

COMPARATIVE LITERATURE

Emeriti: (Professors) Joseph Frank, John Freccero, René Girard, Herbert Lindenberger; (*Courtesy Professors*) W. B. Carnochan, Gerald Gillespie, Marjorie G. Perloff

Chair: to be announced

Director of Admissions: to be announced

Director of Graduate Studies: to be announced

Director of Undergraduate Studies: Monika Greenleaf

Professors: John Bender (English, Comparative Literature), Russell Berman (German Studies, Comparative Literature; on leave), Roland Greene (English, Comparative Literature), Hans U. Gumbrecht (French and Italian, Spanish and Portuguese, Comparative Literature; on leave Spring), Thomas Hare (Asian Languages, Comparative Literature; on leave), Seth Lerer (English, Comparative Literature; on leave Spring), David Palumbo-Liu (Comparative Literature), Patricia Parker (English, Comparative Literature), Mary Louise Pratt (Spanish and Portuguese, Comparative Literature), Richard Rorty (Comparative Literature), Ramon Saldivar (English, Comparative Literature), Jeffrey Schnapp (French and Italian, Comparative Literature)

Associate Professors: Monika Greenleaf (Slavic Languages and Literatures, Comparative Literature), Elisabeth Mudimbe-Boyi (French and Italian, Comparative Literature), Andrea Nightingale (Classics, Comparative Literature), Haun Saussy (Asian Languages, Comparative Literature; on leave)

Courtesy Professors: David G. Halliburton, John Wang

Consulting Professor: Hayden White

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? Fulfills the Writing in the Major requirement for Comparative Literature majors.
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.
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.

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 cogent 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 B.A. 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 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 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.

15N. Stanford Introductory Seminar: Ecology in Philosophy and Literature—(Same as Classics 15N.) Preference to freshmen. The basic principles of ecological thinking, and the ways that different writers represent and relate to the "natural" world. Issues and questions: What is nature, and where do humans fit in the natural world? How exactly do humans differ from other animals? Do these differences make us superior beings? What are our ethical responsibilities towards the earth and its inhabitants? In what ways have the technologies of writing, television, and computers affected humankind's relationship to the natural world? Finally, what is "ecological wisdom" and how does it differ from scientific and philosophic knowledge? Readings on eco-feminism and deep ecology, and seminal writers: Thoreau, Emerson, Darwin, Conrad, Heidegger, and Edward Abbey.

3-4 units, Aut (Nightingale)

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

3 units (Parker) not given 2001-02

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

3-5 units, Aut (Palumbo-Liu)

44. Things of Beauty—(Enroll in Introduction to the Humanities 44.) Students actively enjoy different forms of arts from opera to painting and architecture to literature and film, and are encouraged to see how many familiar forms of communication actually belong to the field of aesthetic experience. Aesthetic experience has changed in time and, often, historical knowledge can enhance aesthetic appreciation. Approaches are grounded in philosophical reflection about aesthetic experience and in consideration of individual and social functions served by things of beauty.

5 units, Aut (Gumbrecht, Plebush)

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 2001-02

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

3 units, Spr (Parker)

85N. Stanford Introductory Seminar: Relativism and Anti-Relativism in Contemporary Philosophy—Preference to freshmen. Discussion of the idea that postmodernist relativism (in moral philosophy, philosophy of science, and other areas) is undermining the foundations of civilization. GER:3a

5 units, Win (Rorty)

101. Seminar on Literature and the Institution of Literary Study—(Same as English 100A.) Introduction to the comparative study of literature; to major standpoints in recent criticism, theory, and scholarship; and to the professional outlook on literary study. GER:3a (WIM)
5 units, Aut (Greene)

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 2001-02

115Q. Stanford Introductory Seminar: Thinking in the Present—Discussions about 20th-Century “Continental” Philosophy—Preference to sophomores. More than the Anglo-American “analytic” tradition which dominates this country’s philosophy departments, European “continental” 20th-century philosophy has made the effort to think about our present in its existential, social, and political consequences. The continental tradition has thus 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” by continental-style philosophers, such as Judith Butler, Hélène Cixous, Jacques Derrida, Jürgen Habermas, Martin Heidegger, Reinhart Koselleck, and Alisdair MacIntyre. Texts deal with questions regarding the continued viability or non-viability of concepts central to Western cultural and intellectual life (e.g., Subjectivity, Truth, Reason, Knowledge, History).

1-2 units, Aut (Gumbrecht)

126. 20th-Century American Fictions—(Same as English 126.) GER 3a
5 units, Win (Saldívar)

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

5 units, Win (Lerer)

UNDERGRADUATE/GRADUATE

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 2001-02

133. Literature and Society: Introduction to Francophone Literature from Africa and the Caribbean—(Same as French and Italian 133.) GER:3a

4 units, Aut (Boyi)

145. The Age of Experiment: 1820-1850—(Same as Slavic Languages and Literatures 145.) After the Napoleonic wars, the Russian Empire made an accelerated leap into European culture. Russian authors grappled in formally innovative ways with modern problems of individual and national identity; the invention of history; memory, repression and lying; urban alienation and the flair for irony and the surreal that accompanies it. Topics and texts; experiments in genre (Pushkin’s “novel-in-verse” *Eugene Onegin*, Gogol’s “poem-in-prose” *Dead Souls*); exploration of the Russian/Oriental psychological and geographic border (Pushkin’s *The Prisoner of the Caucasus*, Lermontov’s *A Hero of Our Time*); the invention of the surreal capital at the empire heart (Pushkin’s *The Bronze Horseman* and *The Queen of Spades*, Gogol’s *The Petersburg Tales*, and Dostoevsky’s *The Double*); Tolstoy’s deceptively innocent childhood memoir; and Dostoevsky’s notes on his own descent into the inferno of the Siberian labor camps and his own consciousness.

3-4 units, Aut (Greenleaf)

146. The Age of Transgression: Russian Literature from Turgenev through Tolstoy—(Same as Slavic Languages and Literatures 146) In the half-century before the Russian Revolution, educated people began to debate the reform of human behavior. Censorship inspired some to conceal political messages in fiction. They wrote about murderers, adulterers, and terrorists whose transgressions challenged social, ethical, and aesthetic boundaries. Readings: three novels that portray the modern city as the locus of crime and self-invention, Dostoevsky’s *Crime and Punishment*, Tolstoy’s *Anna Karenina*, and Bely’s *Petersburg*, and some provincial texts by three masters of short forms: Turgenev, Leskov, and Chekhov.

4 units, Win (Greenleaf)

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. GER:3a

4 units (Greenleaf) not given 2001-02

168. Introduction to Asian American Cultures—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
3-5 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 invisibil-

ity) 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 2001-02

172. From Religion through Philosophy to Literature—Introduction to non-analytic philosophy, focusing on Hegel and Heidegger. GER:3a
5 units, *Win* (*Rorty*)

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:3a,4b

5 units, *Spr* (*Palumbo-Liu*)

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 on original language texts of earlier periods.

4-5 units (*Lerer*) not given 2001-02

237. Five Words—(Same as English 269A.) The cultural and historical issues embedded in the five English words: blood, experience, invention, language, and world. Their cognates and equivalents in other western languages. Each word belongs to the vocabulary and outlook of disciplines, e.g., experimental science, geography, history, law, literature, medicine, and rhetoric. These words are indispensable to how modern people think of themselves and their world. The making of these words, and the concepts they name, in historical and cultural terms: how, when, and why did they get to be the vehicles of importance? What stories do they portray about struggles and conflicts, about world views that are still with us and those that have vanished, and about language itself as a force? How are these words and concepts changing today under the pressures of new knowledges and media, innovative disciplinary outlooks, and reconceptions of society? GER:3a

4-5 units, *Win* (*Greene*)

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 2001-02

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, Dirlik, Appadurai, Sassen, Jameson. Additional readings from student’s disciplines and interests.

5 units (*Palumbo-Liu*) not given 2001-02

280. The 19th-Century Novel—Studies in the realist novel in England and France. From Scott and Laclos to Conrad and Flaubert. To consider: Is realism based on the discovery that the present is as much “in history” as is the past? Readings in Scott, Bronte, Dickens, Conrad and Laclos, Flaubert, Zola. GER:3a

5 units, *Win* (*White*)

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 (*White*) not given 2001-02

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

5 units, *Spr* (*Parker*)

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 2001-02

303D. Colloquium: Thinking in Fiction—18th-Century Science and the Novel—(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*)

306E. The Medieval Beginnings of Western Poetry—(Same as French and Italian 306E.) Analyses of poetic texts in Old Provençal language, from the 11th and 12th centuries. Emphasis on problems of historical linguistics and textual comprehension; the reconstruction of original situations of text production and performance; the larger sociohistorical context; the earliest emergence of poetic conventions. A bilingual (Old Provençal/English) text edition is provided. Extensions of the topic into the fields of early poetry in Old English, Old Italian, Middle High German, and into the medieval Romance languages of the Iberian Peninsula.

3-5 units, *Aut* (*Gumbrecht, Cazelles*)

307. On Wondering and Wandering: “Theoria” in Greek Philosophy and Culture—(Same as Classics 307.) Seminar investigating the development of philosophic “theoria” in the 4th century B.C. in cultural context. Why did the thinkers of this period reconceive wisdom as a metaphysical “spectating?” Why was this contemplative and other-worldly activity privileged over practical and political performances in the human world? Focus is on the construction and conceptualization of

theoria in 4th-century B.C. philosophic texts (especially Plato, Philip of Opus, and Aristotle). Traditional theoria in religious festivals and oracles. Cultural factors that affected the development of philosophic theoria (e.g., aristocratic self-fashioning in democratic Athens and its opposition to democratic ideology; the implementation and impact of the technology of writing; the creation of schools of higher education; the dissemination and exchange of intellectual property).

4-5 units, Aut (*Nightingale*)

308C. Seminar: Introduction to Literary Criticism and Theory—Introduction to literary theory and criticism from new criticism through structuralism, poststructuralism, archetypal; and psychoanalytical criticism to postmodernist textualism.

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

310. Colloquium: The Transatlantic Renaissance—(Same as English 310.) The emergence of early modern transatlantic culture, emphasizing how canonical works of the Renaissance may be reimagined in a colonial context and how the productions of the colonial Americas make sense as Renaissance works. Topics: mestizaje and creole identity, gender and sexuality, law, religion and the church, mining, commerce, and government. Major European and American authors: Thomas More, Philip Sidney, Thomas Lodge, William Shakespeare, the Inca Garcilaso de la Vega, and a number of lesser known figures.

5 units, Aut (*Greene*)

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 (*Parker*) not given 2001-02

315. Seminar: Globalization and Neoliberalism—Survival, Meaning and Style in the Predatory—(Same as Spanish and Portuguese 329.) Doctoral students only. Contemporary theory, ethnography, literature, and expressive culture for perspective on material and cultural dynamics set in motion by the neoliberal imperial project, and other practices of mobility and signification arising out of globalization. What the term globalization actually refers to; the contradictoriness of the idea of culture as consumption in a system that creates radical scarcity on a mass scale; and practices of style as a form of meaning making in which there is no underlying code.

5 units, Aut (*Pratt*)

318. Mapping the Minor—Focus is on conceptual and historical issues addressing a deeper understanding of the "minor," and its inscription in community, and social and cultural life. One key question: How has the minor been conceived in the U.S.? Secondary questions: What is the distinction between minorities as lesser entities and minorities as exceptional elites? What is the valence of the minor within both cultural and political worlds? What is the rhetorical and practical power of a minority opinion? How have minority cultures been at once protected and pressured to assimilate? What are minority cultural rights? How are these distinctions discursively mediated and practically installed in various historical situations and locations?

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

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 (*Palumbo-Liu*) not given 2001-02

355E. SHL Seminar: Buckminster Fuller, Polymath—Collaborative research seminar, sponsored by the Stanford Humanities Laboratory, on R. Buckminster Fuller, alias "Bucky," inventor of the Dymaxion car, the Dymaxion Dwelling Unit, and the geodesic dome; author of *Utopia or Oblivion*, *4D Timelock*, *Synergetics*, *Tetrascroll*, and *Critical Path*. Retraces Fuller's career and place in 20th-century culture and science

through critical readings of his works and hands-on work in his personal archive, recently acquired by the Stanford University Libraries. To contribute both to an ongoing web project connected with the Fuller Archive and to the design of a major Fuller exhibition supported by a hybrid print/electronic publication.

3-5 units, Win (*Schnapp*)

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

5 units (*Saldívar*) not given 2001-02

361C. Graduate Colloquium: The Modern Tradition—Interdisciplinarity and Method—(Same as Modern Thought and Literature 361) Introduction to issues of interdisciplinary studies in the humanities and social sciences. Examination of the difference interdisciplinary studies seeks to make in forming our knowledge of culture and society, emphasizing the methodological issues raised in such studies. Would methods in the humanities consist of different ways of reading? How is historical and cultural evidence handled differently in new historicism and cultural studies? How does anthropological discourse deliver otherness to knowledge? What is the resistance to "the cultural turn?"

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

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 poststructuralist 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, Win (*White*)

371. Seminar: Chaucer—(Same as English 371.) The work of Geoffrey Chaucer, the *Canterbury Tales*, with reference to his other major works and those of his contemporaries (e.g., Gower and Langland). Emphasis is on locating Chaucer in his historical and cultural environment. The relationship between formalist and historicist methods of literary study; the ways in which Chaucer develops a vernacular literary language in the late 14th century. The material culture of the medieval manuscript and early printed book: how that is represented in Chaucer; how it conditions the climates of his transmission and reception. The place of Chaucer as an author in his time and in English literary history; the status of the *Canterbury Tales* as a work of medieval literature.

5 units, Win (*Lerer*)

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 2001-02

375. Seminar: Intellectuals, Literature and Politics in France and in the Francophone World—(Same as French and Italian 375.) Debates and analysis of the intellectuals' position on some major issues of the 20th century and the reflection of these issues in literature, with a focus on decolonization (the Algerian War) and immigration. We will also consider such questions as nation and nationalism, history and memory. Readings include Sartre, Camus, Fanon, Djébar, Ben Jelloun, Césaire, Begag, Cixous, Derrida, Nora, Noiriél, Stora. Visual materials. (In French)

4 units, Win (*Boyi*)

385E. Fascism and Culture—(Same as French and Italian 385E.)

3-5 units Spr (*Schnapp*)

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 2001-02

395. Research

1-15 units, any quarter (Staff)

395A,B. Philosophical Reading Group—(Same as French and Italian 395A,B.) Intense 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 or R. Harrison is required.

1 unit, Aut, Win (Gumbrecht)

399. Dissertation

1-15 units, any quarter (Staff)

483E. Boccaccio's Minor Works—(Same as French and Italian 483E.)

4 units, Spr (Schnapp)

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

91. Traditional East Asian Civilization

5 units, Aut (Liu)

114/214. Introduction to Modern Chinese Literature

5 units, Aut (Yue)

115. History of Japanese Pop Culture

4 units, Spr (Reichert)

116/216. Introduction to Heian Literature

4 units, Spr (Li)

131/231. Chinese Poetry in Translation

4 units, Win (Liu)

132/232. Chinese Fiction and Drama in Translation

4 units, Win (J. Wang)

138/238. Modern Japanese Literature in Translation

4 units, Win (Reichert)

139/239. Demons and Other Haunting Spirits in Premodern Japan

4 units, Aut (Li)

396. Seminar in Modern Japanese Literature

5 units, Aut (Reichert)

ENGLISH

130. The Novel

5 units, Win (Woloch)

150. Poetry and Poetics

*5 units, Aut (Fields)
Win (Jenkins)
Spr (Boland)*

166A/266A. Introduction to Critical Theory: Literary Theory and Criticism since Plato—The Premodern Tradition

5 units, Win (Evans)

166B/266B. Introduction to Critical Theory: Literary Theory and Criticism since Plato—The 20th Century

5 units, Spr (Kaufman)

187E. Seminar: Modern Poetry and the Visual Arts

5 units, Win (Di Piero)

187K. Seminar: Problems in Contemporary Poetics: Lyric, Experiment and the Social

5 units, Aut (Kaufman)

269. The Politics of Modern Tragedy

5 units, Aut (Moretti)

293. Seminar in Literary Translation

5 units, Spr (Felstiner)

309N. Colloquium: Frankfurt School Aesthetics and Modern Poetry

5 units, Spr (Kaufman)

369B. The Natural Sciences, the Social Sciences and the Study of Literature

5 units, Aut (Moretti)

379A. Seminar: Alternative Modernisms and their Legacies—T. S. Eliot and Marcel Duchamp

5 units, Win (Perloff)

FRENCH AND ITALIAN

48E. The Art of Living

5 units, Aut (Anderson, Landy, Rehm)

108N. Stanford Introductory Seminar: Female Saints—The Rhetoric of Religious Perfection

4 units, Aut (Cazelles)

136Q. Stanford Introductory Seminar: Monstrosity in Western Culture

4 units, Spr (Cazelles)

192E. Images of Women in French Cinema: 1930-1990

3-5 units, Spr (Apostolidès)

209E. Against Rousseau: Chateaubriand and the Classics

3-5 units, Win (Cavallin)

220. Noble Savages and Decadent Orientals in 16th-Century French Literature

3-5 units, Win (Trudeau)

226E. The Situationist International

3-5 units, Win (Apostolidès)

232E. The Melancholic Impulse: Casanova, Goldoni, Alfieri, and Da Ponte as Writers of Memoirs

3-5 units, Aut (Ficara)

247E. Fictions of the Self: The First-Person Narrative in Modern Europe

4 units, Spr (Landy)

327E. Expressions of the Self in Early Modern Europe: Petrarch to Descartes

3-5 units, Aut (Reiss)

GERMAN STUDIES

125. 19th-Century Literature and Culture: Romanticism
4 units, Win (*Eshel*)

133A. 20th-Century Literature and Culture: German Modernism
4 units, Spr (*Kenkel*)

133B/233. Art and the Political: The Film, Literature, and Theory of Alexander Kluge
4-5 units, Win (*Strum*)

169A. The Tales of Grimm and Andersen: Folk Tales vs. the Fairy Tales of a Private Life
4 units, Spr (*Maar*)

234D. Bildungsroman II: The Poeticization of the World?
3-5 units, Spr (*Strum*)

245. The Ornament of Closure: Fiction, Tropes, and Persuasion in Economy, Politics, and the Natural Sciences
3 units, Aut (*Stäheli, Pethes*)

285. Thomas Mann and the Devil
3-5 units, Spr (*Maar*)

JEWISH STUDIES PROGRAM

228/328. Translation and Emergence of New Jewish Literature
5 units, Spr (*Borovaia*)

LANGUAGE CENTER

126/226. Reflections on the “Other”: The Jew in Arabic Literature, the Arab in Hebrew Literature
4 units, Spr (*Barhoum, Shemtov*)

160-169. Topics in Arabic Literature and Culture—Designed be taken independently. Readings/discussion in English.

161. The Contemporary Arabic World and Culture through Literature
4 units, Aut (*Barhoum*)

162. Contemporary Arab Women Writers and Issues
4 units Spr (*Barhoum*)

163. Arab World through Travel Literature
4 units, Spr (*Barhoum*)

164. Short Stories and Poetry from the Arab World
4 units (*Barhoum*) not given 2001-02

LATIN AMERICAN STUDIES

105/205. Mexican Culture and Identity
5 units, Win (*Bartra*)

SLAVIC LANGUAGES AND LITERATURES

133/233. Poles and Others: Literature and History in Modern Poland
3-4 units, Aut (*Frick*)

147/247. The Age of Revolution: Russian Literature and Culture since 1917
3-4 units, Spr (*Fleishman*)

151. Dostoevsky and His Times
4 units, Win (*Frank*)

SPANISH AND PORTUGUESE

137. Spanish American Literature
3-5 units, Aut (*Ruffinelli*)

157. Transatlantic Literature
3-5 units, Win (*Gómez*)

168E. Chilean Studies: Modern Chilean Culture through Music, Film, and Literature 1945-1997
3-5 units, Spr (*Missana*)

171/271. The City and the Backlands: A Survey of 20th-Century Brazilian Literature
3-5 units, Win (*Sá*)

172E. Reading the Rain Forest
3-5 units, Aut (*Sá*)

173N. Stanford Introductory Seminar: Literature, Consumption and Revolution in Cuba—Preference to freshmen.
3-5 units, Win (*Rosa*)

191. Spanish Cinema: From Surrealism to the 80s
3-5 units, Aut (*Haro*)

193Q. Seminar: Spaces and Voices of Brazil in Movies—Preference to sophomores.
3-5 units, Spr (*Weidemann*)

194. Women in Film and Film by Women: A Different Gaze?
3-5 units, Win (*Haro*)

240. Latin American Cultural Studies
3-5 units, Win (*Ríos*)

244. The Utopian Tradition
3-5 units, Spr (*Gómez*)

307. Latin American Cultural Theories: A Historical Perspective
3-5 units, Aut (*Sá*)

333. The Verse Epic in the Americas
3-5 units, Spr (*Brotherston*)

335. Agonies of Historicity
3-5 units, Spr (*Gómez*)

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.

BERLIN

101A. Contemporary Theater
5 units, Spr (*Kramer*)

156W. Modernity in Berlin: Contrasts and Conflicts
4 units, Spr (*Eddelman*)

166W. Weimar Berlin (1917-1933): Performing Arts in a New Cultural/Political Landscape
4 units, Spr (*Eddelman*)

FLORENCE

134F. Modernist Italian Cinema
5 units, Aut (*Campani*)

229F. Boccaccio's *Decameron*
4-5 units, Aut (*Harrison*)

236F. Dante's *Inferno*
4-5 units, Aut (*Harrison*)

MOSCOW

36. The Road to *Lolita*: The Making of Nabokov
4 units, Aut (Netz)

OXFORD

114Z. Renaissance Literature: 1509-1642
5 units, Aut (Gearin-Tosh)

116Z. Restoration Literature: 1642-1740
5 units, Win (Gearin-Tosh)

154Z. Romantic Literature: 1740-1832
5 units, Spr (Wu)

173X. Shakespeare: The Comedies
5 units, Aut (Gearin-Tosh)

173Y. Shakespeare: The Tragedies
5 units, Win (Gearin-Tosh)

173Z. Shakespeare: The Late and Problem Plays
5 units, Spr (Gearin-Tosh)

240V. Britain and the Second World War
4 units, Win (Tyack)

241V. Fiction and English Society
5 units, Spr (Stansky)

PARIS

164F. French Theater: 17th-20th Centuries
5 units, Aut (Apostolidès)

264P. Paris: Lieux de Mémoire, Lieux de Pouvoir
3 units, Aut (Apostolidès)

SANTIAGO

211. Poetry of Pablo Neruda
3-5 units, Win (Predmore)

This file has been excerpted from the *Stanford Bulletin*, 2001-02, pages 305-315. Every effort has been made to ensure accuracy; late changes (after print publication of the bulletin) may have been made here. Contact the editor of the *Stanford Bulletin* via email at arod@stanford.edu with changes, corrections, updates, etc.