

COMPARATIVE LITERATURE

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

Chair: Haun Saussy

Director of Admissions: Seth Lerer

Directors of Graduate Studies: Haun Saussy, Jeffrey Schnapp

Director of Undergraduate Studies: Monika Greenleaf

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

Lecturers: Carolyn Duffey, Meg Worley

Courtesy Professors: David G. Halliburton, John Wang

Consulting Professor: Hayden White

Department Offices: Pigott Hall, Building 260, Room 127

Mail Code: 94305-2031

Department Phone: (650) 723-3566

Email: reefe@stanford.edu

Web site: <http://www.stanford.edu/dept/complit>

Courses given in Comparative Literature have the subject code COMPLIT. For complete list of subject codes, see Appendix B.

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. COMPLIT 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. COMPLIT 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 COMPLIT 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, COMPLIT 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 COMPLIT 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 COMPLIT 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 COMPLIT 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 COMPLIT 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 (COMPLIT 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 (COMPLIT 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 or five years, graduate-level work in literature completed elsewhere being counted as part of this four- or five-year period. The minimum teaching requirement is the same regardless of financial support. (For specific teaching requirements, see below.) Five years of support are normally available,

from a combination of fellowships and teaching assistantships, to Ph.D. candidates admitted to the Comparative Literature Department who are making satisfactory progress toward the degree.

APPLICATION PROCEDURES

Competition for entrance into the program is keen. The program is kept small so that students have as much opportunity as possible to work 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. COMPLIT 369.
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 45 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

(WIM) indicates that the course satisfies the Writing in the Major requirement.

GENERAL

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 COMPLIT 101. During the senior year, majors enroll in 199.

COMPLIT 15N. Ecology in Philosophy and Literature—(Same as CLASSGEN 15N.) Stanford Introductory Seminar. Preference to freshmen. Principles of ecological thinking, and how writers represent the natural world. What is nature, and where do human beings fit in the natural world? How exactly do humans differ from other animals? Do these differences make humans superior beings? What are human ethical responsibilities towards the earth and its inhabitants? How have writing, television, and computers affected humankind's relationship to the

natural world? What is ecological wisdom and how does it differ from scientific and philosophic knowledge? Readings include ecofeminism and deep ecology, as well as Thoreau, Darwin, Conrad, Heidegger, Annie Dillard, and Edward Abbey.

3-4 units, Win (Nightingale)

COMPLIT 22N. Shakespeare and Performance—Stanford Introductory Seminar. 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. GER:3a,4c

3 units, Spr (Parker)

COMPLIT 24Q. Ethnicity and Literature—Stanford Introductory Seminar. Preference to sophomores. What is meant by ethnic literature? How is ethnic writing different from non-ethnic writing, or is there such a thing as either? 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 ethnic literature and cultural politics. How ethnic literature represents the nexus of social, historical, political, and personal issues. GER:3a,4b

5 units, Aut (Palumbo-Liu)

COMPLIT 84Q. Shakespeare, Playing, Gender—Stanford Introductory Seminar. Preference to sophomores. Focus is on several of the best and lesser known plays of Shakespeare, on theatrical and other kinds of playing, and on ambiguities of both gender and playing gender. Topics: transvestism inside and outside of the theater, medical and other discussions of sex changes from female to male, hermaphrodites, and fascination with the monstrous more generally. GER:3a,4c

3 units, Win (Parker)

COMPLIT 101. Seminar on Literature and the Institution of Literary Study—(Same as ENGLISH 187.) 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, Win (Greene)

COMPLIT 116Q. Western Philosophy and to its Blind Spot: The History of Sports—Stanford Introductory Seminar. Preference to sophomores. Introduction to the history of Western philosophy, based on texts by Plato, Descartes, Kant, Hegel, Heidegger, and Wittgenstein. Emphasis on the normally hidden blind spot of Western philosophy for more than two millennia: historically different kinds of sport. GER:3a

3-5 units, Spr (Gumbrecht)

COMPLIT 194. Independent Research

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

COMPLIT 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)

COMPLIT 199. Senior Seminar on Literary Theory—Preference to seniors. A revisiting of the most frequently discussed and applied positions within contemporary literary theory, presented in three contexts: the institutional and intellectual history of literary studies; the specific cultural environments of their origins; and the present-day academic situation of the humanities. GER:3a

5 units, Win (Gumbrecht)

UNDERGRADUATE/GRADUATE

COMPLIT 52/152. Worlds (No Longer) Apart—What do rappers in India, a Filipino taxi driver in Paris, and television viewers in Nepal have to do with ghosts of a Chinese American girl in Stockton, young Japanese on a pilgrimage to Graceland, and a Haitian girl in New York? Is the world now one big McDonalds? Does the world dream as one, in the imagery of Disney? Literary narratives, films, documentaries, and videos are used to examine the new mixtures and textures of modern life, beneath the glossy surfaces of global culture. How authors such as Chinua Achebe, Maxine Hong Kingston, and Edwidge Danticat have imagined their new worlds, and how people's lives have been shaped by new global histories.

3-4 units, *Sum (Palumbo-Liu)*

COMPLIT 104D. Medieval Women Writers—(Enroll in ENGLISH 104D.)

5 units, *Spr (Worley)*

COMPLIT 127. Literary Technologies: Practice and Theory—Literary scholars are increasingly finding that technology offers promise in gathering, creating, and presenting information. Hands-on practice with relevant technologies, both simple and complex, and their implications and underlying issues. Web surfing, newsgroup participation, response papers on topics such as the rhetoric of usability theory, machine translation, copyright and fair use, and the future of writing and reading. Final project such as a web site or other application on a literary subject.

3-5 units, *Aut (Worley)*

COMPLIT 129S. Poetry as System: Introduction to Theory and Practice of Russian Verse—(Enroll in SLAVLIT 129/229.)

4 units, *Win (Fleishman)*

COMPLIT 133. Literature and Society: Introduction to Francophone Literature from Africa and the Caribbean—(Same as FRENLIT 133.) Focus is on major African and Caribbean writers, and issues raised in literary works which reflect changing aspects of the societies and cultures of Francophone Africa and the French Caribbean: meeting the challenge of acculturation and the search for identity; tradition competing with modernity; the use of oral tradition and writing; women's role and status; writers' social responsibility. Visual material; readings from fiction, poetry, plays, and criticism. Taught in French. GER:3a,4a

4 units, *Win (Boyi)*

COMPLIT 145S. The Age of Experiment, 1820-50—(Enroll in SLAVGEN 145/245.)

3-4 units, *Aut (Fleishman)*

COMPLIT 146/246. The Age of Transgression: Russian Literature from Turgenev through Tolstoy—(Same as SLAVGEN 146/246.) 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 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 provincial texts by three masters of short forms, Turgenev, Leskov, and Chekhov. GER:3a (WIM)

4 units, *Win (Greenleaf)*

COMPLIT 147S/247S. The Age of Revolution: Russian Literature and Culture since 1917—(Enroll in SLAVGEN 147/247.)

3-4 units, *Spr (Freidin)*

COMPLIT 148C. Music in Shakespeare, Shakespeare in Music—(Enroll in MUSIC 148/248, ENGLISH 163M/263M.)

3-5 units, *Spr (Grey, Orgel)*

COMPLIT 150. Poetry and Poetics—(Enroll in ENGLISH 60/160.)

3-5 units, *Win (Felstiner), Spr (Boland)*

COMPLIT 151S. Dostoevsky and His Times—(Enroll in SLAVGEN 151/251.)

4 units, *Win (Frank)*

COMPLIT 156D/256D. Nabokov And Modernism—(Same as SLAVGEN 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, *not given 2002-03*

COMPLIT 161/261. Poetess: The Grammar of the Self when the Poet is a Woman—(Same as SLAVGEN 161/261.) Seminar. Lyrical works by women poets from the U.S., Russia, E. Europe, and Germany (Dickinson, Moore, Brooks and the Harlem Renaissance, Bishop, Akhmatova, Tsvetaeva, Sachs, Plath, Cisneros, Angelou, Graham, Howe, and Szymborska.) Theoretical and practical issues: 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,4c

4 units, *Aut (Greenleaf)*

COMPLIT 168. Introduction to Asian American Culture—Asian American cultural production (film, drama, poetry, fiction, music) in sociohistorical context, with attention to 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)*

COMPLIT 173. Poetics and Politics of Antillean Women's Literature—Literary works by Caribbean women from the mid-20th century to the present. How historical, economic, and political conditions in Haiti, Cuba, Jamaica, or Guadeloupe affected women. Emphasis is on how Francophone, Anglophone, and Hispanophone women novelists, poets, and short story writers respond to similar issues and pose related questions. Topics include Caribbean literary identity within a multicultural and diasporic context, the place of the oral in the written feminine text, issues of translation of European master narratives, and the representation of history, memory, and myth, and how slave history and colonialism are remembered in these women's works.

5 units, *Aut (Duffey)*

COMPLIT 174. Sex, Race, God, and the Medieval Other—The pressure points of the European Middle Ages to reveal the problems or inaccuracies in the long held notion of a monolithic and Christian medieval world. How the other was conceived and represented from religious, racial, sexual, and gendered perspectives, and how the marginalization of those medieval others was resisted or subverted in intriguing ways. Emphasis is on ostracized or denigrated feminine figures and at the varieties of the medieval infidel, the Saracen (Muslim), or the Jew, as mediated by popular literary representations.

5 units, *Win (Duffey)*

COMPLIT 182. Narrative: Choices and Constraints—(Same as CHINGEN 182.) The characteristics of narrative through examples, theoretical models, and comparisons among genres and across cultures. Texts include Sei Shonagon, *Pillow Book*; Cao Xueqin, *Dream of the Red Chamber*; Lawrence Sterne, *Tristram Shandy*; Denis Diderot, *Rameau's Nephew*; Charles Baudelaire, *Paris Spleen*; Raymond Roussel, *Locus Solus*; and Freud's Wolfman case history.

4 units, *Win (Saussy)*

COMPLIT 185S/285S. Russian Poetry after Brodsky—(Enroll in SLAVLIT 185S/285S.)

3-4 units, Aut (*Fleishman*)

COMPLIT 187S/287S. Russian Poetry of the 18th and 19th Centuries—(Enroll in SLAVLIT 187/287.)

3 units, Spr (*Fleishman*)

COMPLIT 190S. Modernism and the Humanities: Tolstoy's *Anna Karenina* and the Social Thought of its Time—(Enroll in SLAVGEN 190, HUMNTIES 197F.)

5 units, Spr (*Freidin*)

COMPLIT 200. Introduction to Old Norse—(Same as ENGLISH 200.) The literary language of medieval Scandinavia known as Old Norse or Old Icelandic. Goal is a reading knowledge to explore poetry and prose. How these works transmit N. European mythology, how they record historical and social change, and how they exemplify the narrative and imagistic artistry of medieval Scandinavian culture. Old Norse literature emerges out of learned, courtly, and ecclesiastical contexts, but also offers narratives of violence, power, and moral argument. Texts in Old Norse include *Hrafnkel's Saga*, *Gylfaginning*, and *Hamdismal*. Background reading in translation from major works of the tradition including Snorri Sturluson's *Edda* and *Njal's Saga*. Recommended: some coursework in German, Old English, or historical linguistics.

4-5 units, Spr (*Lerer*)

COMPLIT 202. Comparative Fictions of Ethnicity—How authors create fiction informed by the notions of ethnicity, difference, and social ideologies. Focus is on narratives written by racial and ethnic minorities whose representation reveals how they came to write and how they sense themselves to be written by historical, social, and cultural forces. How ideas such as identity, national character, ethnicity, and gender evolved. Novels from a range of national and geographic settings: the U.S., Middle East, Asia. Authors include Sandra Cisneros, John Wideman, Zora Neale Hurston, Toshio Mori, Nih Hualing, Anton Shammas, and N. Scott Momaday. GER:3a,4b

5 units, Spr (*Palumbo-Liu*)

COMPLIT 210C. Petrarchism—(Enroll in FRENLIT 210.)

3-5 units, Aut (*Reiss*)

COMPLIT 216C. Thinking Modernity: Montaigne to Port-Royal—(Enroll in FRENLIT 216.)

3-5 units, Spr (*Reiss*)

COMPLIT 218C. Renaissance Atlantic—(Enroll in FRENLIT 218.)

3-5 units, Win (*Reiss*)

COMPLIT 218G. Trauma and Representations: Historical and Literary Approaches—(Enroll in HISTORY 218A/318A, GERLIT 218.)

5 units, Win (*Weiner, Eshel*)

COMPLIT 229C. Literature and Modernity: Proust, Woolf, Dostoevsky, Shakespeare—(Same as FRENGEN 229E.) For graduate students and advanced undergraduates. Mimetic theory as it applies to literature and culture in the modern era. The foundations of modernity from an anthropological perspective. Additional texts, including Stendhal's *The Red and the Black*, the Paolo and Francesca sequence from Dante's *Inferno*, and selections from Cervantes' *Don Quixote*, to discover the mechanisms by which writers of literature reveal the mimetic structure of human relations as a social fact. The distinctiveness of modern culture with reference to the religious origins of secularism.

3-5 units, Spr (*Girard*)

COMPLIT 230A. The Novel in Europe: The Age of Compromise, 1800-1848—(Enroll in ENGLISH 230A.)

5 units, Aut (*Moretti*)

COMPLIT 237. Five Words—(Same as ENGLISH 269A.) The cultural and historical issues embedded in five indispensable 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 such as experimental science, geography, history, law, literature, medicine, and rhetoric. The making of these words, and the concepts they name, in historical and cultural terms. What do they portray about struggles and conflicts, about current and vanished world views, and about language itself? How are these words changing under the pressures of new knowledges and media, innovative disciplinary outlooks, and reconceptions of society?

5 units (*Greene*) not given 2002-03

COMPLIT 238C. Jurisprudence, the State, and the Individual—How have the main schools of thought in the West provided the rationale for legal regulation of the individual by the state? Jurisprudential thought placed in historical, political, economic, and social contexts. Historical and contemporary natural law theories; theories of legal positivism; legal liberalism and rights theories; sociological theories and American legal realism; law and economics; critical legal studies; feminist theories of law; critical race theory; and postmodern legal thought. Legal and quasi-legal texts that exemplify the legal and political manifestations of jurisprudential thought, including legal cases and judgments, legislation, treaty documents, and government policy documents.

3-5 units, not given 2002-03

COMPLIT 243C. *Deutsche Geistesgeschichte III: 20th-Century German Thought*—(Same as GERGEN 243A, GERLIT 243.) Readings in 20th-century German intellectual history, with attention to the interplay of cultural theory, political theory, and German history. Topics include the development of critical theory, responses to totalitarianism, theories of modernism, and the public sphere and democratization. Readings include Benjamin, Heidegger, Arendt, Schmitt, Adorno, and Habermas.

3-5 units, Spr (*Berman*)

COMPLIT 246C. Kant's Critique of Judgment—(Enroll in GERLIT 246.)

5 units, Aut (*Strum*)

COMPLIT 253C. French Social Thought from Durkheim to Bourdieu—(Enroll in FRENGEN 253E.)

3-5 units (*Dupuy*) not given 2002-03

COMPLIT 255. Brecht, Sartre, Adorno—(Same as GERGEN 288A, GERLIT 288.) The problem of engaged literature: political commitment, definitions of writing, relationship to literary autonomy, political problems in drama; theories of practice; the writer as theoretician; historical contexts including antifascism, resistance, and communism); and intellectual historical ramifications. Existentialism and critical theory; activism and resignation; politicization and literary criticism.

3-5 units, Aut (*Berman*)

COMPLIT 256E. Political Anthropology from Rousseau to Freud—(Enroll in FRENGEN 256E.)

3-5 units, Spr (*Dupuy*)

COMPLIT 270. Pushkin and The Moderns—(Same as SLAVLIT 270C.) Graduate seminar pairs a close analysis of Pushkin's major poetic texts with a study of the Pushkin function in specific works of 20th-century Russian literature. Prerequisite: knowledge of Russian.

3-5 units, Spr (*Greenleaf*)

COMPLIT 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 2002-03

COMPLIT 276. The European Novel: 1900-1950—The English, German, and French novel in the era of the two World Wars, the Great Depression, the Russian Revolution, Fascism, and Nazism. The treatment of love, war, labor, and social justice in the modernist novel. Works by Conrad, Mann, Proust, Joyce, Malraux, Sartre, Camus, Woolf.

5 units, Aut (*White*)

COMPLIT 278. Topics in French and Francophone Literature: Discourse on Self-Representation—(Same as FRENLIT 278.) Critical analysis of major issues relating to literatures in French and outside France, focusing on Negritude and Surrealism, the question of the Other, and the problematic of Identity. Readings: Césaire, Dadié, Kane, Glissant, Sartre, Barthes, and Todorov.

3-5 units, Spr (*Boyi*)

COMPLIT 289C. History and Memory in Postwar German and Austrian Culture—(Enroll in GERLIT 289.)

5 units, Spr (*Eshel*)

COMPLIT 290C. Gustave Flaubert: Epistemology and Poetics of the 19th Century—(Same as FRENLIT 246.) Reading, analysis, and discussion of Gustave Flaubert's entire novelistic work in its historical context as shaped by the close relationship between the 19th-century realistic novel and the contemporary epistemological challenge now referred to as the crisis of representation. How the crisis of representation contributed to the emergence of the realistic novel as a new, highly successful literary genre; how texts in this genre had an impact on their epistemological environment.

3-5 units, Win (*Gumbrecht*)

COMPLIT 293. Literary Translation—(Enroll in ENGLISH 293.)

5 units, Spr (*Felstiner*)

COMPLIT 295. Orality, Literacy, and Literature—(Same as GERLIT 305.) Foundational questions for literary history involving the character of oral performance or orality. The development of writing technologies, and their consequences for the constitution of differentiated literary practices. Language development, orality/literacy studies, and recent critical accounts such as deconstruction and radical orthodoxy.

3-5 units, Spr (*Berman*)

COMPLIT 296G. Robert Musil's Novel: *The Man Without Qualities* and the Tradition of Western Subject Philosophy—Ulrich, the title character of Musil's novel, has pushed the modernist ideal of the multifaceted individual to a level where the proliferation of features paradoxically turns into a life form of sheer arbitrariness. Musil's novel as an endgame of Western culture. How, similar to the great novels of Proust and Joyce, *The Man without Qualities* is an impressive embodiment of its historical, social, and intellectual situation. Readings in English translation and in German.

3-5 units, Spr (*Gumbrecht*)

COMPLIT 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 include Lukács, Propp, Greimas, Barthes, Genette, Girard, and Jameson.

4-5 units, Aut (*White*)

COMPLIT 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 facets and formations of this engagement including: historical studies pointing to the construction of literature as a modern object; recent work on nations, national identity, culture wars, patriotism, and post-ethnicity; and new cosmopolitanisms such as rooted cosmopolitanism, and cultural studies in national and institutional sites, in which literature variously appears and disappears, removed from or reinstated in its role as culture.

5 units (*Palumbo-Liu*) not given 2002-03

COMPLIT 303F. Core Colloquium on Modern Europe: Institutions of Enlightenment—(Same as HISTORY 331C, ENGLISH 303F.) The cultural foundations of the Enlightenment as public sphere and its relationship to the private or intimate sphere. Goal is to explore the invention and naturalization of fundamental institutions of the Enlightenment such as the public, the private, the market, public opinion, literature, the individual, society, culture, knowledge, and politics.

5 units, Aut (*Baker, Bender*)

COMPLIT 304H. Romanticism and Its Modern Legacies: Cultural Materialism, Critical Aesthetics, Experimental Poetics—(Enroll in ENGLISH 304H.)

5 units, Spr (*Kaufman*)

COMPLIT 310S. Paradigms of Society and Culture in Literature and Film—(Enroll in SLAVLIT 310.)

1 unit, Win (*Bulgakowa, Freidin*)

COMPLIT 313C. Materials and Methods for Medieval and Renaissance Literature—(Same as ENGLISH 313.) The major lines of research concentrating on early historical literatures: paleography and codicology; descriptive bibliography and textual criticism; the histories of philology, editorial method, and critical interpretation.

5 units, Spr (*Lerer*)

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

5 units, Spr (*Parker*)

COMPLIT 317. Crowds—(Same as ITALGEN 317, FRENGEN 317.) The rise and fall of the crowd, particularly the revolutionary crowd, in the Western sociopolitical imaginary between 1789 and the present. Theory of the collectivity in works such as Le Bon's *The Psychology of Crowds*, Sighele's *The Criminal Crowd*, Freud's writings on mass psychology, and Elias Canetti's *Crowds and Power*, and in representations of crowds and masses in works of literature, art, theater, and film. Though focus is on exploring Le Bon's definition of modernity as the era of crowds, attention is also given to modern mass mythologies as informed by premodern precedents, and the apparent decline of models of politics founded upon the agency of crowds in post-industrial societies.

5 units, Win (*Schnapp*)

COMPLIT 318. Mapping the Minor—Focus is on conceptual and historical issues addressing the minor, and its inscription in community, and social and cultural life. Focus is on how has the minor been conceived in the U.S. 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?

5 units, Spr (*Palumbo-Liu*)

COMPLIT 322. Philosophy and Literature—(Enroll in FRENGEN 318E.)

2-4 units, Spr (*Landy*)

COMPLIT 324. Dream of Red Chamber: The Novel and Its Readers—(Same as CHINLIT 368.) A study of the novel *Hong Lou Meng* (ca. 1750) by Cao Xueqin and Gao E, together with its major commentaries, and a study of the intricate field of *Hong Lou Meng* criticism, one of the major areas of cultural debate in modern China. Methods of Euro-American criticism are tested against this important work. Readings mainly in Chinese.

4 units, Win (*Saussy*)

COMPLIT 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 Lukács, Adorno, Benjamin, Gramsci, Leavis, Williams, CLR James, Howe, Bell, and recent works by Moi, Gilroy, Anzaldúa, Muñoz, Jameson.

5 units (*Palumbo-Liu*) not given 2002-03

COMPLIT 334A. The Modern Tradition I—(Same as MTL 334A, CASA 333X.) Preference to first-year graduate students in Modern Thought and Literature and Comparative Literature. Basic texts that have formed the foundation for contemporary cultural and social theory including Marx, Weber, Freud, Durkheim, and Boas.

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

COMPLIT 334B. The Modern Tradition II—(Same as MTL 334B, CASA 334X.) Responses, refutations, elaborations, modifications to basic texts in critical theory such as Western Marxism, Lacan, Klein, Althusser, Geertz, and postcolonial, postmodern, and feminist theory. Prerequisite: 334A.

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

COMPLIT 349. Hermeneutics—(Enroll in GERLIT 349, GERLIT 449.)

3-5 units, *Win* (*Mueller-Vollmer*)

COMPLIT 355E. SHL: H. 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 (*Schnapp*) not given 2002-03

COMPLIT 360B. The Theory of the Novel—(Enroll in ENGLISH 360B.)

5 units, *Spr* (*Moretti*)

COMPLIT 363G. American Transnational Modernities—(Same as ENGLISH 363G.)

5 units, *Win* (*Saldívar*)

COMPLIT 364P. Early Modern Poetry and Contemporary Theory—(Same as ENGLISH 364P.) 16th and 17th-century English poetry in light of recent theoretical work on poetry and poetics. Topics include the intersection of early modern subjectivity and the nature of the speaker; material or concrete poetry and other types of experiment; the semiotics of the plain style; the poem as historical document; and alternative, theoretically informed descriptions of categories such as golden, metaphysical, and cavalier.

5 units, *Aut* (*Greene*)

COMPLIT 369. Introduction to Graduate Studies: Fragments of a Material History of Literature—(Same as FRENGEN 369, ITALGEN 369.) A synthetic introduction to literary studies from the perspective of the material practices and constraints that have shaped ideas concerning literature, writing, speech, and expression. A series of synchronic units, each focusing on a rupture event such as the shift from scrolls to codices as the normative literary format, or the rise of typewriters, and a specific case history such as epigraphic writing, silent reading, vocalization, gesture. Topics include rhetoric and bodily expression; writing and mnemotechnics; the history of writing instruments, machines, surfaces, and supports; paleographic analysis; oral/written communications technologies; printing and textuality; modern/postmodern media permutations of the concept of literature, image, document, and text. Readings from antiquity to the Middle Ages and Renaissance to the modern era.

5 units, *Aut* (*Schnapp, Saussy*)

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

5 units, *Win* (*Parker*)

COMPLIT 375. Intellectuals, Literature, and Politics in France and in the Francophone World—(Same as FRENLIT 375.) Intellectuals' positions on major issues of the 20th century and the reflection of these issues in literature, with a focus on decolonization (the Algerian War) and immigration. Questions such as nation and nationalism, history and memory. Readings include Sartre, Camus, Fanon, Djébar, Ben Jelloun, Césaire, Bégag, Cixous, Derrida, Nora, Noirielle, Stora. Visual materials. (In French)

4 units, not given 2002-03

COMPLIT 385. Fascism and Culture—(Same as ITALGEN 385, FRENGEN 385.) Fascist and right wing modernist cultural production in art, architecture, literature, and industrial design. The cultural, intellectual, and political prehistory and history of fascism in France, Germany, Italy, and Spain, emphasizing the connections and conflicts between totalitarian politics and modernist artistic forms.

3-5 units, *Aut* (*Schnapp*)

COMPLIT 395. Research

1-15 units (*Staff*)

COMPLIT 395A,B,C. Philosophical Reading Group—(Same as FRENGEN 395A,B,C, ITALGEN 395A,B,C.) 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, Spr* (*Gumbrecht*)

COMPLIT 399. Dissertation

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

INTERDEPARTMENTAL OFFERINGS

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

CHINESE GENERAL

CHINGEN 91. Traditional East Asian Civilization: China

5 units, *Aut* (*Liu*)

CHINGEN 131/231. Chinese Poetry in Translation

4 units, *Win* (*Liu*)

CHINGEN 132/232. Chinese Fiction and Drama in Translation

4 units, *Win* (*J. Wang*)

CHINGEN 133/233. Modern and Contemporary Chinese Literature in Translation

4 units, *Win* (*Lyell*)

CULTURAL AND SOCIAL ANTHROPOLOGY

CASA 311B. Approaches to the Past: Putting Theories In Practices and Useful Categories of Historical Analysis

3-5 units, *Spr* (*Domanska*)

FRENCH GENERAL

FRENGEN 108N. Female Saints: The Rhetoric of Religious Perfection

4 units, *Spr* (*Cazelles*)

GERMAN LITERATURE

GERLIT 286. Culture or Religion/Culture as Religion? German-Jewish Responses to Modernity*1 unit, Aut (Brenner)*

JAPANESE GENERAL

JAPANGEN 92. Traditional East Asian Civilization: Japan*5 units, Spr (Wallace)***JAPANGEN 115. History of Japanese Popular Culture***4 units, Win (Reichert)***JAPANGEN 138/238. Survey of Modern Japanese Literature in Translation***4 units, Aut (Reichert)*

SLAVIC GENERAL

SLAVGEN 148/248. Factory of the Eccentric Actor, 1921-29: Between Theatre and Film, Avant Garde and Trivial Genres*4 units, Win (Bulgakowa)***SLAVGEN 152/252. Modernism in the Russian Theater, 1898-1913***4 units, Aut (Bulgakowa, Muza)***SLAVGEN 153/253. Film and Propaganda: Soviet and German Films of the 30s***3-4 units, Aut (Bulgakowa)*

SLAVIC LITERATURE

SLAVLIT 189/289. Literature from Old Rus' and Medieval Russia*4 units, Spr (Zhivov)*

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.

PARIS

COMPLIT 107. Sartre and Foucault*5 units, Aut (Rorty)***COMPLIT 110. Introduction to Philosophy**—(Same as PHIL 10R.)*5 units, Aut (Rorty)*

This file has been excerpted from the *Stanford Bulletin, 2002-03*, pages 312-321. Every effort has been made to insure 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.