

COMPARATIVE LITERATURE

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

The Department of Comparative Literature offers courses in the history and theory of literature through comparative approaches. The department accepts candidates for the degrees of Bachelor of Arts, Master of Arts, and Doctor of Philosophy. Several major options are available for each degree, some of them offered in cooperation with other departments.

Comparative Literature provides students the opportunity to explore characteristics of literary writing in reflective and probing ways that go beyond the framework of a single national literary history. Familiarity with a specific national or linguistic literary tradition becomes an indispensable base for comparative scholarship across geopolitical and disciplinary boundaries. Along with the traditional model of comparative literature that juxtaposes two or more national literary cultures, the department supports teaching and research that examine literary phenomena with additional tools of inquiry. This can involve enhanced consideration of literary theory, the relationship between literature and philosophy, or the enrichment of literary study with other disciplinary methodologies. Comparative Literature also encourages the study of aspects of literature that surpass national boundaries, such as transnational literary movements or the dissemination of particular genres. In each case, students emerge from the program with enhanced verbal and writing skills, a command of literary studies, the ability to read deeply, analytically, and critically, and a more global knowledge of literature.

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 three available options that the student elects to follow. These options are declared to the department; they are not declared on Axess, and they do not appear on the transcript or the diploma.

Option A: The *Literary Studies* option 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.

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

Option C: Interdisciplinary option with special concentration in the study of *Philosophical and Literary Thought*. This option integrates in-depth work in a primary literature with a systematic and articulated study of philosophy and its relations to literature.

An honors program is available in Comparative Literature for all three of these options (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 all three options, 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 option (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 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, etc., 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 honors college is coordinated by the Division of Literatures, Cultures, and Languages (DLCL).

Writing in the Major (WIM)—In 2006-07, the WIM requirement for Comparative Literature should be met through COMPLIT 101.

REQUIREMENTS

CORE FOR OPTIONS A, B, AND C

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.

OPTION 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 option emphasizes the study of such phenomena. It requires:

1. Courses using materials in the original language:
 - a) five courses which make up an intellectually coherent program, in the literature of the first language A.
 - b) three courses 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 option 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 194), 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.

OPTION B—INTERDISCIPLINARY

Literary creation is a complex human enterprise that intersects with a wide array of other fields of human endeavor and creation. Option B is designed to promote the focused study of intersections between literature and the arts (including film, music, and painting), and other disciplines (including anthropology, feminist studies, history, history of science, linguistics, and philosophy). 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. At least two of the eleven courses in items 1 and 2 shall be taught by Comparative Literature faculty.
4. One course, usually in translation, on a literature distant from the student's two concentrations. The intention here is, as above, to offer an outside perspective on the student's field of specialization.
5. Students in this option 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 194), 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.

OPTION C—PHILOSOPHICAL AND LITERARY THOUGHT

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

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

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. The coherence of this program must be approved in writing by the Director of Undergraduate Studies of Comparative Literature.
2. *Philosophy and Literature Gateway Course* (4 units): COMPLIT 181 (enroll in PHIL 81, FRENGEN 181, OR ITALGEN 181). This course should be taken as early as possible in the student's career, normally in the sophomore year.
3. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
4. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): one course from the PHIL 170 series.
5. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): one course from the PHIL 180 series.
6. *History of Philosophy* (ca. 8 units): two courses in the history of philosophy, numbered above PHIL 100.
7. *Related Courses* (ca. 8 units): two upper division courses relevant to the study of philosophy and literature as identified by the committee in charge of the program. A list of approved courses is available from the undergraduate adviser of the program in philosophical and literary thought.
8. One course, typically in translation, in a literature distant from that of the student's concentration and offering an outside perspective on that literary tradition.
9. *Capstone Seminar* (ca. 4 units): in addition to COMPLIT 199, students take a capstone seminar of relevance to philosophy and literature approved by the undergraduate adviser of the program in philosophical and literary thought. The student's choice of a capstone seminar must be approved in writing by the Director of Undergraduate Studies of Comparative Literature and by the Director of Undergraduate Studies of the program.
10. *Seminar Paper Requirement*: students must write at least one seminar paper that is interdisciplinary in nature. This paper brings together material from courses taken in philosophy and literature, and may be an honors paper (see below), an individual research paper (developed through independent work with a faculty member), or a paper integrating materials developed for two separate courses (by arrangement with the two instructors). Though it may draw on previous course work, the paper must be an original composition, 18-20 pages in length. It must be submitted to the Director of Undergraduate Studies and receive approval no later than the end of Winter Quarter in the fourth year of study.

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

DIGITAL HUMANITIES MODULE

The Comparative Literature department, in collaboration with the Humanities Lab, also offers a digital humanities module that can be combined with any of the department's major programs. Students who are interested in digital humanities should contact the department's Director of Undergraduate Studies who facilitates coordination with the Humanities

Lab. Students planning to combine the Comparative Literature major and the digital humanities module must fulfill the following requirements in addition to the general major requirements:

1. CS 105 or equivalent
2. Participate in the Humanities Lab Gateway core seminar (4 units)
3. Complete the Humanities Lab Practicum (2 units) in the junior year
4. Complete one digital project, in lieu of the course's main writing requirement, in a course offered in the department under the supervision of the course instructor and humanities lab adviser. This should usually be done in an upper-division course.

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

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 Option*: 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 Option*: 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 options 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.

MINOR IN LITERATURE

An undergraduate minor in Literature is offered through the Division of Literatures, Cultures, and Languages and includes courses offered through Comparative Literature. Students should consult the "Division of Literatures, Cultures, and Languages" section of this bulletin for further details about the minor and its requirements.

MINOR IN MODERN LANGUAGES

An undergraduate minor in Modern Languages is offered through the Division of Literatures, Cultures, and Languages and includes courses offered through Comparative Literature. Students should consult the "Division of Literatures, Cultures, and Languages" section of this bulletin for further details about the minor and its requirements.

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: Option A's rules regarding students' native languages, bilingualism, and special exemptions for students studying Chinese, Japanese, Russian, or another language in which two years of language study does not constitute sufficient basis for literary study, 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 lend 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 Option (Option 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. 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, composed 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 option has been approved, the student must enroll in DLCL 189, a 5-unit seminar focusing on research and writing the honors thesis, in the Autumn Quarter of the senior year. This course helps the student to refine the project description and begin research in preparation for composing 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 decides 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 complete revisions 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. Completion of honors course work, independent research, and the finished thesis earns a total of 10-12 units of credit.

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 rather than 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. 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 3. 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 must take 135 units of graduate work, in addition to the doctoral dissertation, of which at least 72 units must be within the department. At least three consecutive quarters of course work must be taken at Stanford.

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

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

Teaching—Fellows, whatever their sources of financial support, are ordinarily required to undertake a total of five quarters of supervised apprenticeships and teaching at half time. Fellows must complete whatever pedagogy courses are required by the departments in which they teach. The department's minimum teaching requirement is a total of three quarters.

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

1. COMPLIT 369
2. COMPLIT 396L
3. 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.
4. 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 the 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.

Students interested in literature and literary studies should also consult course listings in the departments of Asian Languages, Classics, English, French and Italian, German Studies, Slavic Languages and Literatures, and Spanish and Portuguese, in the Program in Modern Thought and Literature, and in the Division of Literatures, Cultures, and Languages.

Course Numbering System

Course Topic	Number
Authors	10–19
Genre	20–29
Periods and Movements	30–39
Cultures	40–49
Philosophy and Theory	50–59
Required courses:	101, 181, 199, 369, 396L

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

COMPLIT 10N. 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. The history of theatrical performance. Sources include filmed versions of plays, and readings on the history of gender, gender performance, and transvestite theater. GER:DB-Hum, EC-Gender

3 units, Spr (Parker, P)

COMPLIT 11Q. Shakespeare, Playing, Gender—Stanford Introductory Seminar. Preference to sophomores. Focus is on several of the best and lesser known plays of Shakespeare, on theatrical and other kinds of playing, and on ambiguities of both gender and playing gender. Topics: transvestism inside and outside the theater, medical and other discussions of sex changes from female to male, hermaphrodites, and fascination with the monstrous. GER:DB-Hum, EC-Gender

3 units, Win (Parker, P)

COMPLIT 18N. Thomas Mann's *Death in Venice*—(Same as GER-GEN 18N.) Stanford Introductory Seminar. Preference to freshmen. The philosophical treatment of the problem of authorship and the relationship between knowledge and passion in a work of art. Mann's novella contrasted as a document of modernism with Nietzsche's *Birth of Tragedy* and Plato's *Phaedrus*. The relevance of the text's questioning of the proximity of writing and democracy on the eve of WW I. In English.

4 units, Aut (Berman, R)

COMPLIT 40N. Reading Across Literature—Stanford Introductory Seminar. Preference to freshmen. How literature serves as a medium across which we encounter others. What happens when people are not only other readers but also other authors. What happens when the boundary between reading and writing is blurred, confused, refracted; how that enables a particular aesthetic and ethics. Introduction to literary texts which incorporate issues of culture, history, and ethics. Sources include Barthes, Woolf, Coetzee, Daif, Shammas, and Ozeki. GER:DB-Hum

5 units, Spr (Palumbo-Liu, D)

COMPLIT 41Q. Ethnicity and Literature—Stanford Introductory Seminar. Preference to sophomores. What is meant by ethnic literature? How is ethnic writing different from non-ethnic writing, or is there such a thing as either? How does ethnicity as an analytic perspective affect the way literature is read by ethnic peoples? Articles and works of fiction; films on ethnic literature and cultural politics. How ethnic literature represents the nexus of social, historical, political, and personal issues. GER:DB-Hum, EC-AmerCul

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

COMPLIT 53N. Are We Our Bodies?—(Same as CLASSGEN 53N.) Preference to freshmen. Is the mind a bodily entity, or is it separate from the body, a purely rational or spiritual entity? If people identify with their minds, what are the ethical obligations to the bodily world? Do intellectual faculties make people superior to nonhumans? Do human beings have the right to control the natural world and use it for human purposes? If minds are bodily entities, how does this affect ethics and values? GER:DB-Hum

3-4 units, Spr (Nightingale, A)

COMPLIT 101. Introduction to Comparative Literature: Literary Theory—History of academic literary studies and the emergence of literary theory since the early 19th century. The most important discourses that have shaped the discussion of the phenomenon of literature during the 20th century. Readings from Richter's anthology, *The Critical Tradition*. WIM; GER:DB-Hum

5 units, Aut (Gumbrecht, H)

COMPLIT 194. Independent Research

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

COMPLIT 195. Honors Research—Autumn and Winter should total 10 units between two quarters. Winter and Spring must be the same grade.

1-10 units, Aut, Win, Spr (Staff)

COMPLIT 199. Senior Seminar on Literary Theory—Advanced literary theory and critical practice including antecedents in canonical theory and iterations today. Topics for this year: world literature as a problem for comparative literature; and the debate about the nature of comparative literature as a discipline. Prerequisite: senior Comparative Literature major or consent of instructor. GER:DB-Hum

5 units, Aut (Greene, R)

UNDERGRADUATE/GRADUATE

COMPLIT 115/215. Nabokov and Modernism—(Same as SLAVGEN 156/256.) Nabokov's stories, novels, and a film script in the context of: modernist writers such as Bergson, Proust, and Joyce; media including painting, film, and photography; and philosophical thought. Critical approaches that elude the author's control. Readings include *Bend Sinister*, *Lolita*, *Pale Fire*, *Speak Memory*, and *Ada*. GER:DB-Hum

3-5 units, Spr (Greenleaf, M)

COMPLIT 119/219. Dostoevsky and His Times—(Same as SLAVGEN 151/251.) Open to juniors, seniors, and graduate students. Major works in English translation with reference to related developments in Russian and European culture, literary criticism, and intellectual history. GER:DB-Hum

4 units, Win (*Frank, J*)

COMPLIT 120. Of Beauties and Beasts: Tales of Transformation from Antiquity to the Present—Representative texts from the literary traditions initiated by Ovid's *Metamorphoses*, concerning transformation: human to animal, man to woman, beast to beauty, nose to man. A conceptual toolbox for understanding the social and cultural function of narratives about transformation across time and place. Theoretical readings from history, mythology, psychology, and literary studies.

5 units, Spr (*Pojarska, E*)

COMPLIT 125. Underground Literatures and Unofficial Cultures—The concept of underground literature, beginning with *samizdat* literature in Cold War E. Europe. Forms of cultural expression beyond print important to the Soviet-era underground such as radio, film, and graphic art; historical precursors to samizdat; the role of unofficial culture, such as indie and zine publishing in the U.S., in non-authoritarian societies; and how new media have been used to foster unofficial culture in repressive societies since 1989

3-5 units, Win (*Labov, J*)

COMPLIT 130. Fantastic Baubles: Aesthetics and Ideology in Renaissance Poetry—Lyric poetry of the 16th century in light of contemporaneous Renaissance literary theories; the interpretive world for which these texts were created. Readings include poems, commentaries, and treatises including: Wyatt, Sidney, Spenser, and Shakespeare in English; Garcilaso de la Vega, San Juan de la Cruz, Góngora, and Quevedo in Spanish; and Scève, Labé, du Bellay, and Ronsard in French.

5 units, Aut (*Kirkbride, B*)

COMPLIT 141. Literature and Society: Introduction to Francophone Literature from Africa and the Caribbean—(Same as FRENLIT 133.) Major African and Caribbean writers. The 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. In French. Prerequisite: FRENLANG 126 or consent of instructor. GER:DB-Hum, EC-GlobalCom

3-5 units, Spr (*Boyi, E*)

COMPLIT 142. The Literature of the Americas—(Same as ENGLISH 172E.) Representations of the creation of an American new world experience, myths of America as utopia, and critiques of notions of the self and the nation to which such myths give rise in political, historical, literary, and mass media forms. Readings include Columbus, Bernal Díaz del Castillo, Aztec codices, Sor Juana, Tocqueville, Fenimore Cooper, Whitman, Machado de Assis, Mario de Andrade, Martí, Neruda, Williams, Rulfo, Faulkner, Morrison, and Sandra Cisneros. GER:DB-Hum, EC-AmerCul

5 units, Aut (*Greene, R; Saldívar, R*)

COMPLIT 143. Contemporary France: Immigration, Culture, and Politics—(Same as FRENLIT 135.) France as a place of migration or exile for people from all over the world: workers, writers, artists, political exiled, and students. Focus is on N. African immigration and its impact on literature, politics, and culture in contemporary France. Topics include: secularism and religion, insertion and integration, and nationality and citizenship. Films and readings include Azouz Begag, Yasmina Benguigui, Nina Bouraoui, Paul Smail, Dominique Schnapper, Michèle Winock, and Benjamin Stora. GER:EC-GlobalCom

4 units, Aut (*Boyi, E*)

COMPLIT 144. Arab Minorities in a Transnational Context: Fictions of Race, Ethnicity, Periphery—The transnational formation of Arab cultural identities through literary texts. The invention of Arabness in the context of a secular cultural program after postcolonial independence, the racialization of Arabness and Islam in the Arab diaspora, and the cultural provincialization of the Arab world under the signs of globalization.

3-5 units, Spr (*Tanoukhi, N*)

COMPLIT 148. Introduction to Asian American Cultures—Asian American cultural production (film, drama, poetry, fiction, music) in sociohistorical context. Topics include ethnicity, race, class, and gender, and the political economy of ethnic culture in the U.S. GER:DB-Hum, EC-AmerCul

3-5 units, Win (*Palumbo-Liu, D*)

COMPLIT 149. What is Nobel Literature? Reading, Assessing, and Interpreting the Nobel Novels on the World Stage—Recent Nobel laureates in literature: Gabriel García Márquez, Nadine Gordimer, Toni Morrison, Kenzaburo Oe, and V.S. Naipaul. These writers come from different locations, yet each participates in a global conversation about the human condition. The impact of their identities upon their thought and writing. How the Nobel prize is awarded. The role of literature in the world, and analytical skills for reading literary texts. GER:DB-Hum, EC-GlobalCom

5 units, Sum (*Palumbo-Liu, D*)

COMPLIT 157. Imitation of Life—What happens when authors create human characters, and when readers create them from authors' words? How do readers decide whether a character seems real, and what if the characterization is a bit off from their sense of reality? What are the relationships between external and internal characterizations, and how does each strategy foster or frustrate the sense of a human presence? When is characterization an impersonation, and what are the ethical and aesthetic concerns of speaking in another person's voice whether the other is fictional or a self-portrait?

3-5 units, Spr (*Gelder, A*)

COMPLIT 219A. Henrich von Kleist—Major literary and critical works. The era in which von Kleist worked. His language, topics, and obsessions which have resisted categorizations and survived the effects of temporal distance. The conditions for the emergence of Kleist's prose style. Readings in German and English. Undergraduates require consent of instructor.

3-5 units, Win (*Gumbrecht, H*)

COMPLIT 222. Chrétien de Troyes—(Same as FRENGEN 205.) Verse romances seen as the origin of the modern Western novel, including *Yvain*, *Lancelot*, and *Perceval*. Historical analysis, courtly culture, and the literary tradition that they produced. Source is a bilingual edition of Chrétien's complete works in medieval and modern French.

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

COMPLIT 224/324. The Contemporary Novel—(Same as GERGEN 290A/390A.) Anglo-American and European novels; how they address central aspects of the contemporary condition: memory, ethnicity, and political violence. Theoretical contributions on the intersection of the arts and literature, and politics. Readings include Kadare, Pamuk, Houellebecq, Smith, Barthes, Fish, Rorty, Jameson, Butler, White, Appiah, Bhabha, and Zizek.

3-5 units, Win (*Eshel, A*)

COMPLIT 225. Encyclopedia as Literature—The history and theories of the encyclopedia, including Voltaire, Diderot, and D'Alembert's collective authorship of the *Encyclopédie*, the development of a literary mode based on the encyclopedia form by Borges, Eco, Kis, and Pavic, current toolkits for sifting and distilling information such as the database, search engine, and Wikipedia. The essay as a form, the notion of anti-authoritarian dissidence, and debates over access to information and open source systems. How to read an encyclopedia and its the entries as literature. The status of the literary knowledge thereby gained.

3-5 units, Spr (*Labov, J*)

COMPLIT 230B. The Novel in Europe: The Bourgeois Age, 1848-1900—(Same as ENGLISH 230B.) New forms that make sense of historical novelties and address new segments of the reading public during the period when the industrial world consolidates in western Europe. Authors include Dickens, Flaubert, Dostoevsky, Zola, Doyle, and Stevenson.

5 units, Aut (*Moretti, F*)

COMPLIT 240. Introduction to Old Norse—(Same as ENGLISH 200.) The literary language of medieval Scandinavia known as Old Norse or Old Icelandic. Goal is to gain a reading knowledge to explore poetry and prose. N. European mythology, historical and social change, and the narrative and imagistic artistry of medieval Scandinavian culture. Learned, courtly, and ecclesiastical contexts; narratives of violence, power, and moral argument. Texts to be read 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: course work in German, Old English, or historical linguistics.

4-5 units, Win (*Lerer, S*)

COMPLIT 241. 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 settings including the U.S., Middle East, and Asia. Authors include Sandra Cisneros, John Wideman, Zora Neale Hurston, Toshio Mori, Nieh Hualing, Anton Shammas, and N. Scott Momaday.

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

COMPLIT 243. Literature and History in the Israeli Novel—In what modes and to what effects does literature engage with history? How did major Israeli writers after the establishment of the state of Israel discuss the recent past including the Holocaust, the birth of the Palestinian refugee problem, and the Arab-Israeli wars? Readings include Agnon, Yishar, Yehoshua, Oz, Grossman, Castel-Bloom, Govrin, Gutfreund, and literary theory about history and literature, Israeli historiography, cultural-political discourse, and post-Zionism.

3-5 units, Spr (*Eshel, A*)

COMPLIT 246. Rethinking Identities in the Era of Globalization—(Same as FRENLIT 278.) Cultural issues faced by postcolonial societies and new visions proposed by writers and thinkers to meet the challenge of globalization and preserve the local. Emphasis is on questions of difference, language, nation and identities, and identity construction. Theoretical and fictional readings include Derrida, Glissant, Kristeva, Malouf, Morejon, Senghor, and Serres. May be repeated for credit.

3-5 units, alternate years, not given this year

COMPLIT 249. Tradition and Modernity in Contemporary Iranian Literature—Modern Iranian literary texts in light of narrative theory and cultural alterity. Formal aesthetic aspects and social historical contexts. The problem of censorship in Iranian literary history. Were the sources of Iranian and Muslim modernity derived from the West or as an indigenous development? GER:DB-Hum

5 units, Aut (*Milani, A*)

COMPLIT 251. Space and the Modern Sublime—(Same as FRENGEN 231.) The power of space in producing modern notions of the sublime in philosophy, literature, and art. The role of global exploration in producing terrifying European encounters with nature and unknown peoples that the sublime transforms into art. Sublime spaces such as sea, desert, mountains, and city; the Romantic interiorization of the sublime into the psyche; mimesis, memory, and technology. Sources may include explorer writings; Burke, Kant, Lyotard, Deleuze and Guattari, Freud, the Shelleys, Coleridge, Hugo, Baudelaire, Rimbaud, and Irigaray; and artists such as Gericault, Turner, Delacroix, and Friedrich.

3-5 units, Win (*Cohen, M*)

COMPLIT 255A. Moved by the Past—How experience intrudes on the present, impacting emotion or eliciting action. The presence of the past and its capacity to move. Sources include: readings by Balzac, Barthes, Sebald, and Wordsworth; monuments including the Vietnam Veterans Memorial in Washington and the Berlin Holocaust Memorial; and films such as Cavani's *Night Porter*.

3 units, Win (*Runia, E*)

COMPLIT 255B. Beginnings and Mutations—Transgressive deeds can create new realities without prior conceptualization: innovation without theoretical anticipation. Literary and other texts that question the primacy of the word and conscious intention in the creative process. Authors include Stendhal, Musil, Conrad, Ibsen, and Weber. Processes in the visual arts through works by Kandinsky and Pollock.

3-5 units, Spr (*Runia, E*)

COMPLIT 256. Heidegger and Poetry in an Age of Technology: Rilke, Trakl, and Char—(Same as FRENGEN 282, GERGEN 282.) Heidegger's thinking on language and poetry. The technological transformation of language into univocal information and the resources of poetry for an ambiguous resistance. Parallel consideration of philosophy's relation to poetry. Readings from Rilke, Trakl, and Char.

3-5 units, Spr (*Mitchell, A*)

COMPLIT 259. Self-Reflexivity Historicized, or the Emergence of the Second-Order Observer—(Same as FRENGEN 259.) The origin of self-reflexivity as a habit and institution typical of intellectuals. Focus is on historical case studies from Western literatures and cultures since the Renaissance, based on a conceptual apparatus concerning the second-order observer, mainly derived from the work of Niklas Luhmann. Readings in original and translation include Descartes, Rousseau, Schlegel, Hegel, Gracián, and de Goya.

3-5 units, Win (*Gumbrecht, H*)

COMPLIT 320A. Epic and Empire—(Same as ENGLISH 314.) Focus is on Virgil's *Aeneid* and its influence, tracing the European epic tradition (Ariosto, Tasso, Camoes, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.

5 units, Win (*Parker, P*)

COMPLIT 329. Novel of the Americas—(Same as ENGLISH 309A.) The possibility of identifying aesthetic visions of an American imaginary in terms not defined by nationalist ideologies but open to the consequences of transnational forces. How America has been invented as a category in geographical and sociocultural terms. Readings include Willa Cather's *Death Comes for the Archbishop*, Faulkner's *Absalom, Absalom*, Mariano Azuela's *The Underdogs*, Toni Morrison's *Beloved*, Alejo Carpentier's *The Kingdom of this World*, and Silko's *Almanac of the Dead*.

5 units, Win (*Saldívar, R*)

COMPLIT 330. The Bourgeois—(Same as ENGLISH 363.) Interdisciplinary. Goal is to define the ruling class of modern times. Social history (Weber, Hirschmann, Marx); literary texts (Defoe, Goethe, Gaskell); and Henrik Ibsen who produced an intransigent criticism of the bourgeois ethos.

5 units, Aut (*Moretti, F*)

COMPLIT 341. Algeria, My Mother—(Same as FRENLIT 341.) The representation of Algeria through authors from both shores of the Mediterranean. Literature and Algerianism. Politics and the Algerian war. Memory and mourning. Readings include Louis Bertrand, Frantz Fanon, Pierre Bourdieu, Benjamin Stora, Assia Djebar, Jean Pélégri, Albert Camus, Jacques Derrida, and Nina Bouraoui.

3-5 units, Spr (*Boyi, E*)

COMPLIT 343. The Bible and Literature—(Same as ENGLISH 300B.) Readings from Genesis to Revelation; other texts include Dante, medieval drama, Shakespeare, Spenser, Renaissance lyric, Milton, 19th- and 20th-century poetry, and British, American, African American, and African novels. 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, P)

COMPLIT 354. The Frankfurt School—Major thinkers of the Frankfurt School emphasizing their contributions to the aesthetics and epistemology of modernity. Thinkers include Georg Lukács, Theodor Adorno, Max Horkheimer, and Walter Benjamin. Recommended: background in continental philosophy.

5 units, Win (Cohen, M)

COMPLIT 354A. Literature of Affiliation—Literature as a medium across which people encounter others. The formal or theoretical space of mediating. How that form is impacted by history, institutions, and language. What happens when the boundary between reading and writing is blurred; how does that enable a particular aesthetic and ethics? Works by Barthes, Said, Spivak, Ricoeur, Levinas, Henry James, Ruth Ozeki, and Nadine Gordimer.

5 units, Spr (Palumbo-Liu, D)

COMPLIT 356. Terrorism—(Same as GERGEN 353, LAW 360.) Interdisciplinary seminar. How to define terrorism and distinguish it from legitimate forms of political resistance. Is terrorism political or criminal? How has terrorism altered the perception of permissible restriction of civil liberties? How does terrorism affect societies?

3-5 units, Aut (Eshel, A)

COMPLIT 357. Surrealism to Structuralism—(Same as FRENGEN 357.) Authors such as Saussure, Breton, Bataille, Artaud, Lacan, Jakobson, Sartre, Merleau-Ponty, Beauvoir, Fanon, Foucault, Althusser, Cixous, Irigaray, and Barthes. Background reading in Hegel, Marx, and Freud, if necessary.

3-5 units, Aut (Cohen, M)

COMPLIT 359A. Philosophical Reading Group—(Same as FRENGEN 395, ITALGEN 395.) Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with H. U. Gumbrecht is required. May be repeated for credit.

1 unit, Aut, Win, Spr (Staff)

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

5 units, Aut (Staff)

COMPLIT 395. Research

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

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

2 units, Aut (Jones, G)

COMPLIT 399. Dissertation

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

COGNATE COURSES

Comparative Literature majors are advised to consult the “Division or Literature, Culture, and Languages” section of this bulletin for additional cognate offerings. See respective department listings for course descriptions and General Education Requirements (GER) information. See degree requirements above or the program’s student services office for applicability of these courses to a major or minor program.

CLASSGEN 17N. Odysseus of Many Turnings

4-5 units, Aut (Martin, R)

CLASSGEN 212. Mimesis in Greek Poetry and Philosophy

4-5 units, Spr (Nightingale, A; Peponi, A)

DLCL 189. Honors Thesis Seminar

5 units, Aut (Reichert, J)

DLCL 377. Topics in Literature and Culture

3-4 units, Aut (Bohrer, K)

FRENGEN 221. The History of the Book in Europe—(Same as ITALGEN 221.)

3-5 units, Win (Sussman, S; Mustain, J)

GERGEN 123. Modern Tyranny in Culture and Political Thought

3-5 units, Spr (McIntyre, S)

GERGEN 168A/268A. Freud and the Enterprise of Psychoanalysis

3-5 units, Win (Douvaldzi, C)

GERGEN 191A/291A. Oedipus, Hamlet, Moses: Archetypes of the Hero

3-5 units, Spr (Douvaldzi, C)

GERGEN 206/306. Narrative, Visuality, Memory

3-5 units, Spr (Douvaldzi, C)

GERLIT 196/296. Idealist and Romantic Aesthetics

3-5 units, Aut (Dornbach, M)

GERLIT 197/297. Theories of Art after Idealism

3-5 units, Win (Dornbach, M)

GERLIT 278/378. Modernity as Succession: Imitation, Emulation, Influence

3-5 units, Spr (Dornbach, M)

ITALGEN 260. The Fantastic Mode

3-5 units, Spr (Staff)

ITALGEN 263. Love Books of the Middle Ages—(Same as FRENGEN 263.)

3-5 units, Win (Harrison, R)

SLAVLIT 310. Civilizing Process: Paradigms of Society and Culture in Modern Russian Literature and Film

2-4 units, not given this year