

# COMPARATIVE LITERATURE

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The interdisciplinary program in Comparative Literature (CL) admits students for the Ph.D. It works toward the Ph.D. in individual language departments and, in conjunction with the Humanities honors program, offers a concentration in comparative literature for undergraduates.

## UNDERGRADUATE PROGRAM

### BACHELOR OF ARTS

The undergraduate major in Comparative Literature is designed for students who combine the drive and ability to master foreign languages with a strong commitment to literary study. In all cases, students must do a substantial portion of their work in at least one foreign language. The major enables these students to pursue carefully constructed programs involving the in-depth study of literature in one or more languages not their own; and the study of their literature of specialization, its theory, and its practice in relation to other literatures, communications media, and disciplines.

The major is distinguished from those in the national literatures by its comparative scope, by the requirement of seminars that focus on fundamental theoretical questions regarding the nature of literature and literary inquiry, and by its requirement that the students' programs of study be structured around the exploration of a single literary genre, historical epoch, or theoretical problem. It differs from the "interdisciplinary" majors in English, and Modern Thought and Literature (MTL) by its requirement that every student's program be anchored in the study of a literature *other* than that of his or her native language and, with specific regard to MTL, by its chronological scope.

The "comparative" aspect of each student's program of specialization is fulfilled according to which of the two available tracks he or she elects to follow:

**Track A:** The *Literary Studies* track integrates in-depth work in a primary literature with extensive work in a second literature (in the original language) and complementary course work in an outside field.

**Track B:** The *Interdisciplinary* track integrates in-depth work in a primary literature with the focused study of literature in relation to other arts (film, music, painting, and so on), intellectual disciplines (anthropology, history, linguistics, philosophy, and so on), or comparative work in area studies.

An honors program is available in Comparative Literature for both of these tracks (see below) that integrates substantial in-depth work in a primary literature with extensive work in a second literature (in the original language) or discipline, but also requires the writing of a senior honors paper.

In both tracks, students work closely with the department's Director of Undergraduate Studies in designing an individually tailored program of specialization involving two related areas of study. Individual study plans require considerable advance planning and must meet the approval of the Director of Undergraduate Studies.

**Declaring the Major**—As soon as a student knows that he or she would like to declare the Comparative Literature major (and no later than Autumn Quarter of the junior year), he or she should obtain a worksheet for the appropriate track (see below) from the Comparative Literature office. The completed worksheet (with prospective courses for future years) should be handed to the Director of Undergraduate Studies with an updated official transcript and the student's advising file. The director should sign the worksheet, indicating his or her approval of the feasibility of the proposed program. This worksheet needs to be updated at least once during each academic year.

**Advising**—When a student declares Comparative Literature, he or she may choose to declare the Director of Undergraduate Studies as his or her adviser, since the director approves credit for all course work (including course work abroad). The adviser may also be a member of the core Comparative Literature faculty. If this occurs, the student must meet periodically with the Director of Undergraduate Studies to monitor his/her progress in the major and for all questions regarding the major's requirements.

**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's is counted toward the major at the discretion of the Director of Undergraduate Studies and is contingent upon the University's acceptance of classes for units. To that end, students abroad must make an effort to save all notes, papers, correspondence, and so on, to increase the chance of acceptance.

**Honors College**—The Department of Comparative Literature encourages all 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 department has traditionally run its honors college in collaboration with Interdisciplinary Studies in Humanities.

## REQUIREMENTS

### CORE FOR TRACKS A AND B

All majors in Comparative Literature (including honors) are required to complete the following courses, the first as near as possible to the date of declaration and the second during the senior year. Together, these core seminars ensure that majors have been introduced to the framing propositions and principal methods of the discipline. More specifically these courses are designed to lead students to inquire about the historical standing of such concepts as the "literary," the "aesthetic," "criticism," "genre," "text," and "theory."

1. CL 101, Seminar on Literature and the Institution of Literary Study (5 units) provides students with an introduction to the comparative study of literature, to the history of poetic theory, and to the historical development of literary fields. It is concerned with addressing foundational questions such as: what kind of knowledge is literary knowledge and how has this knowledge been codified and categorized with respect to other forms of knowledge?
2. CL 199, Senior Seminar on Literary Theory (5 units) offers advanced students of comparative literature the opportunity for in-depth study

of the evolution of modern literary theory and, particularly, of contemporary theoretical perspectives regarding the study of literary artifacts.

#### TRACK A—LITERARY STUDIES

Literary works are shaped by a complex interplay of historical forces and constraints, including contacts between differing cultures and traditions; the evolution of literary genres, practices, and conventions; shifts in media and technologies of reproduction and diffusion; and the imitation of model authors. By combining in-depth work in a primary literature with work in a second literature, this track emphasizes the study of such phenomena. It requires:

1. Courses using materials in the original language:
  - a) Five of which make up an intellectually coherent program, in the literature of the first language A.
  - b) Three are in the literature of language B. These course selections must be coordinated with the courses selected in the literature of language A in order that, taken together, they form a cohesive program of study focused on one of:
    - 1) a specific literary genre
    - 2) a historical epoch
    - 3) a theoretical question

Note: if either A or B is the student's native language, further work must be done in a third language to the extent of at least one course in its literature. Literature courses usually begin after two years of college-level study. Bilingual students may count either tongue as "native" and the other as "acquired." If language A, B, or C is Chinese, Japanese, Russian, or another language in which two years of language study does not constitute sufficient basis for literary study, some of the advanced work required for the major may be completed in translation or fulfilled through work in an advanced language course. An appropriate program should be approved following consultation with the department's Director of Undergraduate Studies.

2. Three cognate courses supplementing a student's work in the two chosen literatures and lending it further intellectual shape according to the criteria noted above. One course from the CL 100 series (but neither 101 or 199), or another course offered by the Department of Comparative Literature may be counted under this rubric.
3. One course, usually in translation, in a literature distant from the literatures of the student's concentration that can provide an "outside" perspective on the student's area of specialization.
4. Students in this track must also write at least one seminar paper that is comparative in nature. This paper should bring together material from courses taken in their primary and secondary literatures and may be an honors paper (see below), an individual research paper (developed through independent work with a faculty member, CL 198), or a paper integrating materials developed for two separate courses (by arrangement with the two instructors). It may be based on, though not identical to, a paper submitted for a requirement for a class. General guidelines for length require approximately 18-20 pages. The paper must be submitted to the Director of Undergraduate Studies and receive his or her approval no later than the end of Winter Quarter in the senior year of study.

#### TRACK B—INTERDISCIPLINARY

Literary creation is a complex human enterprise that intersects with a wide array of other fields of human endeavor and creation. Track B is designed to promote the focused study of intersections between literature and the arts (film, music, painting, and so on), other disciplines (anthropology, feminist studies, history, history of science, linguistics, philosophy, and so on), and area studies. It requires:

1. 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.
2. Six courses (chosen as a function of the courses noted above) in:
  - a) a single discipline or closely related cluster of disciplines
  - b) the cultural history of a single historical epoch

- c) one or more of the fine arts; media or film studies
- d) area studies

This course work must be shaped around the literature courses selected in item 1. It must either treat cogent analytical or thematic issues in the chosen discipline, or be directly relevant to the chosen historical specialization. Students who chose option '2d' must select courses that include work outside a single area studies focus or that have a genuinely comparative aspect. Each of these six courses must be approved in advance by the Director of Undergraduate Studies.

3. One course, usually in translation, on a literature distant from the two of the student's concentration. The intention here is, as above, to offer an "outside" perspective on the student's field of specialization.
4. Students in this track must also write at least one seminar paper that is interdisciplinary in nature. This paper should bring together material from courses taken in their primary literature and in another discipline and may be an honors paper (see below), an individual research paper (developed through independent work with a faculty member in CL 198), 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; general guidelines for length require 18-20 pages. It must be submitted to the Director of Undergraduate Studies and receive his or her approval no later than the end of Winter Quarter in the fourth year of study.

Students who choose the interdisciplinary option should be aware that it requires careful advance planning given that many course offerings are offered in alternate years.

*Note*—It is worth emphasizing that, as even a cursory review of the *Stanford Bulletin* demonstrates, this track in no way overlaps with current offerings in the modern language and literature departments whose majors neither require nor encourage students to pursue an integrated program of interdisciplinary study in tandem with their specialization in a national literature field. What it provides is an opportunity which is elsewhere unavailable to Stanford undergraduates: namely, a major analogous to the "English with an Interdisciplinary Emphasis" track in the Department of English, yet grounded in the study of non-English literature(s) and offering broad training in literary theory.

#### MINORS

The undergraduate minor in Comparative Literature (CL) represents an abbreviated version of the major. In all cases, students must do a substantial portion of their work in at least one foreign language.

All minors in Comparative Literature are required to complete CL 101, Seminar on Literature and the Institution of Literary Study (5 units). This provides an essential introduction to the framing propositions and principal methods of the discipline.

In addition, all minors must complete two courses in the literature of a language other than their native tongue. All materials in each course must be in the original language.

1. *Literary Studies Track*: integrates in-depth work in a primary literature with work in a second literature. Requirements are:
  - a) Two courses in a second literature (this may include courses in translation, as well as courses in English and/or American literature).
  - b) One additional course in Comparative Literature numbered 0-100
2. *Interdisciplinary Track*: integrates in-depth work in the primary literature with the focused study of literature in relation to another art or intellectual discipline. Requirements are:
  - a) Two courses in a single discipline, or the cultural history of a single historical epoch.
  - b) One additional course in Comparative Literature numbered 0-100.

The minor is modeled primarily on the structure and progression of the major (with the appropriate reduction in course and unit requirements, as stipulated by the Committee on Undergraduate Studies). It retains the distinction between the two CL tracks and enables students to design a course of study built around the core CL seminar.

The Director of Undergraduate Studies is responsible for evaluating all requests and individual study plans for the minor.

## HONORS PROGRAM

The honors option is reserved for exceptionally motivated students who wish to undertake an even more intensive and extensive program of study leading to the writing of a senior honors paper. The program allows for either a "Literary Studies" or an "Interdisciplinary" emphasis and it requires:

1. Six courses, using materials in the original language and making up an intellectually coherent program, in the literature of language A. For the interdisciplinary emphasis, these courses must be in the literature of a language other than the student's native tongue.
2. Emphasis:

a) *For a Literary Studies Emphasis*: three courses using materials in the original language, in the literature of language B.

Note: Track A's rules regarding students' native languages, bilingualism, and special exemptions for students studying Chinese, Japanese, Russian, and so on, also govern students in the honors program who opt for a Literary Studies emphasis. These course selections must be coordinated with the courses selected in the literature of language A in order that, taken together, they form a cohesive program of study focused on one of the following:

- 1) a specific literary genre
- 2) an historical epoch
- 3) a theoretical question and three cognate courses that supplement a student's work in the two chosen literatures and lending it further intellectual shape. One course from the CL 100 series (but not 101 or 199) may be counted under this rubric.

b) *For an Interdisciplinary Emphasis*: six courses as outlined in the general requirements for the Interdisciplinary Track (Track B), above. This course work must be shaped around the literature courses selected in item 1. It must either treat cognate analytic or thematic issues in the chosen discipline, or be directly relevant to the chosen historical specialization. Students who choose area studies for their interdisciplinary work must complete courses that include work outside a single area studies focus or that have a genuinely comparative aspect. Each of these six courses must be approved in advance by the Director of Undergraduate Studies.

3. One further course is required, usually in translation, on a literature distant from the two of the student's concentrations, so as to provide an "outside" perspective on the student's area of specialization.
4. During Spring Quarter of the junior year, a letter requesting admission to the honors program must be submitted to the department's Director of Undergraduate Studies. This letter must be accompanied by:

- a) The completed, signed worksheet
- b) An updated transcript
- c) A sample seminar paper
- d) An intended plan of study for the senior year (drawn up according to the emphasis selected)
- e) A preliminary statement (two to five pages) regarding the proposed topic of the honors paper (elaborated in consultation with the Director of Undergraduate Studies)

(In Spring Quarter of the junior year, the student may enroll for 2 units of credit for independent research in CL 194.)

This application is voted on by the Comparative Literature honors committee, made up of the Director of Undergraduate Studies and the Chair of the Department of Comparative Literature. Should it be approved, a faculty tutor is appointed by the director according to the topic. At the appropriate time, a second reader is designated by the honors committee.

5. Once the request for admission to the honors track has been approved, the student may choose to enroll in a 5-unit tutorial (CL 195, graded credit/no credit) with a faculty member during Autumn Quarter of the

senior year in order to refine the project description, begin all necessary research, and initiate the composition of the honors paper.

6. During Winter Quarter of the senior year, the student must enroll in a 5-unit independent study (CL 195) with his or her faculty tutor for purposes of drafting the honors paper. At the end of the quarter, a completed draft must be submitted to the tutor. If it meets his or her approval as is, two copies must then be forwarded to the honors committee which will decide on the basis of the paper's quality whether or not the student is awarded honors. If the faculty tutor feels that the paper still requires rewriting at the end of Winter Quarter, the student may enroll for 2 units of independent study during Spring Quarter for purposes of final submission. In order to be considered for honors in Comparative Literature, two copies of the final paper must be submitted to the honors committee no later than the fifth week of Spring Quarter.

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 must be of appropriate comparative or theoretical scope and should reflect the student's chosen emphasis. Quality (not quantity) is the key criterion. As a rule of thumb, however, they run in the range of 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 if they feel that it is deserving. 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.

## GRADUATE PROGRAM

### DOCTOR OF PHILOSOPHY

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

The Ph.D. program is designed for a small group of 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 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.

A considerable part of a student's work consists of individual study toward the oral examinations, for which each student devises reading lists in consultation with the graduate adviser. These examinations are centered on the study of particular periods, genres, and problems of literary study.

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 years, graduate-level work in literature completed elsewhere being counted as part of this four-year period. The minimum teaching requirement is the same regardless of financial support. (For specific teaching requirements, see below.) Although financial support is limited to four years, the completion of requirements often requires five years. Students in the fifth year

ordinarily apply for outside fellowships or for part-time teaching positions in language and literature departments at Stanford.

## 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 in individual projects under faculty supervision throughout the period of study. No more than 16 students are in residence at any one time. The department does not plan to admit more than three or four new students for the class entering in September. Completed applications are due January 1. 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:

1. 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.
2. 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.

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 A.B. degree. The student is expected to offer at least 72 units of graduate work in addition to the doctoral dissertation. 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 minimum.

1. CL 369E.
2. 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.

3. 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 third and last is the University oral examination. Students' reading lists for each examination must be approved by an examination committee and by the graduate adviser. The examinations consist of the following, each of which takes the form of an oral colloquy between the student and a committee of faculty members with interests in the subject areas:

1. *First One-Hour Examination*: on a literary genre to consist of (a) a knowledge of a substantial number of literary works in a single genre, the list to include works from a number of centuries and from at least three national literatures, and (b) a grasp of the theoretical problems involved in dealing with this genre and with the question of genre in general. The examination must be taken no later than the beginning of the student's second year of graduate work (or the third quarter of the first year for students who enter with a year of previous graduate work).
2. *Second One-Hour Examination*: on literary criticism and theory, to consist of the exploration of a specific problem proposed and defined by the student. The problem must be sufficiently wide-ranging to demand the reading of critical texts from a variety of periods. The examination must be taken no later than the first quarter of the student's third year of graduate work (or the third quarter of the second year for students who enter with a year of graduate work). Students may elect to take this section of the examination before the genre section, in which case it must be taken at the earlier time.
3. *University Oral Examination*: on 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 qualification procedures for students in Comparative Literature take place during the quarter in which the student takes the first Ph.D. examination. Ordinarily, this is the beginning of the second year, but students who enter with a year of graduate work elsewhere must take the examination no later than the third quarter of the first year. Any student may elect to take the examination during the third quarter of the first year.

Students are judged qualified to proceed to the Ph.D. on the basis of the first part of Ph.D. examination as well as other aspects of their work (for example, performance in courses, ability to do original research) that predict strong promise for their dissertations and future careers as scholars and critics. As soon as the student has completed the qualifying procedures, the chair recommends him or her 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 he or she has completed 36 units of work at Stanford and has not already completed an A.M. 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 ordinarily are drawn from the University oral examination committee, but need not be the same.

#### Ph.D. MINOR

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:

1. 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.
2. 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.

## COURSES

Courses meeting Writing in the Major requirements are indicated by (WIM).

### CORE

These courses are aimed at freshmen and sophomores who are non-majors (and/or potential majors) and provide an entry point to the discipline of Comparative Literature.

All majors are required, as soon as possible after declaration, to successfully complete CL 101. During the senior year, majors enroll in 199.

**20N. Stanford Introductory Seminar: Worlds (No Longer) Apart**—Preference to freshmen. For those interested in reading literature and viewing films to make sense of historical and contemporary worlds. Literary narratives, films, documentaries, and videos examine the new textures of modern life, characterized by movements of people across nations, and a globe shrinking under new global politics, economies, and telecommunications. New forms of identity reflect the cultural changes of such movements. The narratives of Chinua Achebe, Junichiro Tanizaki, Amitav Ghosh, and Gabriel Garcia Marquez (with films and documentaries). The impact of re-drawn borders and immigration in the U.S. in works by Maxine Kingston, David Hwang, Bienvenido Santos, and

Americo Paredes. Films from the Philippines and India, television in Kathmandu with Pico Iyer.

*3 units (Palumbo-Liu) not given 2000-01*

**22N. Stanford Introductory Seminar: Shakespeare and Performance**—Preference to freshmen. The problem of "performance" (including the "performance of gender") through the plays of Shakespeare. In-class performances of scenes from plays by students, consideration of the history of theatrical performance, the critical viewing of filmed versions of particular plays, and readings on the history of gender, "gender performance," and transvestite theater. Possible plays: *A Midsummer Night's Dream*, *The Taming of the Shrew*, *As You Like It*, *All's Well that Ends Well*, *Hamlet*, *Othello*, *The Comedy of Errors*, *Much Ado About Nothing*, *Antony and Cleopatra*, *Henry V*, *The Merchant of Venice*, *Twelfth Night*, *The Winter's Tale*. GER:3a,4c (DR:7†)

*3 units, Spr (Parker)*

**24Q. Stanford Introductory Seminar: Ethnicity and Literature**—Preference to sophomores. What is meant by "ethnic literature?" Answers to that question propose a sense of the constituent terms developed, i.e., what is literature? How do such notions of literature enter into a particular dynamic when "what is ethnicity" is asked? How is "ethnic writing" different from "non-ethnic" writing, or is there such a thing as either? If "ethnicity" is accepted as an analytic perspective, how does it affect the way literature is read by ethnic peoples? Articles and works of fiction; films on the subject of ethnic literature and cultural politics. Goal: to understand better how ethnic literature represents the nexus of crucial social, historical, political, and personal issues. GER:3a,4b (DR:3 or 7)

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

**34N. Stanford Introductory Seminar: Other Spaces, Other People**—(Same as French and Italian 34N.) Preference to freshmen. How "Otherness" and the "elsewhere" have been represented in human imagination and how individual imaginary is influenced by collective representations. Focus is on lost worlds (Atlantis), mythical worlds (underground), invented worlds (Utopia), and the foreigner and stereotypes. The motives of travel, home, and displacement, and their psychological and ideological significance: mourning for lost worlds, search for happiness, desire for deterritorialization or self-fulfillment. Visual material. Readings in theory, literature, and travel accounts. Authors: Plato, Marco Polo, More, Baudelaire, Calvino, Kristeva, Todorov, Dadié, and others. GER:3a (DR:7)

*3-5 units, Win (Boyi)*

**70N. Stanford Introductory Seminar: The Bible and World Culture**—Preference to freshmen. The Bible is to many a little-known text, though it has been the foundation of major literary texts and political movements, art, and music. Its most influential portions are read from *Genesis* through *Apocalypse*, and are considered in relation to, e.g., literary excerpts, music from Handel to reggae, anti-slavery and liberationist narratives, and the major speeches of Martin Luther King.

*3 units (Parker) not given 2000-01*

**80N. Stanford Introductory Seminar: The Science Wars—Does Physics get Closer to Reality than Poetry?**—Preference to freshmen. Do the truths of natural science correspond to the intrinsic nature of reality? Does reality have an intrinsic nature, or does it just have lots of different descriptions? Is scientific progress progress toward how things really are? Does postmodernist relativism rot the mind and undermine the foundations of civilization? The answers introduce students to the study of philosophy. Readings: E. O. Wilson, *Consilience*; A. J. Ayer, *Language, Truth, and Logic*; Hilary Putnam, *Reason, Truth, and History*; T. S. Kuhn, *The Structure of Scientific Revolutions*.

*5 units (Rorty) not given 2000-01*

**84Q. Stanford Introductory Seminar: Shakespeare, Playing, Gender**—Preference to sophomores. Focus is on several of the best and lesser-known plays of Shakespeare and on theatrical and other kinds of

“playing” (the “purpose of playing”—Hamlet), and on ambiguities, and of gender and “playing gender” in particular. Topics: transvestism inside and outside of the theater, medical and other discussions of sex changes from female to male, hermaphrodites, and fascination with the “monstrous” more generally. Possible plays: *The Taming of the Shrew*, *The Merry Wives of Windsor*, *Twelfth Night*, *As You Like It*, *A Midsummer Night’s Dream*, *Hamlet*, *Othello*, *The Tempest*, *Pericles*, *Antony and Cleopatra*, and *The Merchant of Venice*. GER:4c (DR:†)  
3 units, Win (Parker)

**88C. Asian American Youth: Culture and Identity**—Survey of the issues that affect Asian American youth in contemporary society. Focus is on higher education, hip hop, sexuality, mixed race descent, interracial dating, religion, and politics as they shape youth identity and culture. Final project.  
2 units, Aut (Palumbo-Liu, Staff)

**101. Seminar on Literature and the Institution of Literary Study**—Introduction to the comparative study of literature and to the history and practice of literary interpretation. Students write short papers to develop their own interpretive skills. (WIM)  
5 units, Win (Lindenberger)

**113. Seminar: Voice and Literature in Russia and America 1776-1917**—Introduction to the comparative study of literature through voice and text. In the modern era, prose and poetry have drawn from the productive tension between the vital but ephemeral spoken word and the objectification of language in writing. The shifting relationship between these modes of expression and the changing representations of voice in text have defined forms of social and cultural identity (gender, race, class, nation), and the notion of literature itself. Concepts from theoretical readings are explored in active dialogue with literary texts from several national traditions and genres.  
5 units (Greenleaf) not given 2000-01

**115Q. Stanford Introductory Seminar: Thinking in the Present—Discussions about 20th-Century European Philosophy**—Preference to sophomores. More than the Anglo-American (“analytic”) tradition which dominates in this country’s philosophy departments, European (“continental”) 20th-century philosophy has made the effort of thinking its/our own present with its existential, social, political consequences. The continental tradition has taken greater risks and probably accepted, in exchange, a lesser degree of rigor in its style of argumentation. Readings/discussion of several analyses of “present situations,” written (in different moments and from different angles) by continental philosophers: Helene Cixous, Jacques Derrida, Martin Heidegger, Niklas Luhmann, Jean-Francois Lyotard, and Gianni Vattimo. Texts deal with questions regarding the continued viability (or non-viability) of concepts and patterns of thought in Western cultural and intellectual life (e.g., Subjectivity, Reason, Knowledge, History).  
3 units, Aut (Gumbrecht)

**126. 20th-Century American Fictions**—(Same as English 126.)  
5 units, Win (Saldivar)

**194. Independent Research**  
1-5 units, Aut, Win, Spr (Staff)

**195A,B,C. Honors**—195A and B should total 10 units between the two quarters. 195B and C must be the same grade.

**195A. Honors Research**  
0-10 units, Aut (Staff)

**195B. Honors Thesis**  
0-10 units, Win (Staff)

**195C. Honors Thesis**  
2 units, Spr (Staff)

**199. Senior Seminar on Literary Theory**—For senior Comparative Literature majors (others by application). An introduction to structuralist, post-structuralist, psychoanalytic, and marxist thinking about language, literature, and culture. Theoretical readings are supplemented with selections from the literary texts. Readings in English translation. GER:3a (DR:7)

5 units, Aut (Bender)

## UNDERGRADUATE/GRADUATE

**103/203. Egyptian East/Egyptian West**—The texts and visual arts of ancient Egypt reveal a persistent and sophisticated engagement with problems of language, the body, and multiplicity. These problems are related to the later understanding of Egypt’s position vis-a-vis subsequent civilizations in “the West.” Focus is on the written and visual representational systems used in the ancient Nile Valley, on Egyptian mythology as it represents gender difference, and on the ways the Egyptians constructed their relations with the divine, the metaphysical, and the eternal. GER:4a (DR:2)

3 units, Spr (Hare)

**117/217. Truth Games: Theory and Practice of the 19th- and 20th-Century Autobiography**—Studies a range of autobiographical expression (documentary, poetic, painting, film) against a background of current feminist and genre theory. Readings from different national literatures: Bely, Bernhardt, Leris, Mandelshtam, Tsvetaeva, Janet Frame, Ev Ginzburg, Brno Schultz, Al Watt, Senghor.  
3-4 units (Greenleaf) not given 2000-01

**156D/256D. Nabokov and Modernism**—(Same as Slavic Languages and Literatures 156/256.) Stories, novels, and film scripts in the context of other modernist writers (Bergson, Proust, Joyce), media (photography and film), and 20th-century events and intellectual discourses (Marxism-Stalinism, avant-garde, Freudianism, American postwar cultural ideology), whose influences Nabokov belittled or ignored. Critical approaches that elude the author’s control. Readings: *Despair*, *Camera Obscura*, *The Gift*, *Bend Sinister*, *Lolita*, *Pale Fire*, excerpts of Eugene Onegin’s *Commentary* and *Speak Memory*.  
3-4 units, Spr (Greenleaf)

**161/261. Poetess: The Grammar of the Self when the Poet is a Woman**—(Same as Slavic Languages and Literatures 161/261.) Seminar. Readings of lyrical works by women poets from the U.S., Russia, Eastern Europe, and Germany (Dickinson, Moore, Brooks and the Harlem Renaissance, Bishop, Akhmatova, Tsvetaeva, Sachs, Plath, Cisneros, Angelou, Graham, Howe, and Szymborska.) The historical and cultural context enriches our understanding of such theoretical and practical issues as “breaking and entering” the male preserve of “high poetry” in different eras; the interaction of written and oral, political, and performative modes of expression; new representations of the feminine body and experience in the visual arts; and the development of a female lineage and modes of poetic legitimation, association, and inspiration.  
4 units, Win (Greenleaf)

**168. Introduction to Asian American Culture**—Asian American cultural production (film, drama, poetry, fiction, music) in sociohistorical context, with attention to the topics of ethnicity, race, class and gender, and the political economy of ethnic culture in the U.S. GER:3a,4b (DR:3 or 7)

5 units, Win (Palumbo-Liu)

**171. Comparative Narrations of Race, Ethnicity, and Nation**—How can we get a better sense of issues of race and ethnicity by comparing the construction of these notions in the U.S. to their appearance (or invisibility) in another country? The historical and contemporary constructions of race and ethnicity in France and the U.S., the histories of colonization and decolonization, global labor and economies, immigration and redrawn borders, have all demanded different modes of incorporating diverse populations into variously reformulated notions of the nation. Use of

films; music; literary texts; with historical, anthropological, sociological materials.

3-5 units (*Palumbo-Liu*) not given 2000-01

**172. From Religion through Philosophy to Literature**—Introduction to non-analytic philosophy. The attempts by philosophers (Plato, Kant, and Hegel) to replace religion with philosophy, of criticisms of such attempts by Nietzsche and Kierkegaard, and of Heidegger's attempt to end philosophy and to substitute something more like poetry. GER:3a (DR:7 or 8)

5 units, *Win* (Rorty)

**180/280. The 19th-Century Novel**—The paradigmatic texts of the 19th-century novel: Scott (*Waverley*) and Stendhal (*The Charterhouse of Parma*), Flaubert (*The Sentimental Education*), Dickens (*Great Expectations*), Zola to Conrad (*Heart of Darkness*) to Mann (*Buddenbrooks*). The aim is to track the development of "realism" over the course of the "century of progress." GER:3a (DR:7)

5 units, *Win* (White)

**202. Comparative Ethnic Autobiography**—How ethnic literary texts have provided the occasion for the production of particular kinds of "selves," and how these productions might disclose the varied possibilities of racialized "self fashioning." The material is comparative in terms of the inter-racial cultural and social histories witnessed in the narrative texts and our own sense of location and identity. Who are these texts written to and how does the issue of audience shift our understanding of the possible significances of the text? How does historical moment contribute to the shape of these narratives and our understandings of race, gender, and ethnicity? What are the relations between aesthetics and ideology? What might the gaps be between the desired effect of the text and its actual realization in the minds of disparate audiences? The category of "autobiography" includes autobiographical fiction and essays. GER:4b (DR:3)

5 units, *Spr* (Palumbo-Liu)

**210. Women Writers of Early Modern Europe**—The female literary experience in Early Modern France, and Spain. Close readings of, e.g., Marguerite de Navarre, Maria de Zayas, and Madame de Lafayette. Topics: marriage and the convent; virgins and widows; gossip; court culture. Additional readings from Boccaccio, Rabelais, etc., with representative critical readings from Foucault, Lacan, Butler, Mignolo, etc. Required readings available in English; students are encouraged to read in the original.

4-5 units, *Spr* (Middlebrook)

**212. The History of Rhetoric**—The history of the discipline of rhetoric from Classical Greek and Latin traditions, through medieval, Renaissance, modern, and contemporary treatments. Schemes and tropes (Cicero and Quintilian); grammatical education and the schools (Geoffrey Vinsauf, John of Garland); Renaissance handbooks (Wilson, Puttenham); 18th- and 19th-century oratory; current appropriations (e.g., Paul de Man, deconstruction). Texts are read for their deployments of rhetorical devices and their thematic attentions to verbal organization (e.g., selections from the *Aeneid*, medieval lyrics, Chaucer's *Canterbury Tales*, Shakespeare's *Hamlet*, Augustan and Romantic poetry, 19th-century prose fiction). Modern English translations; some emphasis to original-language texts of earlier periods.

4-5 units (*Lerer*) not given 2000-01

**220. Versions of the Self**—Studies of the genre of autobiography in cross-cultural perspective, concentrating on the topics of "the self, the subject, and the other" in myth, religion, history, and literature in the 20th century. How have the "extreme" situations of 20th-century life (atomic warfare, population displacement, concentration camps, changes in the conditions of work, plagues, and ecodisasters) led to the dismantling of traditional (religious and humanistic) notions of selfhood and the effort to redefine the nature of human subjectivity? Readings of Western,

Asian, Latin American, and Middle Eastern autobiography.

5 units (*White*) not given 2000-01

**264E. Seminar: Petrarch and Petrarchism**—The Latin and vernacular writings of Francesco Petrarca, and their influence and impact on European cultural history in literature and the arts. Readings from Petrarch's fundamental works (*Trionfi*, *Canzoniere*, *Africa*, *Secretum*, *Epistulae*, etc.), and authors such as Garcilaso, Gongora, Sydney, Spenser, and Ronsard. Readings available in English translation.

5 units (*Schnapp*) not given 2000-01

**268. Introduction to *Dream of the Red Chamber***—A study of the Chinese novel *Hong lou meng* (ca. 1750) by Cao Xueqin and Gao E, together with its major commentaries. Methods of Euro-American criticism are tested against this seductive and challenging work. Readings in English translation.

4 units (*Saussy*) not given 2000-01

**273. The Postmodern Pacific**—The Pacific Rim in late capitalism: fantasies of globality, postnationalisms, and rearticulations of the orient in restructured economies. State discourses around "Confucianism," gender, labor. Texts by Pico Iyer, Philip Dick, William Gibson, and critical works by Abbas, Dirlík, Appadurai, Sassen, Jameson. Additional readings from student's disciplines and interests.

5 units (*Palumbo-Liu*) not given 2000-01

**274A. Undergraduate Colloquium: Body Works—Medicine, Technology, and the Body in 20th-Century America**—(Same as English 263, History 274A.) The influence of new medical technologies (organ transplantation, endoscopic surgery, genetic engineering, computer-aided tomography, medical imaging) on the American imagination from WW II to the 1990s.

4-5 units, *Win* (Bender, Lenoir, Taylor)

**300. The Theory of the Text**—Studies in the theory of textuality, textualism, discourse, and interpretation. Issues connected with narrative and narrativity; the structure of tales, stories, and myths; the modernist rejection of narrativity; and narrative as a cognitive mode. Theorists: Lukacs, Propp, Greimas, Barthes, Genette, Girard, Jameson, etc.

5 units, *Win* (White)

**300B. Colloquium: The Bible and Literature**—Combines intensive readings from *Genesis* to *Revelation*, with selections from literary texts (Dante and medieval drama through Shakespeare, Spenser, Renaissance lyric, and Milton; 19th- and 20th-century poetry and novels from British, American, African-American, African, etc.). Related topics: the relation between biblical eschatology and literary structures, *Song of Songs* and the history of lyric, the influence on prototypes of race/gender difference, citations in radical and hegemonic political contexts.

4-5 units (*Parker*) not given 2000-01

**301C. Nations and Cosmopolitanisms**—The origins of modern comparative literary study may be traced to an engagement with the idea of distinct nations and national cultures, and the modern articulation of cosmopolitan culture. The various facets and formations of this engagement, including historical studies which point to the construction of "literature" as a modern object, and recent work on nations and national identity (culture wars, patriotism, post-ethnicity) and new cosmopolitanisms ("rooted cosmopolitanism," cultural studies in different national and institutional sites, etc.) in which "literature" variously appears and disappears, removed from or reinstated in its role as "culture."

5 units (*Palumbo-Liu*) not given 2000-01

**308C. Seminar: Introduction to Literary Criticism and Theory**—Introduction to literary theory and criticism from New Criticism through Structuralism, post-Structuralism, archetypal; and psychoanalytical criticism to post-Modernist textualism.

5 units (*White*) not given 2000-01



**310E. Lyric Economies in the European Renaissance**—(Same as French and Italian 310E.) Courtly lyric in Early Modern Europe, from the troubadours to the age of Shakespeare. Topics: patronage, print culture, English and Continental relationships, exploration and empire. Writers: Petrarch, Ronsard, Du Bellay, Shakespeare, Sidney, Garcilaso and Sor Juana. Critical and theoretical readings from Marx, Bourdieu, Adorno, etc.

4-5 units, *Spr* (Hampton)

**311A. Visions of History**—The great mythification of history: the notions of fate, providence, progress, and entropy in the works of Machiavelli, Vico, Voltaire, Gibbon, Hegel and Marx, and Spengler and Yeats.

5 units (*White*) not given 2000-01

**314. Epic and Empire**—(Same as English 314.) Focusing on Virgil's *Aeneid* and its influence, traces the European epic tradition (Ariosto, Tasso, Camoes, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.

5 units, *Spr* (Parker)

**316E. "New Lacanian" Politics**—(Same as French and Italian 316E.)

5 units, *Aut* (MacCannell)

**317E. Crowds**—(Same as French and Italian 317E.)

5 units, *Spr* (Schnapp)

**325. Politics and Culture**—The ways in which culture has been read next to and in the political, with specific reference to history. Readings of Lukacs, Adorno, Benjamin, Gramsci, Leavis, Williams, CLR James, Howe, Bell, and recent works by Moi, Gilroy, Anzaldúa, Muñoz, Jameson.

5 units, *Spr* (Palumbo-Liu)

**359E. Seminar: Writing and Cookery—Towards a Literary Anthropology of Food**—Graduate research tracks the literal and figurative overlap between the realms of writing and food. Plato's dialogues, which linked cookery to Sophistry; and Roman satire (a genre rooted in a culinary analogy and beyond). The role of food preparation, presentation, and consumption in a literary-anthropological light. Topics: Petronius's *Banquet of Trimalchio*; Goliardic song, devilry, and cookery in Dante's *Inferno*; food in Rabelais and "Macaronic" literature (Folengo); Brillat-Savarin's *La Physiognomie du Gout*; Nietzsche's notions of diet; and Marinetti's *Futurist Cookbook*. Secondary readings: Levi Strauss, Byrnum, Elias, Detienne, and Vernant. Enrollment limited to 12.

5 units (*Schnapp*) not given 2000-01

**359F. Seminar: Transnational Poetics**—(Same as English 359.)

4-5 units, *Aut* (Saldivar)

**360. Non-Representational Theories of Language and Thought**—The works of Wittgenstein, Davidson, and Derrida, with some reference to Locke, Saussure, Bandom, and others.

5 units (*Rorty*) not given 2000-01

**361C. Graduate Colloquium: The Modern Tradition—Globalization and Modernity**—Rather than assume one modern tradition, the colloquium encourages the analysis of the (uneven) appearance of a number of possible "modernities" in various geopolitical spaces, their cultural and historical formations, and their inter-relations. Can modernity be seen as a uniquely "western" achievement? By examining such diverse topics as trade and migration, nationalism and postcolonialism, the complicated history of modernity is understood as a global phenomenon. Prerequisite: consent of instructor.

5 units, *Aut* (Palumbo-Liu)

**366. Seminar: Literary Theory—Structuralism and After**—Introduction to the theorists whose ideas shaped the study of literature and culture over the past generation. The entry point is recent works by

Butler, Guillory, Spivak, Zizek, etc. Selections from prior theorists focus on issues of present concern: Saussure, Jakobson, Volosinov, Levi-Strauss, Lacan, Althusser, Austin, Foucault, Derrida, Bourdieu, Kristeva.

4-5 units (*Bender*) not given 2000-01

**369E. The Disciplines of Literature**—(Same as French and Italian 369E.) Open to all entering graduate students in the Division of Literatures, Cultures, and Languages. Introduction to the history, structure, and intellectual debates of the disciplines of literary study. The origins of comparative and national literatures in the study of philology and the institutions of the European university. Key theoretical moves that shaped literary theory, criticism, and history in America: semiotics and structuralism, deconstruction, and post-structuralist critiques; the renewed interest in the rhetoric and rhetorical reading, identity politics, and ethnic studies; views of the literary canon and the impact of cultural studies.

5 units, *Aut* (Gumbrecht, Schnapp)

**370. The Anthropology of Speed**—A dialogue between the history of technology and cultural history (art, music, literature, film). Seminar examines the formative impact of themes of speed, acceleration, and intensification on modern notions of experience, subjectivity, signification, power, and production. Topics: 18th-century coaching and the rise of amateur coaching; the rise of sporting and racing subcultures and sporting media during the early 19th century; psycho-physical theories of thrill and shock; exercise and hygiene from the fin de siècle to the present; scientific management and the world of work; bodies and machines; cognitive and perceptual ramifications of aviation, mechanized ground transportation, film, and video; velocity, addiction, entertainment, and *ennui*. Authors: De Quincey, Marinetti, Virilio, Ballard.

not given 2000-01

**371A. Studies in the Early Modern**—Intensive/extensive readings in early modern writing, including Erasmus, Montaigne, Spenser, and Milton, with background readings from classical, biblical, and medieval subtexts. Discovery, colonialism, and the construction of gender, sexuality, and "race" in the period.

4-5 units (*Parker*) not given 2000-01

**372. Literary Theory and the Necessary Fiction of Asia**—The role of effective multiculturalism (fantasy, misunderstanding, exaggeration, projection, and minor effects) in the domain of theories about literature and culture. The enabling role of a hypothetical "other" culture. The resulting lessons as integrated into our practice as students of Asia. Readings from Hegel, Nietzsche, Segalen, Pound, Husserl, Corbin, Heidegger, Foucault, Derrida, de Man, Geertz, Said, Kristeva, Clifford, etc.

4 units (*Saussy*) not given 2000-01

**389. Seminar: Regimes of Inscription—Memory, Writing, and Printing**—Since the 18th century, theories about oral composition and transmission have perturbed the order of literary studies (including the hermeneutics of sacred texts). During the last 50 years, an awareness of the historical and technological specificity of print, concurrently with the growth of electronic media, has led to a questioning of the understanding of writing, text, and reading basic to textual interpretation. These questions are examined as they arise in various local contexts, seeking to displace alphabetic writing as the norm of inscription. Readings from Homer, Sappho, Aristotle, Mencius, Vico, Lowth, Janet, Jousse, Parry, Luria, McLuhan, Derrida, Zumthor, Goody, etc.

4 units (*Saussy*) not given 2000-01

**395. Research**

1-15 units, any quarter (*Staff*)

**395A,B,C. Philosophical Reading Group**—Close reading of classical and contemporary texts from the Western philosophical tradition.

2-3 units, *Aut* (Gumbrecht)



**399. Dissertation***1-15 units, any quarter (Staff)***RELATED OFFERINGS**

Courses primarily of a comparative nature are listed below and require enrollment in the departments they are listed under.

**ASIAN LANGUAGES AND LITERATURES****92. Traditional East Asian Civilization: Japan***5 units, Win (Hare)***131/231. Chinese Poetry in Translation***4 units, Win (Liu)***135/235. Classic Japanese Drama***4 units, Aut (Hare)***138/238. Modern Japanese Literature in Translation***4 units, Win (Reichert)***COMPARATIVE STUDIES IN RACE AND ETHNICITY****204. Israel/Palestine: Literature, Politics, and Identity***5 units, Win (Alcalay)***ENGLISH****150. Poetry and Poetics***5 units, Aut (Fields)**Win (Lindenberger)**Spr (Boland)***164B. Imagining the Holocaust***5 units, Spr (Felstiner)***166D/266D. Introduction to Critical Theory: Literary Theory and Criticism since Plato***5 units, Spr (Kaufman)***230A. The Novel in Europe: The Age of Compromise—1800-48***4-5 units, Aut (Moretti)***230B. The Novel in Europe 1850-1900***4-5 units, Win (Moretti)***262. Literatures of the Americas***4-5 units, Aut (D. Jones)***293. Seminar in Literary Translation***4-5 units, Spr (Felstiner)***363. Seminar: The Bourgeois***4-5 units, Aut (Moretti)***FRENCH AND ITALIAN****108N. Stanford Introductory Seminar: Female Saints—The Rhetoric of Religious Perfection***4 units, Aut (Cazelles)***133. Literature and Society: Introduction to Francophone Literature from Africa and the Caribbean***4 units, Win (Boyi)***192E. Images of Women in French Cinema: 1930-1990***3-5 units, Spr (Apostolidès)***228E. Getting through Proust***5 units, Aut (Landy)***235E. Inferno***4 units, Win (Harrison)***236E. Purgatorio, Paradiso***4 units, Spr (Harrison)***254E. Introduction to French Philosophy: From 1943 to the Present***3-5 units, Spr (Dupuy)***385E. Retracing One's Texts: The Art of Writing and the Recycling of Classics***5 units, Win (Cavallin)***GERMAN STUDIES****132. 19th-Century Literature and Culture: Romanticism***4 units, Aut (Eshel)***133. 20th-Century Literature and Culture: Modernism***4 units, Win (Kenkel)***161N. Stanford Introductory Seminar: The Arthurian Legend in Literature and Film***3-5 units, Spr (Poor)***163A. Kafka***3-5 units, Spr (Berman)***241A-243A.****241A. Deutsche Geistesgeschichte I: 18th-Century German Thought***3-5 units, Aut (Mueller-Vollmer)***242A. Deutsche Geistesgeschichte II: 19th-Century German Thought***3-5 units, Win (Pan)***243A. Deutsche Geistesgeschichte III: 20th-Century German Thought***3-5 units, Spr (Poor)***279. Naturalism***4 units, Win (Kenkel)***LANGUAGE CENTER**

**125A,C,D,E. Topics in Arabic Literature and Culture**—Designed be taken independently. Readings/discussion in English.

**125A. The Contemporary Arabic World and Culture through Literature***4 units, Aut (Barhoum)***125C. Contemporary Arab Women Writers and Issues***4 units (Barhoum) not given 2000-01***125D. Arab World through Travel Literature***4 units, Spr (Barhoum)***125E. Short Stories and Poetry from the Arab World***4 units, Win (Barhoum)***SLAVIC LANGUAGES AND LITERATURES****133A/233A. Deviating from Dogmas: Film in East Europe from 1956 to 1968***4 units, Spr (Bulgakowa)***145/245. The Age of Experiment (1820-1850)***3-4 units, Aut (Greenleaf)***146/246. The Age of Transgression: Russian Literature from Turgenyev through Tolstoy***4 units, Win (Safran)***147/247. The Age of Revolution: Russian Literature and Culture since 1917***3-4 units, Spr (Freidin)*

**151. Dostoevsky and His Times***4 units, Win (Frank)***152/252. Russian Modernist Theater: Naturalism, Expressionism, Symbolism, and Futurism***4 units, Win (Bulgakowa)***154/254. History of Russian Theater***4 units, Aut (Bulgakowa)***163. Beyond *Fiddler on the Roof*: The Jewish Experience in Eastern Europe through Literature and Film***4 units, Aut (Safran)***272A. Osip Mandelstam and the Modernist Paradigm***4 units, Win (Freidin)*

## SPANISH AND PORTUGUESE

**253E. The Modern Imagination and Mexico's Ancient Books***3-5 units, Aut (Brotherston)***258. International Baroque***3-5 units, Spr (Gómez)***272. Black Literature in Brazil***3-5 units, Win (Sá)***307. Latin American Cultural Theory: A Historical Perspective***3-5 units, Aut (Sá)***313. The Colonial Condition***3-5 units, Spr (Gómez)***327. Literary and Cultural Theories***3-5 units, Aut (Rios)***328. Nation(s) and Citizenship(s): Modernity, Postmodernity, and Globalization***3-5 units, Aut (Rios)***344E. Decolonizing the Middle Ages***3-5 units, Spr (Dagenais)*

## OVERSEAS STUDIES

These courses are approved for the Comparative Literature major and taught overseas at the campus indicated. Students should discuss with their major advisers which courses would best meet individual needs. Descriptions are in the "Overseas Studies" section of this bulletin, or at the Overseas Studies Office, 126 Sweet Hall.

## MULTI-SITE COURSE

**91. Literary Institutions: A Comparative Approach***4 units, Win (Berman)*

## OXFORD

**140X. The Condition of Postmodernity: England in the Postcolonial Era***units to be announced, Spr (Saldivar)***150X. Gardens of Earthly Delight: The Cultural Politics of English***units to be announced, Spr (Saldivar)*

## PARIS

**110P. French Anthropology***units to be announced, Win (Saussy)***120P. Baudelaire: A Poet in the City***units to be announced, Win (Saussy)*