

COMPARATIVE LITERATURE

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

Chair: Russell Berman

Director of Admissions: Russell Berman

Director of Graduate Studies: Hans Ulrich Gumbrecht

Director of Undergraduate Studies: Andrea Nightingale

Chair of Curriculum Committee: Andrea Nightingale

Professors: John Bender (English, Comparative Literature), Russell Berman (German Studies, Comparative Literature), Margaret Cohen (Comparative Literature, on leave), Amir Eshel (German Studies, Comparative Literature, on leave Autumn, Spring), Roland Greene (English, Comparative Literature), Hans U. Gumbrecht (French and Italian, Spanish and Portuguese, Comparative Literature), Seth Lerer (English, Comparative Literature, on leave Autumn, Winter), Franco Moretti (English, Comparative Literature), Elisabeth Mudimbe-Boyi (French and Italian, Comparative Literature), Andrea Nightingale (Classics, Comparative Literature), David Palumbo-Liu (Comparative Literature, on leave), Patricia Parker (English, Comparative Literature), Ramón Saldívar (English, Comparative Literature), Jeffrey T. Schnapp (French and Italian, Comparative Literature)

Associate Professor: Monika Greenleaf (Slavic Languages and Literatures, Comparative Literature, on leave Autumn, Spring)

Courtesy Professors: David G. Halliburton, John Wang

Lecturers: Andrea Bachner (Humanities Fellow), Marisa Galvez, Ann Gelder, Jessie Labov, Shafiq Shamel

Consulting Professor: Hayden White

Visiting Professors: Karl Heinz Bohrer (German Studies, Comparative Literature, Spring), Dan Miron (Comparative Literature, Winter)

Department Offices: Building 260, Room 209

Mail Code: 94305-2031

Phone: (650) 723-3566

Email: comparativelit@stanford.edu

Web Site: <http://complit.stanford.edu>

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 and Doctor of Philosophy.

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

Along with the traditional model of comparative literature that juxtaposes two or more national literary cultures, the department supports teaching and research that examine literary phenomena with additional tools of inquiry such as literary theory, the relationship between literature and philosophy, and the enrichment of literary study with other disciplinary methodologies. Comparative Literature also encourages the study of aspects of literature that surpass national boundaries, such as transnational literary movements or the dissemination of particular genres. In each case, students emerge from the program with enhanced verbal and writing skills, a command of literary studies, the ability to read analytically and critically, and a more global knowledge of literature.

UNDERGRADUATE PROGRAM BACHELOR OF ARTS

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

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

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

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

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

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

REQUIREMENTS

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

1. **COMPLIT 101, What is Literature?** (5 units) This gateway to the major is normally taken by the end of sophomore year. It provides an introduction to literature and its distinctions from other modes of linguistic expression, and a fundamental set of interpretive. This course fulfills the Writing in the Major requirement for 2007-08.
2. *The genre core:* **COMPLIT 121, Poems, Poetry, Worlds: An Introductory Course;** **122, Literature as Performance;** **123, The Novel, the World** (5 units each). Students should complete these courses as soon as possible. Each course draws on examples from multiple traditions to ask questions about the logic of the individual genres.

3. **COMPLIT 199, Lives in Literature.** (5 units) This senior seminar is designed as a culmination to the course of study. It provides an outlook on careers in literature and reflection on the nature of the discipline.
4. **Comparative Literature electives:** Majors must enroll in at least three additional Comparative Literature courses in consultation with their adviser.
5. **Other electives:** Students must complete course work for a total of at least 65 units. These electives may be drawn from Comparative Literature offerings, from other literature departments, or from other fields of interdisciplinary relevance to the student's interest, in consultation with the adviser.

MAJOR TRACKS

Students may choose to structure their elective choices or to enroll in supplementary course work in literature beyond the required 65 units in order to achieve a particular emphasis in their studies at Stanford. Students may choose to pursue concentrations in literary studies, in interdisciplinary approaches to literature, or in philosophy and literature. Students may also design their own area of emphasis within the major. To explore these options, students should discuss study plans with their adviser; see <http://complit.stanford.edu/undergrad/core.html>. Examples of tracks include:

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.

Students pursuing this option would typically take courses in both languages with a similar focus such as a specific literary genre, a historical epoch, or a theoretical question. Students in this option would also typically write at least one seminar paper that is comparative in nature.

Interdisciplinary Approaches to Literature—Literary creation is a complex human enterprise that intersects with other fields of human endeavor and creation. An interdisciplinary approach 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).

Students pursuing this option would typically take a series of courses focused upon an interdisciplinary approach to a topic such as: a single discipline or closely related cluster of disciplines; the cultural history of a single historical epoch; one or more of the fine arts, media, or film studies; or area studies. Students in this option would also typically write at least one seminar paper that is interdisciplinary in nature.

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

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, 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, HUMNTIES 198J/ENGLISH 153H, Digital Humanities: Literature and Technology (5 units)
3. Complete the HUMNTIES 201, Digital Humanities Practicum (2-5 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. For more information on the Digital Humanities Lab, see <http://shl.stanford.edu>.

MINORS

The undergraduate minor in Comparative Literature represents an abbreviated version of the major. It is designed for students who are unable to pursue the major but who nonetheless seek an opportunity to gain a deeper understanding of literature. Plans for the minor should be discussed

with the Director of Undergraduate Studies. The minimum number of units required for a minor at Stanford is 20. Requirements for the minor in Comparative Literature include:

1. COMPLIT 101: What is Literature?
2. One course from the genre core: COMPLIT 121, 122, or 123
3. At least two other Comparative Literature courses

MINOR IN LITERATURE AND MINOR IN MODERN LANGUAGES

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

HONORS PROGRAM

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

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

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

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

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

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

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.

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

APPLICATION PROCEDURES

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

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, including the literatures on which they intend to concentrate.

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

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

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

DEGREE REQUIREMENTS

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

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

Literatures made up of works written in the same language (such as Spanish and Latin American) are counted as one. One of the student’s three literatures usually is designated as the primary field, the other two

as secondary fields, although some students may offer two literatures at the primary level (six or more graduate courses).

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

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

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

1. *First One-Hour Examination*: students are urged to make this the genre exam, though they may be granted permission to take the theory/criticism exam at this point. This exam is administered toward the close of the Spring Quarter of the student's first year. All first-year students take the exam during the same period, with an examination committee established by the department. Exam lists should be approved by the Director of Graduate Studies well in advance of the exam. Students are urged to focus on poetry, drama, or the novel or narrative, combining core recommendations from the department with selections from their individual areas of concentration. Any student who does not pass the exam in Spring Quarter would have the opportunity to retake the exam the following Autumn Quarter. Students who do not pass the exam a second time may merit department action or review.
2. *Second One-Hour Examination*: students are urged to make this the theory/criticism exam though they may be granted permission to take the genre exam at this point. This exam is administered toward the close of the Spring Quarter of the student's second year. All second-year students take the exam during the same period, with an examination committee established by the department. Exam lists should be approved by the Director of Graduate Studies well in advance of the exam. Any student who does not pass the exam may merit department action or review.
3. *University Oral Examination*: students are urged to complete this exam by the end of their third year. The oral exam is individually scheduled, with a committee established by the student in consultation with the Director of Graduate Studies. The exam covers a literary period, to

consist of in-depth knowledge of a period of approximately a century in three or more literatures with primary emphasis on a single national literature or, in occasional cases, two national literatures. The reading list covers chiefly the major literary texts of this period but may also include some studies of intellectual backgrounds and modern critical discussions of the period. Students must demonstrate a grasp of how to discuss and define this period as well as the concept of periods in general. This examination is not to be on the dissertation topic, on a single genre, or on current criticism, but rather on a multiplicity of texts from the period. Students whose course work combines an ancient with a modern literature have the option of dividing the period sections into two wholly separate periods.

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

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

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

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

Members of the dissertation reading committee 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:

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

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

3 units, Spr (Parker, P)

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

3 units, Win (Parker, P)

COMPLIT 30N. Fascism and Culture—(Same as ITALGEN 30N.) Stanford Introductory Seminar. Preference to freshmen. Intellectual and political roots of fascism, its critique of liberal democracy and communism, and legacies. Themes include: fascism versus nazism; collectivism versus individualism; radical right attitudes towards technology and industrialization; and comparisons between mid-20th century fascisms and subcultures of the contemporary new right including Jean-Marie Le Pen's Front National and what has been called Islamofascism. Readings from key fascist thinkers and theorists; case studies of artists, writers, architects, and filmmakers who embraced fascism including Ezra Pound, Leni Riefenstahl, F.T. Marinetti, and Mario Sironi.

4 units, Aut (Schnapp, J)

COMPLIT 101. What is Literature?—How do scholars distinguish literary texts from other written genres such as history, philosophy, journalism, memoirs, biographies, lyrics, graffiti, or billboards? Who decides what is literature? What are the boundaries between literary and nonliterary texts. To what extent do literary texts offer a moral or political message? What are the aesthetic effects of literary as opposed to nonliterary texts? Sources include various genres, texts, and interpretive theories and methodologies. GER:DB-Hum, WIM

5 units, Spr (Nightingale, A)

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

5 units, Win (Staff)

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

2 units, Spr (Staff)

COMPLIT 194. Independent Research

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

COMPLIT 199. Senior Seminar: Lives in Literature—Required of Comparative Literature seniors; others by consent of instructor. Literary careers and professions; graduate study and scholarly careers; teaching literature in schools; creative writing as a career; libraries and archives; opportunities for literary critics; the publishing industry; book retailing; literature in theater and museums. Literature as avocation: how to cultivate reading for pleasure. Guest speakers and field trips. GER:DB-Hum

5 units, Aut (Berman, R)

UNDERGRADUATE/GRADUATE

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

4 units, Win (Frank, J)

COMPLIT 121. Poems, Poetry, Worlds: An Introductory Course—What is poetry? How does it speak in many voices? Why does it matter? Poetry as genre, a field in literary studies, and indispensable to an educated person's world view. Poetry in crosscultural comparison as experience, invention, form, sound, knowledge, and part of the world. Readings include medieval to modern poetry of western Europe and the Americas; contemporary poetry of Europe, Latin America, Africa, and the U.S.; and present-day experimental digital, sound, and visual poetry. GER:DB-Hum

5 units, Aut (Greene, R)

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

5 units, Win (Gumbrecht, H)

COMPLIT 123. The Novel, The World—(Same as ENGLISH 184.) Combining perspectives of the novels of the world as anthropological force with the sense of reality, and as protean form that has reshaped the literary universe. Readings from: ancient Greece; medieval Japan and Britain; and early modern Spain, China, and Britain; romantic theories of the novel; 19th-century realism and popular fiction; modernist experiments; and postmodern pastiches. GER:DB-Hum

5 units, Spr (Moretti, F)

COMPLIT 126A. Medieval Theatre: The Profane Staging of Sacral-ity—Mystery, miracle, and carnival plays of different literary traditions including liturgical and vernacular drama. How to define medieval theatre in relation to other contemporary genres; how it incorporated profane, everyday life into religious subject matter. The changing social context of medieval theatre in terms of dramatic characters, comedy in religious subject matter, and the growth of urban centers and acting fraternities. GER:DB-Hum

3-5 units, Spr (Galvez, M)

COMPLIT 127. Postcolonial Bildungsroman—Narratives of personal development which dramatize the clash of traditional and modern modes of individuation in postcolonial cultures. The problem of postcolonial education historically and formally as it emerges in fiction from Africa, the Arab world, and the Caribbean. The postcolonial endeavor to imagine alternative modernities; practical literary explorations of modernity's cultural imperatives.

3-5 units, Win (Tanoukhi, N)

COMPLIT 129. From Poetry of Praise to the Abolition of the Rhyme—Major poetic forms in Persian poetry. The relationship between form and content. Themes such as praise, nature, love, and authorship. The role of Sufism in the development of Persian poetry. The reception of Persian poetry in Europe and the U.S.. Writers include Sa'di, Rumi, Nizami Arozi, Khayam, Hafiz, and Nima. GER:DB-Hum

5 units, Spr (Shamel, M)

COMPLIT 132. The Literature of the New Europe—(Same as COMPLIT 232.) Premise is that a reconfigured canon of new European literature which better fits Europe's expanding and transnational contours would focus on texts of a shifting, complex cultural heritage, including texts by immigrants, and those that anticipate integration and assimilation issues. Attention to early modern authors with multiple allegiances and transnational backgrounds, and 20th-century bilingual, bicultural authors writing outside the nation. GER:DB-Hum

3-5 units, Win (Labov, J)

COMPLIT 141. Literature and Society in Africa and the Caribbean—(Same as FRENLIT 133.) Major African and Caribbean writers. Issues raised in literary works which reflect changing aspects of the societies and cultures of Francophone Africa and the French Caribbean. Topics include colonization and change, quest for identity, tradition and modernity, and new roles and status for women. Readings in fiction and poetry. Authors include Laye Camara, Mariama Ba, and Joseph Zobel. In French. Prerequisite: FRENLANG 126 or consent of instructor. GER:DB-Hum, EC-GlobalCom

4 units, Spr (Boyi, E)

COMPLIT 142. The Literature of the Americas—(Same as ENGLISH 172E.) Comparative perspective, emphasizing continuities and crises common to N., Central, and S. American literatures and distinctive national and cultural elements. Topics include: modes of representation of an American new world experience; myths of America as utopia; and critiques of notions of self and nation to which such myths give rise in political, historical, and literary forms. GER:DB-Hum, EC-AmerCul

5 units, Aut (Greene, R; Saldívar, R)

COMPLIT 147. Comparative Approaches to African American and Asian American Literature—(Same as ASNAMST 147A, CSRE 147A.) Cultural nationalism, feminism, multiculturalism, and literary canonization. Case studies comparing novels by Zora Neale Hurston and Maxine Hong Kingston, Ralph Ellison and Chang-rae Lee, and Toni Morrison and Fae Myenne Ng. Thematic and formal similarities; cultural, historical, and critical contexts.

5 units, Spr (Tang, A)

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 154. Heidegger on Hölderlin—(Same as GERLIT 154.) The encounter of Friedrich Hölderlin, a poet with philosophical passions in the first half of the 19th century, and Martin Heidegger, a philosopher who wrote poetically in the 20th century. What Hölderlin's poems and Heidegger's philosophy reveal about the essence and potential of lyrical texts: how neither attributes representational function to poetic texts, but sees them as existential and historical sites in which events can take place. In English; texts also available in German. GER:DB-Hum

5 units, Aut (Gumbrecht, H)

COMPLIT 155. 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 (Pojaraska, E)

COMPLIT 156. Weather in Literature: The Aesthetics of Time—From antiquity to the present. Mythological and biblical weather; the relationship between weather and representations of landscape; extreme weather and climate change; literary weather and the experience of time. Texts include *The Odyssey*, *Exodus*, *The Tempest*, *Robinson Crusoe*, and *Walden*.

5 units, Aut (Marno, 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? GER:DB-Hum

3-5 units, Win (Gelder, A)

COMPLIT 181. Philosophy and Literature—Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track: majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:DB-Hum

4 units, Win (Anderson, L; Landy, J)

COMPLIT 214/314. Thomas Mann—(Same as GERLIT 285/385.) Key work, including short fiction, major novels, and essays. Mann's relation to naturalism and modernism, the conservative revolution and democracy; his American exile. Engagement with myth and the reception of romanticism, Wagner, and Nietzsche. Music in literature. Mann and Adorno. Readings in German include *Death in Venice*, *The Magic Mountain*, and *Doctor Faustus*. GER:DB-Hum

3-5 units, Win (Berman, R)

COMPLIT 218. Sholem Aleichem and Jewish Minority Discourse—Theories of minority discourse and minority literature; their applicability to modern Jewish writing, using Sholem Aleichem as a test case. How modern Hebrew and Yiddish literatures reacted to their purported minority, emphasizing Aleichem's reaction to these problems. Texts available in English.

5 units, Win (Miron, D)

COMPLIT 242. Framing the Other: Intercultural Projections between China and the West—Crosscultural intersections and mutual projections between the West and China emphasizing the 20th century. The production of representations of the other and their contexts; rethinking cultural contact. Possible alternatives to frequently biased and flawed projections of the other. Can orientalist and occidentalist fantasies be reshaped into grounds for an openness toward the other? GER:DB-Hum
5 units, Win (Bachner, A)

COMPLIT 247. The Modern Jewish Literary Complex—Does a unified modern Jewish canon exist; if not, what interactions among Jewish literatures have evolved through the last two centuries? Focus is comparative. Writers such as Reb Nakhman, Heine, Kafka, Bialik, Agnon, Amichai, Sholem Aleichem, I. L. Peretz, Bashevis-Singer, Y. Glatshteyn, Primo Levi, Jean Amery, Charles Reznikoff, Henry Roth, and Cynthia Ozick. Texts are available in English.
5 units, Win (Miron, D)

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, EC-GlobalCom
5 units, Aut (Milani, A)

COMPLIT 250. Literature, History, and Representation—(Same as FRENLIT 248.) Literary works as historical narratives; texts which envision ways of reconstructing or representing an ancient or immediate past through collective or individual narratives. Narration and narrator; relation between individual and collective history; historical events and how they have shaped the narratives; master narratives; and alternative histories. Reading include Glissant, Césaire, Dadié, Cixous, Pérec, Le Clézio, Mokkedem, Benjamin, de Certeau, and White.
3-5 units, Spr (Boyi, E)

COMPLIT 257C/357C. Crowds—(Same as FRENGEN 317, ITALGEN 317.) The place of human multitudes in the Western sociopolitical imagination from 1789 to the present. Theories of collectivity in works such as Tarde's *Laws of Imitation*, Le Bon's *Psychology of Crowds*, Freud's writings on mass psychology, and Canetti's *Crowds and Power*. Representations of crowds in literature, art, theater, and film. How modern mythologies are informed by premodern precedent and reflect upon the question of multitudes in postindustrial societies. Students write semantic histories and curate a virtual gallery.
3-5 units, Aut (Schnapp, J)

COMPLIT 311. Shakespeare, Islam, and Others—(Same as ENGLISH 373D.) Shakespeare and other early modern writers in relation to new work on Islam and the Ottoman Turk in early modern studies. *Othello*, *Twelfth Night*, *Titus Andronicus*, *The Merchant of Venice*, and other Shakespeare plays. Kyd's *Solyman and Perseda*, Daborne's *A Christian Turned Turk*, Massinger's *The Renegado*, Marlowe's *The Jew of Malta*, and literary and historical materials.
5 units, Spr (Parker, P)

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

COMPLIT 320P. Materials and Methods for the Study of Poetry—(Same as ENGLISH 350C.) For graduate students in all national literatures and for comparatists. The intellectual and professional tools relevant to scholarship on poetry in any language. Theoretical issues and practical knowledge of forms, techniques, and cultural formations in verse. Topics such as voice, tropes, lineation, stanzas, meters, visuality, sound, prose poems, and translation.
3-5 units, Win (Greene, R)

COMPLIT 321. Present Pasts: History, Fiction, Temporality—(Same as GERLIT 299.) Relationship among history, memory, and literature in contemporary novels that engage with recent history. Theories of this relationship, including the proposition that Western culture in the second half of the 20th century is characterized by a crisis of temporality and an aversion to or dissatisfaction with traditional conceptions of the past. Readings include: Toni Morrison, J.M. Coetzee, Amos Oz, Orhan Pamuk, and Haruki Murakami; and theoretical works including Adorno, Heidegger, Benjamin, Jameson, Elias, and Huyssen.
5 units, Win (Eshel, A; White, H)

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 sociocultural terms; the form the American novel has taken. Readings include Chopin's *The Awakening*, Cather's *Death Comes for the Archbishop*, Faulkner's *Absalom, Absalom*, Asturias's *Men of Maize*, Carpentier's *The Kingdom of this World*, Paredes's *The Shadow*, Silko's *Almanac of the Dead*, and Proulx's *Accordion Crimes*.
5 units, Spr (Saldívar, R)

COMPLIT 331C. Institutions of Enlightenment: The Invention of the Public Sphere—(Same as ENGLISH 303F.) The cultural foundations of the Enlightenment as public sphere and its relationship to the private or intimate sphere. 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, Spr (Bender, J)

COMPLIT 334. German Romanticism—(Same as GERLIT 320.) Prose, lyrics, and aesthetic theory of the earlier Jena Romantics and late Romanticism. Why literary Romanticism was later understood as a revolutionary step toward modernity. Readings include Tieck, Novalis' *Hymnen an die Nacht*, Schlegel's *Rede über die Mythologie*, Brentano, Eichendorff, and Hoffmann.
3-4 units, Spr (Bohrer, K)

COMPLIT 335. F. T. Marinetti and Futurism—(Same as ITALGEN 353E.) Futurist artistic and literary theory and practice from its foundation by Marinetti through its avatars around the world. Focus is on readings from Marinetti; attention to writers and visual artists including Apollinaire, Mayakovsky, and Léger. Topics include: machines and culture; the futurist theater of surprise; poetry and performance; visual poetics and war; futurism's ties to bolshevism and fascism; and aeropainting and aeropoeity.
4 units, Spr (Schnapp, J)

COMPLIT 337. Augustine on the Body—(Same as CLASSGEN 237.) Ideas of the body in Greek and Roman literature and philosophy. Focus is on Augustine; his concepts of the edenic body, human body, and resurrected body. Asceticism in pagan and Christian culture in late antiquity. How did pagan and Christian cultural ideologies affect ascetic practices? To what extent did the Christians diverge from pagan practices of self-control in the 3rd and 4th centuries; how did philosophers and theologians treat sexuality and procreation in the context of elite self-fashioning?
4-5 units, Spr (Nightingale, A)

COMPLIT 352. Decadence and Vitalism—(Same as GERLIT 325.) A major motif in European literature from 1890 to 1920, the interdependence of the topics and their ideological and political implications. Readings include Nietzsche, Wilde, H.v.Hofmannsthal, Mann, Chekhov, D'Annunzio, Jünger, Marinetti, D.H. Lawrence, and Musil.
3-4 units, Spr (Bohrer, K)

COMPLIT 353. Theme, Thematics, Thematology in Postmodern Writing—Theorization of the concept of theme, the writing practice of thematization, and how theme negotiates the crossing of literal, figurative, moral, and mystical levels of significance in a discourse. Readings include Pynchon's *The Crying of Lot 49*, Coetzee's *Disgrace*, Sebald's *Austerlitz*, Levy's *Survival in Auschwitz*, Barthes' *S/Z*, and Jameson.
3-5 units, Win (White, H)

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

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

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 (Berman, R)

COMPLIT 370. Anthropology of Speed—(Same as FRENGEN 370, ITALGEN 370.) Ideas about accelerated motion; its significance and effects on cultures, from prehistory to the present. Impact of transportation revolutions on beliefs regarding selfhood and society. The rise of forms of intelligence and human skill sets that interact with, resist, or enable such revolutions. Topics include: speed and divinity; the evolution of conventions and techniques for capturing accelerated movement; speed and accident; velocity and liminal states such as inspiration, transport, and intoxication; and cognitive implications of sped-up states and their impact on cultural norms.

3-5 units, Spr (Schnapp, J)

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 COURSE

Comparative Literature majors are advised to consult the “Literatures, Cultures, and Languages” section of this bulletin for additional offerings.

DLCL 189. Honors Thesis Seminar

5 units, Aut (Surwillo, L)

This file has been excerpted from the *Stanford Bulletin, 2007-08*, pages 367-374. Every effort has been made to ensure accuracy; post-press changes may have been made here. Contact the editor of the bulletin at arod@stanford.edu with changes or corrections. See the bulletin web site at <http://bulletin.stanford.edu> for additional information.