. G. Sebald, J. M. Coetzee, Kazuo Ishiguro, and A. B. Yehoshua; theoretical works by Nietzsche, Freud, Heidegger, Hannah Arendt, Walter Benjamin, Fredric Jameson, Paul Ricoeur Awishai Margalit, and Walter Benn Michaels.

3-5 units, Spr (Eshel, A; White, H)

COMPLIT 232A. Time of Latency: Western Cultures in the Decade After 1945

(Same as FRENGEN 232, ITALGEN 232.) Retrospective accounts and contemporary experience converge in the description of the decade following 1945 as a period of quietude that seemed to repress an unknown trauma. Goal is to reconstruct the mood of this historical moment and its relationship to the early 21st century. Sources include canonical texts and everyday documents from different national and cultural contexts. Advanced undergrads require consent of instructor.

3-5 units, Aut (Gumbrecht, H)

COMPLIT 235. Staging Knowledge

Exhibition practices and curatorship in the interdisciplinary humanities through the design of an experimental exhibition space concerning the actuality of late 18th-century individualism. 18th-century politics, music, fine arts, philosophy, technology, medicine, and diplomacy in relation to methodological inquiry into display and multiple media. Attention to opera as particular stagings of knowledge: Mozart, da Ponte, Sileri, Casti, Gluck, and Haydn. Theoretical sources include Adorno, Bachelard, Batailles, Freud, Musil, and Warburg.

5 units, Spr (Lachmayer, H)

COMPLIT 238. Futurisms

(Same as ARTHIST 248, ITALGEN 238.) From its foundation in 1909 through WW II, futurism developed into the first truly international cultural-political avant garde. Its aim was the revolutionary transformation of all spheres of life. The movement's manifestations in Italy, Russia, France, Spain, Latin America, and Eastern Europe. Topics: machines and culture; visual poetics and war; futurism's complex ties to bolshevism and fascism. Media: poetry, performance, music, painting, photography, radio, and film. Writers include: Marinetti, Mayakovsky. Visual artists include: Boccioni, Bragaglia, Russolo, Malevich, Lissitzky.

5 units, Win (Schnapp, J; Gough, M)

COMPLIT 242A. China and the World: Aesthetics, Ethics, and Literature

(Same as CHINLIT 251.) How 20th-century Chinese thinkers and writers envisioned themselves as citizens of the world and critiqued traditional culture. How intellectuals infused new life into traditional thought and sensibility and made contributions to global culture. The matrix of aesthetics, ethics, and literature. Texts from the Western aesthetic and cosmopolitan tradition.

4-5 units, Aut (Wang, B)

COMPLIT 245A. Fin de Siècle Vienna

Implosive avant gardism in Vienna around 1900: artistic and intellectual anti-traditionalism in the face of forceful resistance by conservative culture. Viennese modernism in architecture and design, theory, literature, and cultural critique. The emergence of Viennese internationalism. Texts by Freud, Kraus, Wagner, Loos and Hoffmann, Mach and the Wiener Kreis, early Wittgenstein, Schiele, Kokoschka, Zemlinsky, early Schönberg, Weber, and Berg. Viennese modernism as a hypercritical self-construction of individualism as an inspiring decadence.

5 units, Spr (Lachmayer, H)

COMPLIT 250. Literature, History, and Representation

(Same as FRENLIT 248.) Literary works as historical narratives; texts which envision ways of reconstructing or representing an ancient or immediate past through collective or individual narratives. Narration and narrator; relation between individual and collective history; historical events and how they have shaped the narratives; master narratives; and alternative histories. Reading include Glissant, Césaire, Dadié, Cixous, Pérec, Le Clézio, Mokkedem, Benjamin, de Certeau, and White.

3-5 units, Win (Boyi, E)

COMPLIT 303D. Thinking in Fiction

(Same as ENGLISH 303D.) Narrative and cognition in 18th-century fictional, philosophical, scientific, and cultural texts. Probable readings: Hobbes, Locke, Newton, Swift, Defoe, Hume, Lennox, Sterne, Adam Smith, Wollstonecraft, and Bentham.

5 units, Aut (Bender, J)

COMPLIT 311. Shakespeare, Islam, and Others

(Same as ENGLISH 373D.) Shakespeare and other early modern writers in relation to new work on Islam and the Ottoman Turk in early modern studies. *Othello*, *Twelfth Night*, *Titus Andronicus*, *The Merchant of Venice*, and other Shakespeare plays. Kyd's *Solyman and Perseda*, Daborne's *A Christian Turned Turk*, Massinger's *The Renegado*, Marlowe's *The Jew of Malta*, and literary and historical materials.

5 units, Spr (Parker, P)

COMPLIT 320A. Epic and Empire

(Same as ENGLISH 314.) Focus is on Virgil's *Aeneid* and its influence, tracing the European epic tradition (Ariosto, Tasso, Camoes, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.

5 units, Win (Parker, P)

COMPLIT 324. Landscapes of the Sublime

The modern notion of the sublime in philosophy, literature, and art, emphasizing its connection to space and landscape. Topics include: how global exploration contributed to the sublime in the late 17th and 18th centuries; the romantic interiorization of the sublime; and the sublime's connection to mimesis, power, work, and technology. Writers may include Milton, Burke, Kant, Deleuze and Guattari, Freud, the Shelleys, Coleridge, Hugo, Baudelaire, and Rimbaud; artists may include Gericault, Turner, Delacroix, and Friedrich.

5 units, Win (Cohen, M)

COMPLIT 327. Genres of the Novel

Literary genres in 18th-19th century novels include picaresque and adventure fiction, domestic fiction, realist fiction, historical fiction, Gothic fiction, sentimental fiction, science fiction, and the novel of ideas. Works may include *Lazarillo de Tormes*, *Robinson Crusoe*, *The Castle of Otranto*, *The Mysteries of Udolpho*, *The Sorrows of Werher*, *Claire d'Albe*, *Ivanhoe*, *Indiana*, *Madame Bovary*, *Voyage to the Center of the Earth*. Theoretical models for genre.

5 units, Spr (Cohen, M)

COMPLIT 358. Psychoanalytic Hermeneutics: Soma, Psyche, and Self in Modernist Discourse

Pseudoscience psychoanalysis considered as a symptom of the cultural disaggregation of the western European humanist idea of selfhood. Freud's formulation of the psychoanalytical project in *Interpretation of Dreams* and his revisions of the project in works such as *Totem and Taboo*, *Beyond the Pleasure Principle*, *Ego and Id*, *Instincts*, *Moses*. Post-Freudian revisions as represented by figures such as Klein, Abraham, Lacan, and LaPlanche. Postmodernist adaptations of the project by Lear, Ronnen, Bloom, and Derrida. Recommended: ability to read German and French.

5 units, Spr (White, H)

COMPLIT 359A. Philosophical Reading Group

(Same as FRENGEN 395, ITALGEN 395.) Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with H. U. Gumbrecht is required. May be repeated for credit.

1 unit, Aut (Gumbrecht, H), Win (Gumbrecht, H), Spr (Gumbrecht, H)

COMPLIT 369. Introduction to Graduate Studies: Criticism as Profession

(Same as FRENGEN 369, ITALGEN 369, GERLIT 369.) Major texts of modern literary criticism in the context of professional scholarship today. Readings of critics such as Lukács, Auerbach, Frye, Ong, Benjamin, Adorno, Szondi, de Man, Abrams, Bourdieu, Vendler, and Said. Contemporary professional issues including scholarly associations, journals, national and comparative literatures, university structures, and career paths.

5 units, Aut (Berman, R)

COMPLIT 395. Research

1-15 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

COMPLIT 396L. Pedagogy Seminar I

(Same as ENGLISH 396L.) Required for first-year Ph.D students in English, Modern Thought and Literature, and Comparative Literature (except for Comparative Literature students teaching in a foreign language). Preparation for surviving as teaching assistants in undergraduate literature courses. Focus is on leading discussions and grading papers.

2 units, Aut (Vermeule, B)

COMPLIT 399. Dissertation

1-15 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)