COMPARATIVE LITERATURE (COMPLIT)

COMPLIT 100. CAPITALS: How Cities Shape Cultures, States, and People. 3-5 Units.
This course takes students on a trip to major capital cities, at different moments in time: Renaissance Florence, Golden Age Madrid, Colonial Mexico City, Enlightenment and Romantic Paris, Existential and Revolutionary St. Petersburg, Roaring Berlin, Modernist Vienna, and bustling Buenos Aires. While exploring each place in a particular historical moment, we will also consider the relations between culture, power, and social life. How does the cultural life of a country intersect with the political activity of a capital? How do large cities shape our everyday experience, our aesthetic preferences, and our sense of history? Why do some cities become cultural capitals? Primary materials for this course will consist of literary, visual, sociological, and historical documents (in translation); authors we will read include Boccaccio, Dante, Sor Juana, Montesquieu, Baudelaire, Gogol, Irmgard Keun, Freud, and Borges. Note: To be eligible for WAYS credit, you must take the course for a Letter Grade.
Same as: DLCL 100, FRENCH 175, GERMAN 175, HISTORY 206E, ILAC 175, ITALIAN 175, URBANST 153

COMPLIT 101. What Is Comparative Literature?. 5 Units.
What is literature, and how has it been imagined, institutionalized, praised, and criticized over the centuries by authors ranging from Aristotle to Schiller, from Arnold to Auerbach, Woolf, Said, Achebe, Spivak and others, who have understood literature as a powerful tool for individual and social change? What does it mean to "compare" literature or study texts that belong or tap into more than one national literary and cultural tradition or consciously posit themselves as participating in international movements (such as European Decadence or Modernism), or authors who live and produce their work in transcultural contexts and often write in different languages, such as Samuel Beckett or Gloria Anzaldúa? How do markers of identity such as gender, sexuality, and race (and our changing conceptions of them over time) factor into our intellectual theories and practices in comparing texts and authors? Along with several case studies of texts and authors that will help us explore and probe these questions, we will also gain familiarity with major theories and developments in the field of comparative literature.
COMPLIT 104A. Voice, Dissent, Resistance: Antiracist and Antifascist Discourse and Action. 5 Units.
The rise of right-wing movements in the United States and in Europe signals a resurgence of nativist and ethno-nationalist politics that rely heavily on racism to advance fascist politics. This course will explore these phenomena both in terms of their historical development and their present-day appearances. The goal will be to understand how those involved in anti-racist and anti-fascist struggles have invented, created, and practiced discourses and actions that attempt to resist racism and fascism, and to evaluate their merits and weaknesses. Historical, philosophic, journalistic, and creative writings will be the basis of study. This is an experimental course driven by the urgency of recent political events. Students should have open minds and be willing to help shape the course.
Same as: COMPLIT 304

COMPLIT 10N. Shakespeare and Performance in a Global Context. 3 Units
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.
Note: To be eligible for WAYS credit, you must take the course for a Letter Grade.

COMPLIT 115. Vladimir Nabokov: Displacement and the Liberated Eye. 3-5 Units.
How did the triumphant author of "the great American novel" and "the Lolita" film and Pale Fire generate his sinister-playful forms as a buoyant answer to the "hypermodern" visual and film culture of pre-WWII Berlin, and then to America's all-pervading postwar "normalcy" in his pathologic comic masterpieces "Lolita" and "Pale Fire"? Buy texts in translation at the Bookstore; Slavic grad students will supplement with reading and extra sessions in original Russian.
Same as: COMPLIT 315, SLAVIC 156, SLAVIC 356

COMPLIT 118. The Gothic in Literature and Culture. 3-5 Units.
This course introduces students to the major features of Gothic narrative, a form that emerges at the same time as the Enlightenment, and that retains its power into our present. Surveying Gothic novels, as well as novellas and short stories with Gothic elements, we will learn about the defining features of the form and investigate its meaning in the cultural imagination. Gothic narratives, the course will suggest, examine the power of irrational forces in a secular age: forces that range from barbaric human practices, to supernatural activity, to the re-enchantment of modern existence. We will also consider the importance for Gothic authors and readers of the relation among narrative, spectacle and the visual arts. Primary works may include Ann Radcliffe's "The Italian, Jane Austen's Northanger Abbey," Victor Hugo's "The Hunchback of Notre Dame," E.T.A. Hoffman's "The Sandman," Mary Shelly's "Frankenstein," Edgar Allen Poe's "The Narrative of Arthur Gordon Pym." We may also do a section on vampires, including Bram Stoker's "Dracula," and its remake in film by F.W. Murnau and Werner Herzog. Critical selections will be conducted in English. Students will have an option to read the primary sources in Turkish or in English. Contact Burcu Karahan for meeting time and place.
Same as: COMPLIT 319

COMPLIT 110. Shakespeare, Playing, Gender. 3 Units.
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. Note: This course must be taken for a letter grade to be eligible for WAYS credit.

COMPLIT 121. Poems, Poetry, Worlds. 5 Units.
What is poetry? How does it speak in many voices to questions of philosophy, history, society, and personal experience? Why does it matter? The reading and interpretation of poetry in crosscultural comparison as experience, invention, form, sound, knowledge, and part of the world. The readings address poetry of several cultures (Brazil, Chile, France, Germany, Greece, Italy, Occitania, Peru) in comparative relation to that of the English-speaking world, and in light of classic and recent theories of poetry.
Same as: DLCL 141

COMPLIT 122. Literature as Performance. 5 Units.
The purpose of this course is to re-embed great dramatic texts in a history and theory of performance, using Bay Area and Stanford productions, audiovisual materials, and your own trans-medial projects to help us reconceive theater off the page, moving in time, space and thought.
Same as: DLCL 142
COMPLIT 123. The Novel and the World. 5 Units.
The course will trace the development of the modern literary genre par excellence through some of its great milestones from the 17th century to the present. Works by Cervantes, Austen, Flaubert, Dostoevsky, Queirós, Kafka, Woolf, Verga, and Rodoreda. 
Same as: DLCL 143

COMPLIT 124C. Napoleon. 3-5 Units.
Who was Napoleon? A fierce patriot or a traitor of the Revolution? A beloved emperor or a merciless dictator? There is not one single or indeed final answer to these questions: in this course we shall learn to make a distinction between the historical figure (his life and actual deeds) and the literary character (how his detractors or enthusiasts represented him). We will explore the multi-faceted representations of Napoleon with a particular focus on his portraits in poems, novels, essays, paintings and sculptures. The syllabus will include readings and excerpts from Balzac, Stendhal, Dumas, Hugo, Thackeray, Tolstoy, Manzoni, Foscolo, Calvino. Taught in English.
Same as: FRENCH 124A

COMPLIT 127B. The Hebrew and Jewish Short Story. 3-5 Units.
Short stories from Israel, the US and Europe including works by Agnon, Kafka, Keret, Castel-Bloom, Kashua, Singer, Benjamin, Freud, biblical myths and more. The class will engage with questions related to the short story as a literary form and the history of the short story. Reading and discussion in English. Optional: special section with readings and discussions in Hebrew. Note: To be eligible for WAYS credit, you must take the course for a Letter Grade.
Same as: JEWISHST 147B

COMPLIT 128. Literature of the former Yugoslavia. 3-5 Units.
What do Slavoj Žižek, Novak Djokovic, Marina Abramovic, Melania Trump, Emir Kusturica, and the captain of the Croatian national football team have in common? All were born in a country that no longer exists, the Socialist Federal Republic of Yugoslavia (1945-1992). This course will introduce masterpieces of Yugoslav literature and film, examining the social and political complexities of a multicultural society that collapsed into civil war (i.e. Bosnia, Kosovo) in the 1990s. In English with material available in Serbo-Croatian and Slovenian. 
Same as: REES 128, SLAVIC 128

COMPLIT 131. Coming of Age in the Middle Ages. 3-5 Units.
It is often said that adolescence is a modern invention, and that people in earlier times expected children to act like adults as soon as they were physically able to do so. But the literature that survives from the European Middle Ages reveals a deep preoccupation with questions of how to form socially-competent individuals. What role did literature play in disseminating norms and models for adult behavior? This course introduces students to a range of works from 1100 to 1500CE that portray the process of becoming an adult or prescribe what it should look like: behavior manuals, treatises, epic narratives, romances, and literary ‘letters’ from parents to children. Students gain familiarity with a range of historic genres and develop skills in close reading and critical analysis. Readings are in English.

COMPLIT 133A. Literature and Society in Africa and the Caribbean. 4 Units.
This course aims to equip students with an understanding of the cultural, social, and political aspects at play in the literatures of Francophone Africa and the Caribbean of the 20th and 21st century. Our primary readings will be Francophone novels and poetry. We will also read some theoretical texts. The assigned readings will expose students to literature from diverse French-speaking regions of the African/Caribbean world. This course will also serve as a "literary toolbox," with the intention of facilitating an understanding of literary genres, and terms. Students can expect to work on their production of written and spoken French, in addition to reading comprehension. Special guest: Moroccan author Meryem Alaoui. Required readings include: Aime Cesaire, Maryse Condé, Fatou Diome, Dany Laferriere, Leonara Miano, Albert Memmi. Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.
Same as: AFRICAA 133, AFRICAST 132, COMPLIT 233A, CSRE 133E, FRENCH 133, JEWISHST 143

COMPLIT 139. Tragedy: Forms and Conflicts. 3-5 Units.
This course introduces students to central questions of tragedy. Why do we find tragic spectacle so compelling, even pleasurable? What role does conflict play in individual selfhood and social formation? And why does tragedy elicit such strong theoretical and philosophical responses? At the same time, the course provides an introduction to literary history through the study of genre. What might connect modern tragedy to ancient Greek drama? How are genres transformed through reading, commentary, and adaptation? The course will be based on close reading and discussion of authors including Sophocles, Seneca, Shakespeare, Calderon, Milton, and Buchner.

COMPLIT 142B. Translating Japan, Translating the West. 3-4 Units.
Translation lies at the heart of all intercultural exchange. This course introduces students to the specific ways in which translation has shaped the image of Japan in the West, the image of the West in Japan, and Japan's self-image in the modern period. What texts and concepts were translated by each side, how, and to what effect? No prior knowledge of Japanese language necessary.
Same as: JAPAN 121, JAPAN 221

COMPLIT 145. Reflection on the Other: The Jew and the Arab in Literature. 3-5 Units.
How literary works outside the realm of Western culture struggle with questions such as identity, minority, and the issue of the Other. How the Arab is viewed in Palestinian literature and music. Note: To be eligible for WAYS credit, you must take course for a Letter Grade.
Same as: AMELANG 126, JEWISHST 106

COMPLIT 147. Facts and Fictions: Writing the New World in Early Modernity. 3-5 Units.
How was knowledge about the colonies in America established? What was the role of fiction in this process? This course introduces students to major problems at the intersection of literature and history. It provides students with an overview of historical and fictional writings that shaped the early modern imagination about colonial spaces in Europe and the Americas. Students will look into the process whereby poets and novelists made unfamiliar places more familiar to their European and American audiences, as well as into how historians used myths and fictions to build knowledge about those foreign places. Our primary readings span fictional prose, histories, epic poems, philosophical writings, engravings and maps. Authors may include St. Teresa, Camões, Cervantes, Inca Garcilaso, Catalina de Erauso, Mendes Pinto, Bacon, Sor Juana, Antonio Vieira, and Margaret Cavendish. Students will practice close reading techniques and historical analysis, writing papers combining the two. Texts will be available in English.
Same as: 1500-1700
COMPLIT 149. The Laboring of Diaspora & Border Literary Cultures. 3-5 Units.
Focus is given to emergent theories of culture and on comparative literary and cultural studies. How do we treat culture as a social force? How do we go about reading the presence of social contexts within cultural texts? How do ethno-racial writers re-imagine the nation as a site with many "cognitive maps" in which the nation-state is not congruent with cultural identity? How do diaspora and border narratives/texts strive for comparative theoretical scope while remaining rooted in specific local histories. Note: This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit.
Same as: CSRE 149, ILAC 149

COMPLIT 155A. The Mafia in Society, Film, and Fiction. 4 Units.
The mafia has become a global problem through its infiltration of international business, and its model of organized crime has spread all over the world from its origins in Sicily. At the same time, film and fiction remain fascinated by a romantic, heroic vision of the mafia. Compares both Italian and American fantasies of the Mafia to its history and impact on Italian and global culture. Taught in English.
Same as: ITALIAN 155

COMPLIT 159. Asian American Film and Popular Culture. 4 Units.
Tracing the evolution of Asian American cultural representations from the silent film era through the first generation of Asian American YouTube stars, this course examines the economic, political, and cultural influence of Asian American screen images on U.S. society. Through a focus on both mainstream and independent productions, we discuss the work of Asian American actors, audience members, media producers, consumers, and activists. Possible films and TV shows to be discussed include The Cheat (1915), Shanghai Express (1932), Flower Drum Song (1961), Chan is Missing (1983) Fall of the I Hotel (1983), Who Killed Vincent Chin? (1989), Sa-I-Gu, (1992), Saving Face (2004) Crazy Rich Asians (2018), To All the Boys I've Loved Before (2018), TV episodes of the Mindy Project, and work by early Asian American YouTube stars including Michelle Phan, HappySlip, and KevJumba.
Same as: AMSTUD 115, ASNAMST 115

COMPLIT 161E. Narrative and Narrative Theory. 5 Units.
An introduction to stories and storytelling—that is, to narrative. What is narrative? When is narrative fictional and when non-fictional? How is it done, word by word, sentence by sentence? Must it be in prose? Can it be in pictures? How has storytelling changed over time? Focus on various forms, genres, structures, and characteristics of narrative.
Same as: ENGLISH 161

COMPLIT 178. Metamorphosis and Desire: Spenser, Marlowe, Shakespeare, Milton. 1-5 Unit.
A recurring motif in the myths of poetry's origins is a metamorphosis provoked by erotic desire, from the nymph Daphne transformed into a laurel tree as she escapes the god Apollo to the bard Orpheus dismembered by impassioned Maenads. This course explores the entanglement of these themes in Renaissance verse across plays by Shakespeare, epic poetry by Spenser and Milton, and narrative poems by Marlowe, Shakespeare, and their contemporaries in continental Europe. We will situate these works amid critical perspectives on desire, love, and gendered subjectivity in early modernity and against the classical background of Ovid's 'Metamorphoses', whose tales of eroticism and transformation shaped so much of Renaissance literary and artistic production.

COMPLIT 181. Philosophy and Literature. 3-5 Units.
What, if anything, does reading literature do for our lives? What can literature offer that other forms of writing cannot? Can fictions teach us anything? Can they make people more moral? Why do we take pleasure in tragic stories? This course introduces students to major problems at the intersection of philosophy and literature. It addresses key questions about the value of literature, philosophical puzzles about the nature of fiction and literary language, and ways that philosophy and literature interact. Readings span literature, film, and philosophical theories of art. Authors may include Sophocles, Dickinson, Toni Morrison, Proust, Woolf, Walton, Nietzsche, and Sartre. Students master close reading techniques and philosophical analysis, and write papers combining the two. This is the required gateway course for the Philosophy and Literature major tracks. Majors should register in their home department.
Same as: CLASSICS 42, ENGLISH 81, FRENCH 181, GERMAN 181, ILAC 181, ITALIAN 181, PHILO 81, SLAVIC 181

COMPLIT 184. READING RUMI. 3-5 Units.
Introduction to the work of Mawlana Jalal al-Din Rumi (1207-1273) in the original Persian. Through close readings of the poems and prose texts we will explore the ways in which Rumi’s thought informs his poetic language and continues to resonate with us today. Topics to be touched upon in connection with the primary texts include: Islamic philosophy; theories of literature in the Arabo-Persian world; poetic genres in medieval Persian literature; meter, rhyme, and metaphor; and, finally, fundamental questions of translation and translatability. Special emphasis will be placed on understanding Rumi within the historical context. Readings in Persian. Two years of Persian at Stanford or equivalent required. Counts for the Persian track in the MELLAC minor.

COMPLIT 188. In Search of the Holy Grail: Percival’s Quest in Medieval Literature. 3-5 Units.
This course focuses on one of the most famous inventions of the Middle Ages: the Holy Grail. The grail - a mysterious vessel with supernatural properties - is first mentioned in Chrétien de Troyes’ "Perceval," but the story is soon rewritten by authors who alter the meaning of both the grail and the quest. By reading three different versions, we will explore how they respond differently to major topics in medieval culture and relevant to today: romantic love, family ties, education, moral guilt, and spiritual practice. The texts are: Chrétien de Troyes’ "Perceval," Wolfram von Eschenbach’s "Parzival," and the anonymous "Queste del Saint Graal." All readings will be available in English.
Same as: COMPLIT 388, GERMAN 188, GERMAN 388

COMPLIT 194. Independent Research. 1-5 Unit.
(Staff).

COMPLIT 199. Senior Seminar. 5 Units.
What is criticism? When we interpret literature today, are we fulfilling the critical vocation? What are the alternatives? We consider the origins of the idea of the critic in nineteenth-century culture, its development in the twentieth century, and its current exponents, revisionists, and dissenter. Senior seminar for Comparative Literature Senior majors only.
COMPLIT 207. Why is Climate Change Unbelievable? Interdisciplinary Approaches to Environmental Action. 5 Units.
The science is there. The evidence is there. Why do people still refuse to recognize one of the greatest threats to human existence? Why can’t, why won’t they believe the truth? The time to act is slowly evaporating before our eyes. To answer this question requires an interdisciplinary approach that investigates many of the ways global warming has been analyzed, imagined, represented, and evaluated. Thus we welcome students of any major willing to embark on this common project and to participate fully. We will challenge ourselves to move between and amongst texts that are familiar and those we will bring into the conversation. There will be much that we miss, but we hope this course will at least begin a serious conversation in a unique way. The course will run on two parallel tracks on the one hand, we will delve into textual representations and arguments; on the other hand, we will attempt to develop a sensibility for how climate change makes itself manifest in the physical world through a series of workshops and site visits in the Bay Area. The first track of this course will center on the discussion of three science fiction novels: The Hungry Tide by Amitav Ghosh, The Three Body Problem by Cixin Liu, and Parable of the Sower by Octavia Butler. The second track of this course is comprised of a series of workshops that aims to develop spatial and material literacy relevant to climate change awareness. It will engage topics such as: scale, atmosphere, measure, material reciprocity, and garbage repurposing. One of the primary goals of this course is to not only understand the problem of climate change, but also how to best act upon it. Thus the required final assignment for this class and can be a recommendation for action based on a critical review of the topic of climate change and already existing activism. It can take the form of a paper, a video, an installation art project, a podcast, etc.. But in all cases your work must analytically engage the specific medium of literary expression.

COMPLIT 208. The Cosmopolitan Introvert: Modern Greek Poetry and its Itinerants. 3-5 Units.
Overview of the last century of Greek poetry with emphasis on modernism. Approximately 20 modern Greek poets (starting with Cavafy and Nobel laureates Seferis and Elytis and moving to more modern writers) are read and compared to other major European and American writers. The themes of the cosmopolitan itinerant and of the introvert, often co-existing in the same poet, connect these idiosyncratic voices. The course uses translations and requires no knowledge of Greek but original texts can also be shared with interested students. Note: The course is open to both undergraduate and graduate students.

COMPLIT 210. Poetic Forms. 4 Units.
A comparative discussion of the development and history of major poetic forms, from the Sonnet to Terza Rima and to prose poems. Special attention will be given discussing different rhythms and rhymes, and to translating forms. The readings will include poems by French, Yiddish, English/American and Hebrew writers. Part of the work will include experimenting with writing and/or translating poems that follow the poetic forms that are discussed in class.

COMPLIT 220. Renaissance Africa. 3-5 Units.
Literature and Portuguese expansion into Africa during the sixteenth century. Emphasis on forms of exchange between Portuguese and Africans in Morocco, Angola/Congo, South Africa, the Swahili Coast, and Ethiopia. Readings in Portuguese and English. Taught in English.

Same as: AFRICAST 220E, ILAC 220E, ILAC 320E

COMPLIT 222A. Myth and Modernity. 3-5 Units.
Masters of German 20th- and 21st-Century literature and philosophy as they present aesthetic innovation and confront the challenges of modern technology, social alienation, manmade catastrophes, and imagine the future. Readings include Nietzsche, Freud, Rilke, Musil, Brecht, Kafka, Doebelin, Benjamin, Juenger, Arendt, Musil, Mann, Adorno, Celan, Grass, Bachmann, Bernhardt, Wolf, and Kluge. Taught in English. Note for German Studies grad students: GERMAN 322 will fulfill the grad core requirement since GERMAN 332 is not being offered this year. NOTE: Enrollment requires Professor Eshel’s consent. Please contact him directly at eshel@stanford.edu and answer these 2 questions: “Why do you want to take this course?” and “What do you think you can add to the discussion?” Applications will be considered in the order in which they were received. Enrollment is limited to 20 students.
Same as: GERMAN 222, GERMAN 322, JEWISHST 242G, JEWISHST 342

COMPLIT 222B. Critical Translation Studies. 3-5 Units.
Seminal works of translation theory and scholarship from a wide array of disciplinary, regional, linguistic, and historical perspectives. Readings are in English, but students must have at least two years of training or the equivalent in another language, or permission from the instructor. (Important note: Students who wish to count this course toward requirements in the department of East Asian Languages and Cultures must have permission from their EALC advisor.)
Same as: JAPAN 123, JAPAN 223

COMPLIT 229B. Camus. 4-5 Units.
"The Don Draper of Existentialism" for Adam Gopnik, "the ideal husband of contemporary letters" for Susan Sontag, and "the admirable conjunction of a man, of an action, and of a work" for Sartre, Camus embodies the very French figure of the "intellectuel engagé," or public intellectual. From his birth in 1913 into a poor family in Algeria to the Nobel Prize in Literature in 1957, from Paris to the Mediterranean world, Camus engaged in the great ethical battles of his time, from the fight against nazism and communism, from questioning colonial rules to the Algerian War of Independence. Through readings and films, we will explore his multiple, long-lasting legacies. Readings from Albert Camus, Jean-Paul Sartre, Kamel Daoud, Mouloud Feraoun, Alice Kaplan, A.B. Yehoshua, Yasmina Khadra. This course is a WIM course. Students will work on their production of written French, in addition to speaking French and reading comprehension. Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.
Same as: CSRE 129, FRENCH 129, HISTORY 235F

COMPLIT 233A. Literature and Society in Africa and the Caribbean. 4 Units.
This course aims to equip students with an understanding of the cultural, social, and political aspects at play in the literatures of Francophone Africa and the Caribbean of the 20th and 21st century. Our primary readings will be Francophone novels and poetry. We will also read some theoretical texts. The assigned readings will expose students to literature from diverse French-speaking regions of the African/Caribbean world. This course will also serve as a “literary toolbox” with the intention of facilitating an understanding of literary genres, and terms. Students can expect to work on their production of written and spoken French, in addition to reading comprehension. Special guest: Moroccan author Meryem Alaoui. Required readings include: Aime Cesaire, Maryse Condé, Fatou Diome, Dany Laferriere, Leonara Miano, Albert Memmi. Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.
Same as: AFRICAAM 133, AFRICAST 132, COMPLIT 133A, CSRE 133E, FRENCH 133, JEWISHST 143
COMPLIT 236. Literature and Transgression. 3-5 Units. 
Close reading and analysis of erotic-sexual and aesthetic-stylistic transgression in selected works by such authors as Baudelaire, Wilde, Flaubert, Rachilde, Schnitzler, Kafka, Joyce, Barnes, Eliot, Bataille, Burroughs, Thomas Mann, Kathy Acker, as well as in recent digital literature and online communities. Along with understanding the changing cultural, social, and political contexts of what constitutes "transgression" or censorship, students will gain knowledge of influential theories of transgression and conceptual limits by Foucault, Blanchot, and contemporary queer and feminist writers. 
Same as: FEMGEN 236

COMPLIT 236A. Casablanca - Algiers - Tunis: Cities on the Edge. 3-5 Units. 
Casablanca, Algiers and Tunis embody three territories, real and imaginary, which never cease to challenge the preconceptions of travelers setting sight on their shores. In this class, we will explore the myriad ways in which these cities of North Africa, on the edge of Europe and of Africa, have been narrated in literature, cinema, and popular culture. Home to Muslims, Christians, and Jews, they are an ebullient laboratory of social, political, religious, and cultural issues, global and local, between the nineteenth and twenty-first centuries. We will look at mass images of these cities, from films to maps, novels to photographs, sketching a new vision of these magnets as places where power, social rituals, legacies of the Ottoman and French colonial pasts, and the influence of the global economy collide and collide. Special focus on class, gender, and race. 
Same as: AFRICAAM 236B, CSRE 140S, FRENCH 236, FRENCH 336, HISTORY 245C, URBANST 140F

COMPLIT 239. Queer Theory. 3-5 Units. 
Do we really need a theory in order to be queer? Queer Theory emerged in response to feminist thought, and the study of the history of sexuality, building on their insights, but also uncovering their blind spots. Without Queer Theory, few of the discourses around desire, power and gender identity that we take for granted on college campuses today would exist. Yet there is also a real risk that reality has left the theory behind. In this course, we will try to answer the question: What do we need queer theory for? Do we still need it? And if so, of what kind? The course is designed to introduce students to core texts of queer theory, and to connect them to current debates, be this around trans rights, vocabulary, and reading skills will be emphasized. This is not a traditional language course that takes an integrated four-skill approach; since the goal is advanced reading level, the focus is on grammar, syntax points, vocabulary, and reading skills will be emphasized. This is not a traditional language course that takes an integrated four-skill approach; since the goal is advanced reading level, the focus is on grammar, syntax points, vocabulary, and reading skills will be emphasized. This course retraces the struggle for a modern poetic language in Iran from the time of the Constitutional Revolution (1905/6) to the Islamic Revolution (1978/79), and beyond. Topics include: the unresolved relationship between tradition and modernity; poetry as a vehicle of enlightenment and revolution; the quest for a new poetic expression of love; the emerging possibility of a female voice in Persian poetry; the construction of historical memory through literature; responses to the experience of modern alienation; the figure of the poet as dissident; and the subversive force of poetic form itself. Poets to be read are Taki, Bahar, Nima, Shamlu, Sepehri, Akhavan Sales, Forough, and Esma’l Kho’i as well as some non-canonical figures. Open to undergraduates and graduates. Taught in English.

COMPLIT 243A. From Idol to Equal: Changing Images of Love in 20th-Century Persian and Turkish Literature. 3-5 Units. 
This course will explore the changing images of love in pivotal works of modern Persian and Turkish literature. Classes will include close readings and discussions of poems, short stories, and plays with particular attention to the constellation of lover/beloved, the theme of romantic love, and the cultural and historical background of these elements. Our starting point will be the adoption of the novel as a form in the late 19th century. From there, we will explore different figurations of love in key texts of the 20th century up to the Islamic Revolution in Iran (1978) and the coup d’état in Turkey (1980). Themes will include the end of empire and the demise of the concubine, the portrayal of the homeland as lover, secularization and the lifting of the veil, the figure of the female pioneer, the conflict of western and eastern morals, the prostitute as a new paradigm, the emergence of female writers, and avantgarde conceptions of love. Open to undergraduate and graduate students. All readings and discussions will be in English.

COMPLIT 244. Modern Persian Poetry. 3-5 Units. 
Drawing on poems, songs, and films in addition to theoretical texts, this course retraces the struggle for a modern poetic language in Iran from the time of the Constitutional Revolution (1905/6) to the Islamic Revolution (1978/79), and beyond. Topics include: the unresolved relationship between tradition and modernity; poetry as a vehicle of enlightenment and revolution; the quest for a new poetic expression of love; the emerging possibility of a female voice in Persian poetry; the construction of historical memory through literature; responses to the experience of modern alienation; the figure of the poet as dissident; and the subversive force of poetic form itself. Poets to be read are Taki, Bahar, Nima, Shamlu, Sepehri, Akhavan Sales, Forough, and Esma’l Kho’i as well as some non-canonical figures. Open to undergraduates and graduates. Taught in English.

COMPLIT 248A. Reading Turkish I. 2-4 Units. 
Reading Turkish I is an introduction to the structures of the Turkish language necessary for reading. It is designed to develop reading competence in Turkish for graduate students. Undergraduates should consult the instructor before enrolling for the course. Essential grammar, syntax points, vocabulary, and reading skills will be emphasized. This is not a traditional language course that takes an integrated four-skill approach; since the goal is advanced reading level, the focus is on grammar, reading comprehension, and translation. With full concentration on reading, we will be able to cover advanced material in a short amount of time. The course is conducted in English, but students will be exposed to the sounds of Turkish, and will have the opportunity to practice pronunciation in class. NOTE: COMPLIT 248A Reading Turkish I is followed by COMPLIT 248B Reading Turkish II in the Winter and COMPLIT 248C Advanced Turkish for Research in the Spring.

COMPLIT 248B. Reading Turkish II. 2-4 Units. 
This course is the continuation of COMPLIT 248A Reading Turkish I, which served as an introduction to the structures of the Turkish language necessary for reading. It is designed to develop reading competence in Turkish for graduate students. Undergraduates should consult the instructor before enrolling for the course. Essential grammar, syntax points, vocabulary, and reading skills will be emphasized. This is not a traditional language course that takes an integrated four-skill approach; it focuses only on reading, and as a result we will be able to cover advanced material in a short amount of time. This course is conducted in English, but students will be exposed to the sounds of Turkish, and will have the opportunity to practice pronunciation in class. COMPLIT 248B is followed by COMPLIT 248C Advanced Turkish for Research in the Spring.
COMPLIT 248A. Reading Turkish I. 3-5 Units.
This course is an introduction to the Turkish language and culture. Emphasis will be on reading and listening comprehension, as well as basic conversational skills.

COMPLIT 248B. Reading Turkish II. 3-5 Units.
Continuation of Reading Turkish I. Further development of conversational skills and reading comprehension.

COMPLIT 249. Rumi: Rhythms of Creation. 3-5 Units.
This course offers a comprehensive introduction to the thought, poetic, and legacy of one of the towering figures of Persian letters, Mawlana Jalal al-Din Rumi (1207-1273). After discussing the literary ancestors (Sana‘i, ‘Attar), we will trace the mystico-philosophical foundations of Rumi’s thought through close readings of the lyrical (Divan-e Shams) and narrative poems (Mathnavi-yi ma‘nawi), the prose works (Fiha ma fihe), and the letters. Literary analyses will be followed by an exploration of music as a structuring principle in Rumi’s work and the role of sama’ (spiritual audition) as a poetic practice. From there, we will look at the ritual and symbolic of the dervish dance, the foundation of the Mevlevi order, the interconnectedness of space (architecture) and poetic form that is exemplified in the Mevlevi dervish lodges, and the literary and philosophical echoes of Rumi in Ottoman culture, above all Seyh Galip’s masterpiece Hüsüz Ask (1782). The course will be complemented by digressions on Rumi in contemporary Persian and Turkish music, including live musical performances. Open to undergraduates and graduates. Taught in English.

COMPLIT 249A. The Iranian Cinema: Image and Meaning. 1-3 Unit.
This course will focus on the analysis of ten Iranian films with the view of placing them in discourse on the semiotics of Iranian art and culture. The course will also look at the influence of a wide array of cinematic traditions from European, American, and Asian masters on Iranian cinema. Note: This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit.

COMPLIT 249B. Iranian Cinema in Diaspora. 1-3 Unit.
Despite enormous obstacles, immigrant Iranian filmmakers, within a few decades (after the Iranian Revolution), have created a slow but steady stream of films outside Iran. They were originally started by individual spontaneous attempts from different corners of the world and by now we can identify common lines of interest amongst them. There are also major differences between them. These films have never been allowed to be screened inside Iran, and without any support from the global system of production and distribution, as independent and individual attempts, they have enjoyed little attention. Despite all this, Iranian cinema in exile is in no sense any less important than Iranian cinema inside Iran. In this course we will view one such film, made outside Iran, in each class meeting and expect to reach a common consensus in identifying the general patterns within these works and this movement. Questions such as the ones listed below will be addressed in our meetings each week: What changes in aesthetics and point of view of the filmmaker are caused by the change in his or her work environment? Though unwantedly these films are made outside Iran, how related are they to the known (recognized) cinema within Iran? And in fact, to what extent do these films express things that are left unsaid by the cinema within Iran? NOTE: This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit.

COMPLIT 249C. Contemporary Iranian Theater. 1-3 Unit.
Today, Iranian plays both in traditional and contemporary styles are staged in theater festivals throughout the world and play their role in forming a universal language of theater which combine the heritages from countries in all five continents. Despite many obstacles, some Iranian plays have been translated into English and some prominent Iranian figures are successful stage directors outside Iran. Forty-six years ago when “Theater in Iran” (a monograph on the history of Iranian plays) by Bahram Beyzaie was first published, it put the then contemporary Iranian theater movement “which was altogether westernizing itself blindly” face to face with a new kind of self-awareness. Hence, today’s generation of playwrights and stage directors in Iran, all know something of their theatrical heritage. In this course we will spend some class sessions on the history of theater in Iran and some class meetings will be concentrating on contemporary movements and present day playwrights. Given the dearth of visual documents, an attempt will be made to present a picture of Iranian theater to the student. Students are expected to read the recommended available translated plays of the contemporary Iranian playwrights and participate in classroom discussions. Note: This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit.

Same as: GLOBAL 249C

COMPLIT 252A. Great Arabic Poetry. 3-5 Units.
Introduction to the canon of Arabic poetry from the sixth to the twenty-first century. Imru‘ al-Qays, al-Mutanabbi, Mahmud Darwish, and more. Readings in Arabic. Two years of Arabic at Stanford or equivalent required. Counts for the Arabic Track in the MELLAC Minor.

COMPLIT 252B. Great Arabic Prose. 3-5 Units.
Introduction to the best Arabic Literature from the 790s to 2016. Al-Jahiz, Naguib Mahfouz, and much more. Readings in Arabic. Two years of Arabic at Stanford or equivalent required. Counts for the Arabic Track in the MELLAC Minor. Note: This course must be taken for a minimum of 3 units and a letter grade to be eligible for WAYS credit.

COMPLIT 252A. Existentialism, from Moral Quest to Novelistic Form. 3-5 Units.
This seminar intends to follow the development of Existentialism from its genesis to its literary expressions in the European postwar. The notions of defining commitment, of moral ambiguity, the project of the self, and the critique of humanism will be studied in selected texts by Kierkegaard, Heidegger, Unamuno, Albert Camus, Jean-Paul Sartre, Simone de Beauvoir, and Joan Sales.

Same as: ILAC 211, ILAC 311

COMPLIT 263. A History of Silence in Literature. 3-5 Units.
An analysis of theological and mystical texts as well as secular works of poetry and prose, from the Middle Ages to the present, exploring both the specific nature and the philosophical implications of silence in literature. Following a historical trajectory, we will first look at silence in medieval thought: as the necessary silence of apophasy in the works of negative theology and as a memory space in accounts of mystical ascension from the Islamic tradition (Bayazid Bastami). After this will come an examination of various moments in more recent literary history: the silence in face of the sublime that pervades the Romantics; the metaphysical uprooting of Büchner’s Lenz (1839) that is captured in the paradox of a silence whose screams reach across the horizon; the fragmentation of Hölderlin’s late poetry; the crisis of language described in Hofmannsthal’s Chando’s Letter (1902), prefiguring Wittgenstein; the dissolution of words as a “language of space devoid of dialogue” in Antonin Artaud; the straining away from existence and speech in Beckett’s The Unnamable (1953); and, finally, the silence of the breath turn, as an ethical injunction after the Holocaust in Paul Celan. Open to undergraduates and graduates. Taught in English.
COMPLIT 283A. Modern Notions of 'The Holy': Hölderlin, Heidegger, Celan. 3-5 Units.
This course explores the question, "What may we call 'holy' in the modern era?" by focusing mostly on three key writers and thinkers, who in various ways, and in different times" raised this question: Friedrich Hölderlin, Martin Heidegger, and Paul Celan. Given the scope of this question and its various reverberations and implications, we will also read "continental philosophy of religion" (Marion, Courtime, Caputo, and Vattimo, among others), as well as some of the work of Jacques Derrida.
Same as: COMPLIT 383A, GERMAN 283A, GERMAN 383A, RELIGST 283A, RELIGST 383A

COMPLIT 285. Texts and Contexts: French-English Translation. 3-5 Units.
This course introduces students to the ways in which translation has shaped the image of France and the Francophone world. What texts and concepts were translated, how, where, and to what effect? Students will work on a translation project throughout the quarter and translate texts from French to English and English to French. Topics may include the role of translation in the development of cultures; the political dimension of translation, translation in the context of migration, and the sociocultural frameworks that shape translations. Case studies: Camus, Fanon, Glissant, de Beauvoir, Meddeb, Duras. Prior knowledge of French language required.
Same as: CSRE 285, FRENCH 185, FRENCH 285

COMPLIT 290A. Magic, Science, and Religion. 3-5 Units.
With the rise of the human sciences in the later nineteenth century, 'magic', 'science', and 'religion' came to be understood as entirely separate domains, with different versions of truth and divergent methods of inquiry. But how has this division broken down in the past 150 years? How is it, for example, that other people's religion is 'merely magic'? How does science still draw on religious categories, in particular to claim the universe is meaningful? How have new forms of magic shaped new age, global culture? We will examine these questions by pairing literary texts with readings from anthropology, history of science, religious studies, and cultural criticism. This course is taught in English.
Same as: COMPLIT 390A, FRENCH 290, FRENCH 390, ITALIAN 290, ITALIAN 390

COMPLIT 303D. Thinking in Fiction. 5 Units.
Is there a boundary between fact and fiction? Is fiction a stable category at all? Should we be thinking instead about description, factual reference, the place of history, and the methods of science? This course will examine the ways in which figures in the workings of the human mind and human institutions, as well as in literature. Readings will include work by philosophers and critics stretching from Locke, Hume, and Adam Smith, to twentieth-century figures such as Vattimo (the philosophy of "as if"), to "possible worlds" theory. Bruno Latour, Marie-Laure Ryan, and Ann Banfield will be joined by Catherine Gallagher and narratologists. In reaching back to the eighteenth century, we also can have in mind important essays or prefaces by such writers as Horace Walpole, Anna Laetitia Barbauld, and Anne Radcliffe. Novels, of course, raise large questions about fictionality. Works for study include: The Female Quixote, The Castle of Otranto, Tristram Shandy, and Sense and Sensibility.
Same as: ENGLISH 303D

COMPLIT 304. Voice, Dissent, Resistance: Antiracist and Antifascist Discourse and Action. 5 Units.
The rise of right-wing movements in the United States and in Europe signal a resurgence of nativist and ethno-nationalist politics that rely heavily on racism to advance fascist politics. This course will explore these phenomena both in terms of their historical development and their present-day appearances. The goal will be to understand how those involved in anti-racist and anti-fascist struggles have invented, created, and practiced discourses and actions that attempt to resist racism and fascism, and to evaluate their merits and weaknesses. Historical, philosophic, journalistic, and creative writings will be the basis of study. This is an experimental course driven by the urgency of recent political events. Students should have open minds and be willing to help shape the course.
Same as: COMPLIT 104A

COMPLIT 307. Proust and His World. 3-5 Units.
This course is a chance to read together Proust's "À la recherche du temps perdu". This seven-volume novel is a stylistic tour de force, a brilliant meditation on defining elements of modernity, and an eccentric meander through art, history, and the self. We will look closely at Proust's narrative edifice, and its poetic achievements. We will augment our reading of the novel with secondary selections that enable us to explore the many themes and questions raised by the work, ranging from fashion as a serious mode of modern expression to the phenomenology of memory to the decadence of French culture on the eve of the First World War. We'll look at the importance of Proust for structuralist and poststructuralist critics of the 1960s-1980s, whose paradigms continue to resonate today. We'll also consider together the interest and limits of a single-author course, and the value of absorptive, "slow" reading in our multi-tasking era. Supplementary readings might include selections from Charles Baudelaire, John Ruskin, Henri Bergson, Gérard Genette, Gilles Deleuze, Eve Sedgwick, Maurice Samuels, and Caroline Weber. Reading knowledge of French strongly recommended.
Same as: FRENCH 307A

COMPLIT 311. Humanities Core: Texts that Changed the World -- The Ancient Middle East. 3-5 Units.
This course traces the story of the cradle of human civilization. We will start from the earliest human stories, the Gilgamesh Epos and biblical literature, and follow the path of the development of religion, philosophy and literature in the ancient Mediterranean or Middle Eastern world. We will pose questions about how different we are today. What are our foundational stories and myths and ideas? Should we remain connected in deep ways to the most ancient past of civilization, or seek to distance ourselves from those origins? N.B. This is the first of three courses in the Middle Eastern track. These courses offer a UNIQUE opportunity to study Middle Eastern history and culture, past and present. Take one, two or all three courses to experience a year-long intellectual community dedicated to exploring how ideas have shaped our world and future.
Same as: DLCL 31, HUMCORE 31, RELIGST 150

COMPLIT 315. Vladimir Nabokov: Displacement and the Liberated Eye. 3-5 Units.
How did the triumphant author of "the great American novel" <em>Lolita</em> evolve from the young author writing at white heat for the tiny sad Russian emigration in Berlin? We will read his short stories and the novels <em>The Luzhin Defense, Invitation to a Beheading, Lolita, Lolita</em> the film, and <em>Pale Fire</em>, to see how Nabokov generated his sinister-playful forms as a buoyant answer to the "hypermodern" visual and film culture of pre-WWII Berlin, and then to America's all-pervading postwar "normalcy" in his pathological comic masterpieces <em>Lolita</em> and <em>Pale Fire</em>. Buy texts in translation at the Bookstore; Slavic grad students will supplement with reading and extra sessions in original Russian.
Same as: COMPLIT 115, SLAVIC 156, SLAVIC 356

COMPLIT 316. Scholarship and Activism for Justice. 1 Unit.
In this weekly discussion group we will center on scholarship that addresses issues of social inequity and ways to act for change.
COMPLIT 319. The Turkish Novel. 3-5 Units.
Designed as a survey, this course will examine the modern Turkish novel from the early days of the Republic to the present day. We will examine the aesthetic, political, and social aspects of the Turkish novel by reading major samples of national, historical, philosophical, village, and modernist novels. Discussions will be conducted in English. Students will have an option to read the primary sources in Turkish or in English. Contact Burcu Karahan for meeting time and place.
Same as: COMPLIT 119

COMPLIT 320A. Epic and Empire. 5 Units.
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.
Same as: ENGLISH 314

COMPLIT 33. Humanities Core: Global Identity, Culture, and Politics from the Middle East. 3 Units.
How do we face the future? What resources do we have? Which power structures hold us back and which empower us? What are our identities at college in the Bay Area? In 1850s Lebanon, Abu Faris Shidyaq faced all these same questions (except the last one; he was a Christian magazine editor). In this course we will engage with claims about identity, culture, and politics that some might say come from the "Middle East" but that we understand as global. Ganzeer’s graphic novel is as much for California as it is for Egypt. Ataturk’s speech is about power and identity just like Donald Trump is about power and identity. In Turkish novels and in Arabic poetry, the people we engage in this course look to their pasts and our futures. What happens next? This is the third of three courses in the Middle Eastern track. These courses offer an unparalleled opportunity to study Middle Eastern history and culture, past and present. Take all three to experience a year-long intellectual community dedicated to exploring how ideas have shaped our world and future.
Same as: ENGLISH 314

COMPLIT 334A. Concepts of Modernity I: Philosophical Foundations. 5 Units.
In the late eighteenth century, Immanuel Kant proclaimed his epoch to be “the genuine age of criticism.” He went on to develop the critique of reason, which set the stage for many of the themes and problems that have preoccupied Western thinkers for the last two centuries. This fall quarter survey is intended as an introduction to these themes and problems. The general course layout draws equal parts on Koselleck’s practice of “conceptual history” (Begriffsgeschichte) and on Jameson’s of “cognitive mapping.” After consideration of an important, if often under-appreciated precedent (the baroque), we turn our attention to the conceptual triad of subject, reason and critique, followed by that of revolution, utopia and sovereignty. Authors may include Hegel, Marx, Nietzsche, Weber, Freud, Lukács, and others. This course is the first of a two-course sequence. Priority to graduate students in MTL, ILAC, and English.
Same as: ILAC 334A, MTL 334A

COMPLIT 334B. Concepts of Modernity II: Culture, Aesthetics, and Society in the Age of Globalization. 5 Units.
Emphasis on world-system theory, theories of coloniality and power, and aesthetic modernity/postmodernity in their relation to culture broadly understood.
Same as: ENGLISH 334B, MTL 334B

COMPLIT 359A. Philosophical Reading Group. 1 Unit.
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. Taught in English.
Same as: FRENCH 395, ITALIAN 395

COMPLIT 368A. Imagining the Oceans. 5 Units.
How has Western culture constructed the world’s oceans since the beginning of global ocean exploration? How have imaginative visions of the ocean been shaped by marine science, technology, exploration, commerce and leisure? Primary authors read might include Cook, Banks, Equiano, Ricketts, and Steinbeck; Defoe, Cooper, Verne, Conrad, Woolf and Hemingway, Colevidge, Baudelaire, Moore, Bishop and Walcott. Critical readings include Schmitt, Rediker and Linebaugh, Baucorn, Best, Corbin, Auden, Sontag and Heller-Roazen. Films by Sekula, Painlevé and Bigelow. Seminar coordinated with a 2015 Cantor Arts Center public exhibition. Visits to the Cantor; other possible field trips include Hopkins Marine Station and SF Maritime Historical Park. Open to graduate students only.
Same as: ENGLISH 368A, FRENCH 368A

COMPLIT 36A. Dangerous Ideas. 1 Unit.
Ideas matter. Concepts such as revolution, tradition, and hell have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like immigration, universal basic income, and youth play an important role in contemporary debates in the United States. All of these ideas are contested, and they have a real power to change lives, for better and for worse. In this one-unit class we will examine these dangerous ideas. Each week, a faculty member from a different department in the humanities and arts will explore a concept that has shaped human experience across time and space. Some weeks will have short reading assignments, but you are not required to purchase any materials.
Same as: ARTHIST 36, EALC 36, ENGLISH 71, ETHICSOC 36X, FRENCH 36, HISTORY 3D, MUSIC 36H, PHIL 36, POLISCI 70, RELIGST 36X, SLAVIC 36

This seminar will study aesthetic theories and their political implications. Its goal is to apply aesthetic theories to the exploration of the image of nature. We will study Terry Eagleton’s classic Ideology of the Aesthetic, which reviews the Western aesthetic tradition. We will read writings by Walter Benjamin, Adorno, and the French thinker Jacques Ranciere. We will study aesthetic theories by classical Chinese philosophers and modern thinkers such as like Li Zehou. Equipped with the dual perspective of aesthetics and politics, we will explore issues of nature, the environment, social ecology, and deep ecology. We will critique the anthropocentric stance toward natural environments, landscape, and wilderness. Delving into the issues of natural beauty, environmental ethic, politics, and literature, we will discuss the human body as an organism among other living organisms, the aesthetic of landscape, alienated labor, environment degradation, and dire consequences of technological civilization. Primary texts include Shen Congwen’s fiction, Chinese SF works, and films. Chinese is not required. PhD students are required to write a term paper of 20-25 pages. MA and undergraduate students will write two short essays of 10 pages in response to the questions from readings and discussion.
Same as: CHINA 371

COMPLIT 383A. Modern Notions of ‘The Holy’: Hölderlin, Heidegger, Celan. 3-5 Units.
This course explores the question, “What may we call ‘holy’ in the modern era?” by focusing mostly on three key writers and thinkers, who “in various ways, and in different times” raised this question: Friedrich Hölderlin, Martin Heidegger, and Paul Celan. Given the scope of this question and its various reverberations and implications, we will also read “continental philosophy of religion” (Marion, Courtine, Caputo, and Vattimo, among others), as well as some of the work of Jacques Derrida.
Same as: COMPLIT 283A, GERMAN 283A, GERMAN 383A, RELIGST 283A, RELIGST 383A
COMPLIT 388. In Search of the Holy Grail: Percival's Quest in Medieval Literature. 3-5 Units.
This course focuses on one of the most famous inventions of the Middle Ages: the Holy Grail. The grail - a mysterious vessel with supernatural properties - is first mentioned in Chrétien de Troyes' "Perceval," but the story is soon rewritten by authors who alter the meaning of both the grail and the quest. By reading three different versions, we will explore how they respond differently to major topics in medieval culture and relevant to today: romantic love, family ties, education, moral guilt, and spiritual practice. The texts are: Chrétien de Troyes' "Perceval," Wolfram von Eschenbach's "Parzival," and the anonymous "Queste del Saint Graal." All readings will be available in English.
Same as: COMPLIT 188, GERMAN 188, GERMAN 388

COMPLIT 390A. Magic, Science, and Religion. 3-5 Units.
With the rise of the human sciences in the later nineteenth century, magic, science, and religion came to be understood as entirely separate domains, with different versions of truth and divergent methods of inquiry. But how has this division broken down in the past 150 years? How is it, for example, that other people's religion is "merely magic"? How does science still draw on religious categories, in particular to claim the universe is meaningful? How have new forms of magic shaped new age, global culture? We will examine these questions by pairing literary texts with readings from anthropology, history of science, religious studies, and cultural criticism. This course is taught in English.
Same as: COMPLIT 290A, FRENCH 290, FRENCH 390, ITALIAN 290, ITALIAN 390

COMPLIT 398L. Literary Lab. 2-5 Units.
Gathering and analyzing data, constructing hypotheses and designing experiments to test them, writing programs [If needed], preparing visuals and texts for articles or conferences. Requires a year-long participation in the activities of the Lab.
Same as: ENGLISH 398L

COMPLIT 399. Individual Work. 1-15 Unit.

COMPLIT 51Q. Comparative Fictions of Ethnicity. 4 Units.
We may "know" "who" we "are," but we are, after all, social creatures. How does our sense of self interact with those around us? How does literature provide a particular medium for not only self expression, but also for meditations on what goes into the construction of "the Self"? After all, don't we tell stories in response to the question, "who are you"? Besides a list of nouns and names and attributes, we give our lives flesh and blood in telling how we process the world. Our course focuses in particular on this question--Does this universal issue ("who am I") become skewed differently when we add a qualifier before it, like "ethnic"? Note: To be eligible for WAYS credit, you must take course for a Letter Grade.
Same as: AMSTUD 51Q, CSRE 51Q

COMPLIT 55N. Batman, Hamilton, Diaz, and Other Wondrous Lives. 3-5 Units.
This seminar concerns the design and analysis of imaginary (or constructed) worlds for narratives and media such as films, comics, and literary texts. The seminar's primary goal is to help participants understand the creation of better imaginary worlds - ultimately all our efforts should serve that higher purpose. Some of the things we will consider when taking on the analysis of a new world include: What are its primary features - spatial, cultural, biological, fantastic, cosmological? What is the world's ethos (the guiding beliefs or ideals that characterize the world)? What are the precise strategies that are used by the artist to convey the world to us and us to the world? How are our characters connected to the world? And how are we - the viewer or reader or player - connected to the world? Note: This course must be taken for a letter grade to be eligible for WAYS credit.
Same as: CSRE 55N

COMPLIT 57. Human Rights and World Literature. 5 Units.
Human rights may be universal, but each appeal comes from a specific location with its own historical, social, and cultural context. This summer we will turn to literary narratives and films from a wide number of global locations to help us understand human rights; each story taps into fundamental beliefs about justice and ethics, from an eminently human and personal point of view. What does it mean not to have access to water, education, free speech, for example? This course has two components. The first will be a set of readings on the history and ethos of modern human rights. These readings will come from philosophy, history, political theory. The second, and major component is comprised of novels and films that come from different locations in the world, each telling a compelling story. We will come away from this class with a good introduction to human rights history and philosophy and a set of insights into a variety of imaginative perspectives on human rights issues from different global locations. Readings include: Amnesty International, Freedom: Stories Celebrating the Universal Declaration of Human Rights, Andrew Clapham, Human Rights: A Very Short Introduction, James Dawes, That the World May Know, Walter Echo-Hawk, The Light of Justice, Amitav Ghosh, The Hungry Tide, Bessie Head, The Word for World is Forest, Ursula LeGuin.

COMPLIT 680. Curricular Practical Training. 1-3 Unit.
CPT course required for international students completing degree. Prerequisite: Comparative Literature Ph.D. candidate.

COMPLIT 89. Investigating Identity Through Filipinx Fiction. 5 Units.
This course is both a reading seminar featuring canonical and contemporary Filipinx authors (including Mia Alvar, Carlos Bulosan, Elaine Castillo, Bienvenido Santos, Lysley Tenorio and José Rizal) and a writing workshop where students generate short stories exploring identity. Rizal’s seminal novels Noli Me Tangere and El filibusterismo are the earliest artistic expressions of the Asian colonial experience from the point of view of the oppressed, and through his work and the work of other Filipinx authors, we discover how both national and individual identities are not only challenged by adversity, trauma, violence, and war but also forged and strengthened by them. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.
Same as: ENGLISH 90E