



**HANDBOOK FOR THE  
MASTER OF STUDIES  
IN COMPARATIVE LITERATURE AND  
CRITICAL TRANSLATION  
2019-20**

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## Welcome

A warm welcome to Oxford, and to the Master of Studies in Comparative Literature and Critical Translation. The course is organised by the Humanities Division of the University, with the collaboration of the Faculties of Oriental Studies, Medieval and Modern Languages, and English Language and Literature; and it is attached to the interdisciplinary Oxford Comparative Criticism and Translation Research Centre (OCCT). The course will introduce you to current theoretical debates and give you the methodological tools you need to work confidently across two or more languages and literatures; it will also enable you to engage in focused study within a wide range of possible areas. With its combination of conceptual innovation, cultural breadth, historical depth and scholarly rigour, it is, we believe, one of the best masters courses in the fields of comparative literature and translation studies anywhere in the world.

Oxford is an extraordinarily stimulating place in which to study. It has great libraries and museums, with rich research collections. There is an excellent music and arts scene, and beautiful buildings and surrounding countryside. Above all, you will be joining a community of thinkers and scholars who will provide you with countless opportunities to learn. Don't hesitate to throw yourself into all this and make the most of it.

The transition from undergraduate to postgraduate life, and perhaps also to a new university, can sometimes be stressful. Do please let us know at once if you are encountering difficulties: contact details are in Section 1 of this handbook, and information about other sources of help and support follows in Section 6. Do please also let us know of anything that might be improved: the course structure offers many opportunities for feedback, appraisal and discussion. Everyone involved in the course is looking forward to joining with you in the collaborative process of teaching and learning.

Professor Matthew Reynolds

*Convenor of the MSt in Comparative Literature and Critical Translation*

# 1. Statement of Coverage

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Comparative Literature and Critical Translation (CLCT). It applies to students starting the course in Michaelmas term 2019 and may differ from the handbooks for students starting in other years.

## 1.1 Version

This is version 0 of the Handbook for the MSt in Comparative Literature and Critical Translation, published in August 2018.

## 1.2 Disclaimer

The Examination Regulations relating to this course are available at <http://www.admin.ox.ac.uk/examregs/2019-20/mosiclandcrittran/studentview/>. If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact the Course Administrator at [clct@humanities.ox.ac.uk](mailto:clct@humanities.ox.ac.uk).

The information in this handbook is accurate as at October 2019, however it may be necessary for changes to be made in certain circumstances, as explained at [www.graduate.ox.ac.uk/coursechanges](http://www.graduate.ox.ac.uk/coursechanges). If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

## 2. Organisation, Contacts and Places

### 2.1 Useful contacts

If you have any queries, one of the following people should be able to help:

**Karina Beck** - Course Administrator

Email: 01865 615264

Phone: [clct@humanities.ox.ac.uk](mailto:clct@humanities.ox.ac.uk)

**Prof Matthew Reynolds** – Course Convenor

Email: [matthew.reynolds@ell.ox.ac.uk](mailto:matthew.reynolds@ell.ox.ac.uk)

Phone: 01865 274800

**Prof Ben Morgan** – Co-convenor

Email: [ben.morgan@mod-langs.ox.ac.uk](mailto:ben.morgan@mod-langs.ox.ac.uk)

Phone: 01865 278300

**Prof Adriana X. Jacobs** – Co-convenor

Email: [adriana.jacobs@orinst.ox.ac.uk](mailto:adriana.jacobs@orinst.ox.ac.uk)

Phone 01865 432108

**Dr Eleni Philippou** – Academic Mentor

Email: [eleni.philippou@st-annes.ox.ac.uk](mailto:eleni.philippou@st-annes.ox.ac.uk)

Phone 07530 530514

Your College Advisor, Tutor for Graduates, Senior Tutor and Welfare Team.

### 2.2 Administrative and Organisational Support

The Course Administration, is located in the Humanities Divisional Office in the Radcliffe Humanities Building. The office is open at the following times:

Monday – Friday: 8:30am – 5:00pm

Alternatively, you can call 01865 615264 or email [clct@humanities.ox.ac.uk](mailto:clct@humanities.ox.ac.uk)

Prof Reynolds will be available in the OCCT Research Centre at the following times during term to discuss your progress or any other matters relating to the course:

Thursdays, 1.30-2.15pm

Any one of the Convenor and Co-convenors may be consulted about any aspect of the course. However, Prof Reynolds has particular responsibility for the elements of the course that relate to literature in English; Prof Morgan for those that relate to Modern Languages; and Prof Jacobs for those that relate to Oriental Studies.

The Academic Mentor, is also available to help with your integration into the research community of OCCT and the wider university, your professional development, and with day-to-day matters such as the management of your workload. They will be on hand in the OCCT Research Centre at the following times:

Mondays (term time) between 2.15 - 3.45pm

## 2.3 Governance and Oversight of the Course

The MSt CLCT is overseen by a Steering Committee which consist of the three Convenors, one other senior academic, and two student representatives. The Steering Committee meets once each term.

## 2.4 Student Representation

Students taking the MSt CLCT must provide two representatives to serve on the steering committee. They may be chosen by discussion and agreement, or if necessary by an election: the Academic Mentor will oversee this process.

The representatives will attend the 'Open Business' section of Steering Committee meetings: they will be invited to offer an oral report relaying the students' sources of satisfaction and/or concerns with the course at that point in time, and to discuss these with Committee members.

## 2.5 Key Places

The core course seminars take place in the Interdisciplinary Masters' Room on the top floor of the Tim Gardam Building, St Anne's College, Woodstock Road, OX2 6HS. This room, which is shared with the MSt in Film Aesthetics, also serves as common-room and study space when it is not being used for seminars.

The core course lectures take place in the Mary Ogilvie Lecture Theatre, St Anne's College.

The OCCT office is located in the Tim Gardam Building.

The Course Administrator is located just across the road in in the Humanities Divisional Office, Radcliffe Humanities building, Woodstock Road, OX2 6GG.

The Oxford Research Centre in the Humanities (TORCH) is also in the Radcliffe Humanities building.

Oxford University Language Centre is just down the road at 12 Woodstock Road, OX2 6HT.

The buildings of the participating Faculties, and their libraries, are as follows:

The Oriental Institute

Pusey Lane

OX1 2LE

Faculty of English Language and Literature

St Cross Building

Manor Road

OX1 3UL

Faculty of Medieval and Modern Languages

41 and 47 Wellington Square

OX1 2JF

AND

Taylor Institution  
St Giles'  
OX1 3NA

The Bodleian Library is located in Broad Street, OX1 3BG.

Teaching for your option Courses may take place in any of the participating Faculties, or in any College. A map of the Colleges, together with all University locations, is available here: <https://www.ox.ac.uk/visitors/map?wssl=1>

## 2.6 Important Dates

The dates of Full Term in the academic year 2019-20 are as follows:

Michaelmas 2019	13 October - 7 December
Hilary 2020	19 January - 14 March
Trinity 2020	26 April - 20 June

Where there is reference to '1<sup>st</sup> week', '6<sup>th</sup> week', etc., this applies to the weeks of Full Term, during which classes run. '9<sup>th</sup> week', '10<sup>th</sup> week', etc. are the weeks immediately after Full Term. The week immediately before Full Term is commonly known as '0<sup>th</sup> week'. By convention, Oxford weeks begin on a Sunday.

The deadline for submission of your answer to the take-home examination paper on the Core Course is noon on Thursday of 8<sup>th</sup> week, Hilary Term.

The deadline for submission of your Dissertation is noon on Monday of 8<sup>th</sup> week, Trinity Term.

The deadlines for submission of examined work for each of your Option Courses will fall after the end of the term in which the teaching was done (ie Michaelmas Term and Hilary Term). They are likely to be either in 10<sup>th</sup> week, or in 0<sup>th</sup> week of the following term depending on the nature of the assignment. Please see further under Section 4.5 'Two Option Courses' below.

## 3. Course Content and Structure

The Master of Studies in Comparative Literature and Critical Translation is a 9-month course at FHEQ Level 7.

### 3.1 Course Aims

- to provide a course of the highest academic quality in Comparative Literature and Critical Translation in a supportive and challenging learning environment that attracts the very best students globally;
- to enable students to develop a thorough understanding of the methodologies of comparative literature and critical translation studies, and the capacity to put them into practice;
- to provide students with advanced knowledge of one or more topics within the fields of comparative literature and critical translation, and the means to deploy that knowledge effectively;
- to develop independent thinking and the ability to pursue original research across two or more languages and disciplines;
- to develop skills in written and oral communication, and in the presentation of academic work, including sustained argument, independent thought and lucid structure and content;
- to bring students, on graduation, to a position that enables them to embark successfully on a research degree at a globally leading university or a variety of other careers.

### 3.2 Intended Learning Outcomes

#### ***Knowledge, understanding and academic skills***

On completion of the course, students will be able to:

- build well-informed arguments about the theories and methodologies of comparative literature and critical translation studies;
- deploy specialist understanding of one or more topics within the fields of comparative literature and critical translation, and engage in reasoned debate about it;
- conduct theoretically-grounded and historically-contextualised research across languages and disciplines;
- draw constructively on approaches and material from different languages and disciplines.

#### ***Transferable skills***

On completion of the course, students will be able to:

- find information, organise and deploy it, including through the use of libraries and information technology;
- use such information critically and analytically;
- consider and solve complex problems;

- work well independently and in co-operation with others;
- effectively structure and communicate their ideas in a variety of written and oral formats.

### 3.3 Course Structure

The MSt in Comparative Literature and Critical Translation comprises three compulsory elements:

- A. The Core Course** taken in Michaelmas and Hilary Terms.
- B. Two Option Courses:** one taken in Michaelmas Term, one in Hilary Term.
- C. A Dissertation:** planning starts at the end of Michaelmas Term; some research is done during Hilary Term; the majority of the work is done in Trinity Term.

#### **A. Core Course: Comparative Literature and Critical Translation – Practices and Theories**

The core course will consist of one lecture (1 hour) and one seminar (2 hours) each week during Michaelmas Term weeks 1-6 and Hilary Term weeks 1-6. This course is taught by the Convenor and Co-convenors, along with other specialists as appropriate. It will introduce you to key topics and issues in comparative literature and critical translation, and give you the skills needed to develop your own arguments and pursue your own research.

The *lectures*, which are open to anyone in the university, will present key topics and offer arguments about them.

The *seminars*, which are restricted to students taking the MSt CLCT, will include close textual work, training in relevant research skills, and the opportunity to develop and critique the ideas and materials presented in the lectures.

#### **B. Two Option Courses**

You will take one option course in **Michaelmas Term** and one option course in **Hilary Term**. The list of options from which you can choose is given below in Section 4.5 ‘Two Option Courses’. The options are provided by the three Faculties that participate in the MSt CLCT – Oriental Studies, Medieval and Modern Languages, and English Language and Literature – and they enable you to work alongside students following other Masters courses within those Faculties.

Your options must focus on literature in different languages (eg Arabic in Michaelmas Term, English in Hilary Term) but they may be from the same Faculty (eg Hebrew in Michaelmas and Japanese in Hilary, or Russian in Michaelmas and French in Hilary). Most option courses have a language requirement at the same level as the requirement for your main languages for entry at the MSt CLCT, ie at least level B2 in the Common European Framework of Reference for Languages, or equivalent. So most students are likely to take options in their main languages; but you can also take options in other languages if you know them well enough. Some options may not have a language requirement, or may span more than one language: in such cases, the Course Convenor will give you advice to make sure that your choices cover a range that is appropriate to the aims of the MSt CLCT.

### **C. A Dissertation**

Your dissertation (10,000-12,000 words) must be on a comparative topic which involves your two main languages of study; it may include the critical analysis of translations. You will confirm your topic with the Course Convenor by the middle of Michaelmas term; have an initial meeting with your dissertation supervisor at the end of that term; and then pursue your research during the rest of the year, working especially intensively in Trinity Term. The dissertation will be due in at noon on Monday of 8<sup>th</sup> week of Trinity Term.

### **3.4 Optional Additional Language Course**

If you wish, you can learn, or improve your knowledge of, an additional language at the Oxford University Language Centre. This provision does not form part of the assessed learning for the MSt CLCT. Your additional language must be different from the two main languages on which you are focusing for the MSt. You will be asked if you wish to sign up for an additional language course before arriving at Oxford. Teaching will generally take the form of weekly classes.

## 4. Teaching and Learning

### 4.1 People

The Convenor and Co-convenors will do all or most of the teaching for the Core Course, drawing in other experts for particular topics as appropriate.

The Academic Mentor, who is also co-ordinator of the Oxford Comparative Criticism and Translation Research Programme (OCCT), will help foster a sense of group identity among students taking the MSt CLCT, and connect them to the larger community of DPhil students and academics working in comparative literature and translation. The Mentor will be available for weekly informal meetings with CLCT students, and will co-ordinate a seminar afternoon in Trinity Term at which CLCT students will present work in progress towards their dissertations.

The Graduate Teaching Assistants will join in the Core Course Seminars and will help the Academic Mentor in connecting MSt CLCT students to the wider research community. Normally there will be one Graduate Teaching Assistant in Michaelmas Term and another in Hilary Term.

Tutors for your options will be experts in their fields, from the Faculties of Oriental Studies, Medieval and Modern Languages, and English Language and Literature.

Your dissertation supervisor will be arranged by the Course Convenor and may be drawn from any one of the participating faculties.

### 4.2 Research Context and Community

The MSt CLCT is attached to the Oxford Comparative Criticism and Translation Research Centre (OCCT), and has been developed out of research conducted in that context. You are encouraged to get involved in the research culture of OCCT, including its fortnightly postgraduate-led discussion groups: the Academic Mentor and Graduate Teaching Assistants will help you to do this. Information about OCCT is at [www.occt.ox.ac.uk](http://www.occt.ox.ac.uk).

The Oxford Research Centre in the Humanities (TORCH) puts on many events that are interesting from a comparative and translational point of view. Information about TORCH is at [www.torch.ox.ac.uk](http://www.torch.ox.ac.uk).

There are also many research seminars and other events that take place within the participating Faculties. You will be informed about them via the Faculties' email bulletins; further information will be available on their websites and WebLearn pages.

### 4.3 Induction

At the start of the academic year, in the week before the beginning of formal classes (this is called 0<sup>th</sup> week), there will be induction sessions to introduce you to the course and to life as a Masters student at Oxford. Here is the timetable:

### **Monday 0<sup>th</sup> Week (7 October) 2019**

Oxford Comparative Criticism and Translation Research Centre, St Anne's College  
(top floor of the New Library at the front of St Anne's College, Woodstock Road)

#### **9:30: Introductions and Course Overview**

Prof Matthew Reynolds (Convenor)  
Prof Adriana X. Jacobs (Co-Convenor)  
Prof Ben Morgan (Co-Convenor)  
Dr Eleni Philippou (Academic Mentor)  
Karina Beck (Course Administrator)

#### **10:15: The Oxford Comparative Criticism and Translation Research Centre (OCCT) and life as a postgraduate student at Oxford**

Postgraduates involved in the centre, together with the Postgraduate teaching Assistant, Academic Mentor and the Convenors.

#### **10:45: Short break**

#### **11:00: Introduction to IT Services**

Emma Procter-Legg

#### **11:30: Careers Service**

Anne Dutton

### **Tuesday, 8 October 2019**

Taylor Institution Library, St Giles', Oxford OX1 3NA

**2:00pm:** Tour of Taylor Institution Library and general library induction

**3:00pm:** Tour of Oriental Institute Library

### **Wednesday, 9 October 2019**

The Language Centre, 12 Woodstock Road, OX2 6HT

**2:00pm:** Language Centre Induction

## **4.4 The Shape of the Year**

### **Michaelmas Term**

Each week, in weeks 1-6, you will attend the core course lecture and participate in the associated seminar. You will also have regular teaching for your chosen option course.

In weeks 7 and 8 there is no core course teaching. This is to create space for you to focus on the examined written work for your option course, to have a meeting with your dissertation supervisor, and to work on a short essay relating to the core course. This core course essay, which is due in at the start of Hilary term, is not examined but is designed as practice for the examined essay which you will write at the end of Hilary term.

If you have chosen to take an additional language course at the Language Centre you will have weekly classes there. Please note that this does not form part of the assessed learning for the MSt CLCT.

Throughout the term, you are encouraged to participate in the research culture of Oxford Comparative Criticism and Translation, with its discussion groups, seminars and other events. The Academic Mentor will facilitate this connection, and will also be available weekly for informal advice and discussion.

### **Michaelmas Term Diary - at a glance**

#### **Monday**

11am - midday, weeks 1-6: Core Course Lecture  
Mary Ogilvie Lecture Theatre, St Anne's College

2.15 – 3.45pm: Academic Mentor available for informal meetings  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

#### **Wednesday**

11am - 1pm, weeks 1-6: Core Course Seminar  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

#### **Thursday**

1.30 - 2.15pm Course Convenor available for consultation  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

**Teaching for your Option course will happen on days and times determined by your Option tutor; the same is true of teaching for your optional additional language course.**

**In 7<sup>th</sup> or 8<sup>th</sup> week you will have a first meeting with your dissertation supervisor, and be focusing on examined written work for your option and non-examined written work relating to the core course.**

**The OCCT postgraduate Discussion Group (attendance optional) meets fortnightly on Monday lunchtimes, weeks 2, 4, 6, 8; OCCT research seminars (attendance optional) usually take place on Wednesday afternoons.**

### **Hilary Term**

The pattern of teaching and learning in Hilary Term is similar to Michaelmas. Again, in weeks 1-6, you will attend the core course lectures and participate in the associated seminars. You will also have regular teaching for your chosen option course.

Early in the term, the Course Convenor will lead a workshop on dissertations. You may have a second meeting with your dissertation supervisor during this term if it would be useful to you; but remember that the bulk of teaching for the dissertation will take place during Trinity Term.

In 7<sup>th</sup> and 8<sup>th</sup> weeks there is again no core course teaching. Just as in Michaelmas Term, this is to create space for you to focus on the examined written work for your option course; but this term you will also write a 4,000 word examined essay relating to the core course. This essay must be composed in response to a question in a take-home examination paper which will be released at noon on Thursday of 6<sup>th</sup> week; and it will be due in at noon on Thursday of 8<sup>th</sup> week.

If you have chosen to take an additional language course at the Language Centre you will have weekly classes there.

Throughout the term, you are encouraged to participate in the research culture of Oxford Comparative Criticism and Translation, with its discussion groups, seminars and other events. The Academic Mentor will facilitate this connection, and will also be available weekly for informal advice and discussion.

### **Hilary Term Diary - at a glance**

#### **Monday**

2.15 – 3.45pm: Academic Mentor available for informal meetings  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

#### **Wednesday**

11am - midday, weeks 1-6: Core Course Lecture  
Mary Ogilvie Lecture Theatre, St Anne's College

#### **Thursday**

1.30 - 2.15pm Course Convenor available for consultation  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

#### **Friday**

11am - 1pm, weeks 1-6: Core Course Seminar  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

**You will receive feedback on your Core Course essay by the end of 2<sup>nd</sup> week.**

**The Course Convenor will lead a workshop on dissertations early in term.**

**Teaching for your Option course will happen on days and times determined by your Option tutor; the same is true of teaching for your optional additional language course.**

**You may have a meeting with your dissertation supervisor if useful to you.**

**In 7<sup>th</sup> and 8<sup>th</sup> weeks you will be writing your 4,000-word exam essay relating to the core course, and focusing on examined written work for your option.**

**The OCCT postgraduate Discussion Group (attendance optional) meets fortnightly on Monday lunchtimes, weeks 2, 4, 6, 8; OCCT research seminars (attendance optional) usually take place on Wednesday afternoons.**

## Trinity Term

In Trinity term there is no core course, and no options: you will be working intensively on your dissertation, under the guidance of your supervisor. In third week, you will present work in progress towards your dissertation in the form of a paper given at a seminar day organised by the Academic Mentor in collaboration with the MSt students and members of the OCCT discussion group. The deadline for your completed 10,000-12,000 word dissertation is noon on Monday of 8<sup>th</sup> week.

If you have chosen to take an additional language course at the Language Centre you will have weekly classes there.

In this term, the Academic Mentor will again be available weekly for informal advice; OCCT's research culture will continue to be active, including especially Oxford Translation Day which will include many events of translational interest.

### Trinity Term Diary - at a glance

**Throughout term: meetings with your dissertation supervisor**

**3<sup>rd</sup> week: seminar day at which you will present work in progress towards your dissertation**

**Monday of 8<sup>th</sup> week, midday: deadline for submission of your completed 10,000-12,000 word dissertation.**

#### **Every Monday**

2.15 – 3.45pm: Academic Mentor available for informal meetings  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

#### **Every Thursday**

1.30 - 2.15pm Course Convenor available for consultation  
Interdisciplinary Masters' Room, Tim Gardam Building, St Anne's College

**Optional OCCT research events will continue to take place during this term, including especially Oxford Translation Day**

## 4.5 The Core Course: Comparative Literature and Critical Translation: Practices and Theories

The core course, which runs during weeks 1-6 of Michaelmas and Hilary terms, introduces you to key topics and issues in comparative literature and critical translation, and gives you the skills needed to develop your own arguments and pursue your own research. These

aims are embodied in the structure of the teaching. Each week a lecture given by one of the convenors will explore a set of materials and questions, and suggest ways of thinking about them. You will need to do preparatory reading before each lecture so as to be able to listen actively and begin to develop ideas to pursue in the associated seminar. The seminars will be led by the week's lecturer, together with the graduate teaching assistant. They will enable you to bring your own arguments to the table and explore them via discussion, and will also explain the research techniques with which you can ground and develop them. For each seminar, there will therefore be more reading for you to do, together with prescribed research tasks to fulfil: you can expect to give a short presentation at two seminars each term.

Formative assessment is built into the structure of the course. You will receive feedback on your seminar presentations both orally and via a feedback sheet which will give comments on structure, clarity, content and relevance. At the end of Michaelmas Term, you will write an essay relating to one of the topics covered in the course: guidance on this will be given by the Course Convenor; the essay will be due in at the start of Hilary Term, and feedback will be given to you in a one-to-one meeting in the first two weeks of that term.

Summative assessment takes the form of a 4,000-word essay to be written in response to one of a choice of questions in a take-home examination paper at the end of Hilary Term. The paper will be released at noon on Thursday of 6th week and your essay will be due in at noon on Thursday of 8th week. For details, see Section 5 on assessment, below.

The lecturers are the course convenors: Matthew Reynolds (MR), Adriana X. Jacobs (AXJ) and Ben Morgan (BM).

There follows a summary of the course, together with reading lists for each week, and instructions about how to prepare for the seminars. 'Focus Texts' will be central to each week's lecture and you should study them carefully so as to be able to engage with the arguments presented. 'Further Reading' is optional: this section of the list contains texts that may help you develop your ideas, so browse them according to your interests, looking for points that you can bring into our seminar discussions. All this material is also available in Oxford Reading Lists Online (ORLO) (<https://oxford.rl.talis.com/index.html>), under the title CLCT\_MSt Comparative Literature\_Core Course. Information about using this resource is here: <https://libguides.bodleian.ox.ac.uk/home/basics>. A list of further general reading and reference texts can be found in Appendix A below.

Please give particular attention to the instructions for the seminars as they vary from week to week.

## Michaelmas Term

### 1. Histories of Comparison – MR

The lecture will explore some of the possible origins and early phases of comparative literary study in Europe, touching on the relation between classics and vernacular languages (eg Dante and Dryden), and ideas about national literatures and relations between them (eg de Staël). It will probe the overlaps between the kinds of comparative literary work that might be called criticism, translation, and original writing, and, with reference to Chaudhuri and Curtius, consider how the way we construct comparative literary history affects what we think comparative literary practice should be.

The seminar will provide you with a forum in which to open new angles on these ideas, and connect them to other material.

### Preparation for the Seminar

All participants in the seminar should (a) browse in the further reading and identify points that can help develop our understanding of issues raised in the lecture, and (b) find a relevant text not mentioned in this reading list and consider how it relates to our topic.

If you are giving a presentation this week, please prepare a 5-minute talk which takes one of the following forms:

Either: 1. Read further into one or more of the texts discussed in the lecture and describe how doing so enables you to engage with the arguments made.

Or: 2. Consider how one of the texts in the 'Further Reading' relates to the arguments made in the lecture.

Or: 3. Present a text not listed here and explore its relevance to our topic.

### Focus Texts

- Dante Alighieri, *De Vulgari Eloquentia* (c. 1302-5), Book I, sections i, vii, viii, ix, x, xvi. English translation by Steven Botterill (Cambridge University Press, 1996) freely available at <https://www.danteonline.it/english/opere.asp?idope=3&idlang=UK>. (Original Latin text ed. Pio Rajna [Societa Dantesca Italiana, 1960] is at the same location.)
- Dante Alighieri, *Commedia* (c. 1308-20), *Inferno*, cantos 1, 2 and 4. English translations by Henry Wadsworth Longfellow (1867) and Allen Mandelbaum (1984), along with Dante's Italian are freely available at <https://digitaldante.columbia.edu/dante/divine-comedy/>. You might also like to look at other translations, such as Lawrence Binyon, tr., *Dante's Inferno* (London: Macmillan, 1933) and Charles S. Singleton, tr., *The Divine Comedy*, 3 vols in 6 (Princeton, N. J.: Princeton University Press, 1971-5).
- John Dryden, 'Preface' to his *Ovid's Epistles, Translated by Several Hands* (London: Jacob Tonson, 1680). Online via SOLO in Early English Books Oline (EEBO). See also the headnote and notes in John Dryden, *The Poems*, vol 1, ed. Paul Hammond (Harlow: Longman, 1995), pp. 376-91.

- Madame de Stael, *De l'Allemagne*, anonymous 1814 translation revised by O. W. Wight as *Germany*, 2 vols, (Boston: Houghton Mifflin, 1859). Part 2 Chapter 1: 'Why are the French unjust to German literature?' (pp. 145-49) and Chapter 2: 'Of the judgment formed by the English on the subject of German Literature' (pp. 150-3). Online via SOLO in Hathi Trust. (French text, *De l'Allemagne* [Paris: H. Nicolle, 1810] online via SOLO in Gallica).
- Rosinka Chaudhuri, *The Literary Thing: History, Poetry and the Making of a Modern Cultural Sphere* (New Delhi: Oxford University Press, 2013; also Bern: Peter Lang, 2014), pp. xv – xlviii.
- Ernst Robert Curtius, *European Literature and the Latin Middle Ages* (1948), translated by Willard R. Trask (1953), Chapter 1: 'European Literature' Princeton University Press edition (2013) online via Solo. (German text: *Europäische Literatur und lateinisches Mittelalter* [Bern: A. Francke, 1948]).

### Further Reading

- David Damrosch, Natalie Melas and Mbongiseni Buthelezi (eds), *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present* (Princeton, NJ: Princeton University Press, 2009), especially Part 1.
- Eric Hayot, 'Vanishing Horizons: Problems in the Comparison of China and the West', in *A Companion to Comparative Literature*, eds Ali Behdad and Dominic Thomas (Chichester: Blackwell, 2011), pp. 88-107. Online via SOLO.
- Joep Leerssen, 'Comparing What, Precisely? H. M. Posnett and the Conceptual History of 'Comparative Literature'', *Comparative Critical Studies*, 12.2 (June, 2015) special issue: 'Comparative Criticism: Histories and Methods', eds. Ben Morgan, Mohamed-Salah Omri and Matthew Reynolds, 197-212. Online via SOLO.
- Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton, NJ: Princeton University Press, 2005), especially Chapter 3 'Global Translatio: The "Invention" of Comparative Literature, Istanbul, 1933'.
- Pascale Casanova, *The World Republic of Letters*, tr. by M.B. DeBevoise (Cambridge Mass., Harvard University Press, 2004), especially Chapters 2 'The Invention of Literature' and 3 'World Literary Space'. (French text: *La République mondiale des lettres* [Paris: Seuil, 1999]).

## 2. Theories of Comparison: 'If theory was the answer, what was the question?': BM

The lecture will focus in particular on Comparative Literature at Yale across two generations. René Wellek and Erich Auerbach taught at Yale during the period when their work was shaping the modern discipline of Comparative Literature. Meanwhile, the critics working at Yale united in the path-breaking collection *Deconstruction and Criticism* (1979) — Bloom, de Man, Derrida, Hartman, Hillis Miller — came to embody an approach to literary reading, styled 'Theory', that was to shape academic approaches to literature for the next 30 years. Rita Felski's *The Limits of Critique* (2015) sought to identify the critical habits which

underpinned the approach of the Yale School and its heirs, opening up space for historical analyses of the path that led from Auerbach to de Man and Derrida and beyond.

The seminar will explore the institutional contexts of Comparative Literature, starting with Goethe's reading of and translations from the French journal *Le Globe* in the later 1820s.

### Preparation for the Seminar

All participants should browse in the optional further reading according to your interests. If you are giving a presentation, you should prepare a 5-minute talk offering an analysis of *one* of the sections in the further reading: (a), (b), (c) or (d).

### Focus texts

- a) Goethe's scattered comments on world literature as collected in:
  - H. J. Schulz/P. H. Rhein, eds. *Comparative Literature: The Early Years* (Chapel Hill, NC: University of N Carolina P, 1973), pp. 3-11.
  - David Damrosch, et al., eds., *The Princeton Sourcebook in Comparative Literature* (Princeton NJ: Princeton up, 2009), pp. 17-25.
- b) 1<sup>st</sup> generation Yale critics:
  - Erich Auerbach, 'The Philology of World Literature' (1952), in *Time, History, and Literature: Selected Essays of Erich Auerbach* (Princeton, N. J: Princeton UP, 2014), pp. 253-65. [See also the useful introduction by James I Porter]
  - René Wellek, 'The Crisis of Comparative Literature' (1959), in René Wellek, *Concepts of Criticism*, ed. Stephen G Nichols, Jr. (New Haven: Yale UP, 1963), pp. 282-95.
  - [Auerbach's 'Philology...' and Wellek's 'Crisis...' are both also anthologized in *The Princeton Sourcebook in Comparative Literature*.]
- c) The Next Generation
  - Harold Bloom et al., *Deconstruction and Criticism* (London: Routledge and Kegan Paul, 1979). [There is a Continuum 2004 paperback reprint. See especially the essays by de Man and Derrida.]
- d) Historicizing Theory
  - Rita Felski, *The Limits of Critique* (Chicago: Chicago UP, 2015).

### Further Reading

- a) Goethe
  - Peter Goßens, *Weltliteratur: Modelle transnationaler Literaturwahrnehmung im 19. Jahrhundert* (Suttgart: Metzler, 2011), pp. 92-116.
  - Heinz Hamm, *Goethe und die französische Zeitschrift Le Globe: Eine Lektüre im Zeichen der Weltliteratur* (Weimar: Böhlhass, 1998).

- b) 1<sup>st</sup> generation Yale critics
  - For a historicization and critique of Auerbach, see Emily Apter's chapters on Auerbach in *The Translation Zone* (Princeton, N. J.: Princeton UP, 2006), pp. 41-64, and *Against World Literature* (London: Verso, 2013), pp. 193-210.
  - Edward Said, *The World, the Text and the Critic* (Cambridge, Mass: Harvard UP, 1983).
- c) The Next Generation
  - Marc Redfield, *Theory at Yale: The Strange Case of Deconstruction in America* (New York: Fordham UP, 2016).
- d) Historicizing Theory
  - Browse Felski's edited collections published just before and just after *The Limits of Critique*: Rita Felski and Susan Stanford Friedman, eds., *Comparison: Theories, Approaches, Uses* (Baltimore: Johns Hopkins UP, 2013).
- e) Elizabeth S. Anker and Rita Felski, eds., *Critique and Postcritique* (Durham, NC: Duke UP, 2017).

### 3. Worlds of comparison - AXJ

This lecture will examine various 'world' literary models from Goethe to Emily Apter, addressing the currency of 'world literature' in comparative literary studies, as well as the limits of comparison between literary worlds. Challenging the Western European legacy of *weltliteratur*, recent scholarship (Cheah, Zaritt) contests the translatability of the 'world' in world literature, advancing alternative formulations that acknowledge the particularities of language, place, and history. Using Clarice Lispector's short story 'The Smallest Woman in the World' as a case study, this lecture will consider the role of literature in both reimagining and reinforcing our understanding of world literature.

In the seminar, students will bring in examples from their own areas of specialization to discuss in relation to the further reading and the points raised in the lecture.

#### Preparation for the Seminar

All participants in the seminar should (a) browse in the further reading and identify points that can help develop our understanding of issues raised in the lecture, and (b) find a relevant text not mentioned in this reading list and consider how it relates to our topic.

If you are giving a presentation this week, please prepare a 5-minute talk that considers how one of the texts in the 'Further Reading' relates to the arguments made in the lecture.

#### Focus Texts

- Clarice Lispector, 'The Smallest Woman in the World,' in *The Complete Stories*, trans. Katrina Dodson (NY: New Directions, 2015), pp. 165-72.
- Eric Hayot, *On Literary Worlds* (New York: Oxford University Press, 2012).

- Xiaofan Amy Li, 'When Do Different Literatures Become Comparable? The Vague Borders of Comparability and Incomparability,' in *Minding Borders: Resilient Divisions in Literature, the Body and the Academy*, eds. Nicola Gardini et al. (Oxford: Legenda, 2017), pp. 201-217.
- Pheng Cheah, *What Is a World? On Postcolonial Literature as World Literature* (Durham: Duke University Press, 2016).
- Nirvana Tanoukhi, 'The Scale of World Literature,' *New Literary History* 39, no. 3 (2009): 599–617.

### Further Reading

- "Olam/World,' Barbara Cassin, ed. *Dictionary of Untranslatables: A Philosophical Lexicon* (Princeton: Princeton UP, 2014), pp. 733-34
- Ignacio Infante, *After Translation: The Transfer and Circulation of Modern Poetics Across the Atlantic*. Fordham University, 2013.
- Emily Apter, *Against World Literature: On the Politics of Untranslatability* (NY: Verso, 2013).
- Lital Levy and Allison Schachter, 'Jewish Literature/World Literature: Between the Local and the Transnational,' *PMLA* 130, no. 1 (2015): 92–109.
- Saul Zaritt, "The World Awaits Your Yiddish Word': Jacob Glatstein and the Problem of World Literature'. *Studies in American Jewish Literature*, vol. 34 no. 2, 2015, pp. 175-203.

## 4. Figures - BM

The lecture will explore two classic studies in comparative literature that focus on the changing history of particular literary figures: George Steiner's study of Antigone and Terence Cave's of Mignon. Terence Cave's study includes literary re-workings of Goethe's character by Walter Scott, George Eliot and Angela Carter among others, but also explores painting and music, and kitsch and popular culture, raising questions about how we find meaningful groupings across the full breadth of cultural activity. Similarly, Steiner's study raises questions about the fluid boundary between the literary and the philosophical. Around 1800, in Germany the line between the literary and the philosophical was open to negotiation, in part through the engagement of thinkers and writers, most famously Hegel, with Sophocles' *Antigone*. Philosophers such as Alasdair MacIntyre in *After Virtue* (1981) and Judith Butler in *Antigone's Claim* (2000), have continued to return to Sophocles' text. Do literary figures assist a particular sort of thinking across different languages and in different cultures? The attention to figures allows a consideration of popular culture, and makes visible the conceptual work done by cultural artefacts. But does the approach nevertheless attribute too much value to a narrow collection of figures from the Western tradition?

## Preparation for the Seminar

Please look for other examples of figures that might lend themselves to such a study. The four presenters will pair up and present two such examples (i.e. one per pair). The presentation should work with short extracts from primary texts to explore the possibilities and limitations of this form of comparison.

Examples of figures might include: The adulteress (Emma Bovary, Effi Briest, Anna Karenina); the automaton (from Hoffmann's *Sandman* to *Blade Runner* and McEwan's *Machines like Me*), Byron, Cassandra (re-written by Christa Wolf), Don Quixote (Tom Jones, the Female Quixote, Wilhelm Meister), Dracula (including SpongeBob's take on Nosferatu?), the flâneur, Faust (Dr Faustus, Faust, Manfred, Victor Frankenstein, Adrian Leverkühn), Frankenstein's monster, Hamlet, the Hotel, Odysseus (Homer to Joyce and beyond), Ophelia, Prometheus (Goethe, Shelley, Byron), the Sanatorium (from Mann's *Magic Mountain* and Schnitzler's *Fräulein Else* to Hurakami's *Norwegian Wood*).

## Focus Texts

- Terence Cave, *Mignon's Afterlives: Crossing Cultures from Goethe to the Twenty-First Century* (Oxford: OUP, 2011).
- George Steiner, *Antigones: The Antigone Myth in Western Literature, Art and Thought* (Oxford: OUP, 1984).
- To read the Sophocles play: the Loeb Classical Library edition (with other plays by Sophocles) gives you a parallel text and reliable translation. Alternatively: Seamus Heaney, *The Burial at Thebes* (London: Faber, 2004).
- For Goethe: *Wilhelm Meister's Apprenticeship*, trans Eric A. Blackall (Princeton, NJ: Princeton UP, 1989). For a German text: the Reclam edition with accompanying Erläuterungen und Dokumente including the correspondence between Schiller and Goethe about the novel.

## Further Reading

Here are some further examples of this sort of figure-oriented study (if you are interested in developing this sort of approach and/or reflecting on its methodological assumptions):

- Piero Boitani, *The Shadow of Ulysses: Figures of a Myth*, trans. Anita Weston (Oxford: Clarendon Press, 1994).
- Terence Cave, *Recognitions: A Study in Poetics* (Oxford: Clarendon, 1987).
- Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the 19th-Century Literary Imagination* (New Haven: Yale UP, 1979).
- Tony Tanner, *Adultery and the Novel: Contract and Transgression* (Baltimore: Johns Hopkins UP, 1979).

## 5. Migration, Travel and Encounter - AXJ

Metaphors and language of movement pervade the discourse of translation: translation as passage, conduit, channel, bridge, transit, crossing over. Translation as migration, travel and encounter. But how do we reconcile the positive, even optimistic, associations such language and metaphors summon with our current moment, when the daily news, on a global scale, carries reports of the migrant and refugee crises? How do we examine the relation between translation and movement in ways that acknowledge the severity and precarity of real-life migrants and refugees, that take into account the varying conditions of migrancy? This week's lecture will bring together two texts: Caroline Bergvall's *Drift* and Aracelis Girmay's *the black maria*, collections that investigate histories of passage and migration, as well as the ethics of writing, rewriting, and indeed translating, these narratives.

### Preparation for the Seminar

You will be asked to identify and reflect upon relevant instances of migration, travel or encounter. It may be described in literary, historical or journalistic writing, or other media; or it may be from your own experience. If you are giving a presentation please prepare to present one such instance. Our discussion of the use of language in these cases will include a consideration of the journeys and encounters that take place in the course of academic research, writing and translating.

### Focus Texts

- Caroline Bergvall, *DRIFT* (NY: Nightboat Books, 2014).
- Aracelis Girmay, *the black maria* (Rochester, NY: BOA Editions, 2016).
- Édouard Glissant, *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: University of Michigan Press, 1997).

### Further Reading

- Vahni Capildeo, *Venus as a Bear* (Manchester: Carcanet, 2018).
- Nicola Gardini, et al., eds. *Minding Borders: Resilient Divisions in Literature, the Body and the Academy* (Oxford: Legenda, 2017), 'Introduction' and Ch. 5, 'Infra-materiality and Opaque Drifting': pp. 1-16 and 67-75.
- Cecilia Vicuña, 'Language is a Migrant,' trans. Daniel Borzutzky, *Poetry Foundation*, April 18, 2016: <https://www.poetryfoundation.org/harriet/2016/04/language-is-migrant>
- Kamau Brathwaite, *ConVERSations with Nathaniel Mackey* (New York: We Press, 1999)
- Loredana Polezzi, 'Translation and migration,' *Translation Studies*, 5:3 (2012): 345-356, DOI: 10.1080/14781700.2012.701943

## 6. Genres and Forms – BM

Drawing on classic studies by Lukács, Bakhtin and Watt, as well as more recent accounts of the novel and its history by Pavel and Moretti, Cohen and Kukkonen, this lecture will explore how the concept of the novel has functioned as a way of grouping texts across literatures, as well as of defining the function(s) of literature in different contexts. The more recent studies, like those of Thomas Pavel, emphasize the plural, pre-modern inheritance of the novel. Moretti and Kukkonen seek critically to loosen any necessary tie between novel and realism. Kukkonen's argument sets out how hard it is not to use realism as an implicit standard when approaching works written with different literary expectations. In contrast, Margaret Cohen, analysing James Fenimore Cooper's genre-founding nautical novel *The Pilot*, suggests it is the grounding in a recognizable and translatable physical milieu that gives the nautical novel its success in the nineteenth century: a certain kind of object-focused realism travels well. What do these differing accounts of the novel tell us about the varying ways literature has functioned in different contexts? What implications does this have for the process of comparison?

### Preparation for the Seminar

Please consider whether/how approaches to literature change if lyric, epic, drama and film are considered alongside the novel. What generic tools are appropriate in an era dominated by the TV box set and the computer game? Two presenters will each pick a specific novel with which to probe and problematize existing accounts of the genre. The other two presenters will each pick a text of a different genre (poem, play, non-novelistic narrative) to explore what models of genre would be helpful in approaching this text/film.

### Focus texts

- Margaret Cohen, 'Traveling Genres,' *New Literary History*, Vol. 34, No. 3 (Summer, 2003): 481-499<sup>[L]</sup><sub>[SEP]</sub>
- John Frow, *Genre*, 2nd ed. (London: Routledge, 2015).
- Karin Kukkonen, *4E Cognition and Eighteenth-Century Fiction* (Oxford: OUP, 2019).
- Franco Moretti, *Distant Reading* (London: Verso, 2013). [A collection of essays showing the development of Moretti's thought towards 'distant reading'.]
- Thomas G. Pavel, *The Lives of the Novel* (Princeton, NJ: Princeton UP, 2013). [Pavel's own revised translation of *La pensée du roman* 2003]

### Further Reading

- Mikhail Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist (Austin: U of Texas P, 1981). [Esp. 'Epic and Novel' pp. 3-40]
- Jonathan Culler, *Theory of Lyric* (Cambridge, MA: Harvard UP, 2015).

- Hans-Thies Lehmann, *Postdramatic Theatre* (Abingdon: Routledge, 2006). [German: Postdramatisches Theater, Verlag der Autoren, 1999]
- Georg Lukács, *The Theory of the Novel*, trans. Anna Bostock (London: Merlin Press, 1971). (German: Theorie des Romans, Luchterhand ed. 1968)
- Franco Moretti, ed. *The Novel*, 2 vols. (Princeton, NJ: Princeton UP, 2006).
- Peter Szondi, *Theory of Modern Drama* (Cambridge: Polity, 1987). [German: Theorie des modernen Dramas, Suhrkamp ed. 1999]
- Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (London: Chatto and Windus, 1957).

## Hilary Term

### 1. Translation Studies and Comparative Literatures – MR

Translation was discounted by the dominant, mid-twentieth century North American and European ideas of comparative literature since they focused on texts in what were taken to be their original, national contexts. More recently, scholars have argued that literature is inherently translingual, and therefore translational, and have become more interested in contexts other than nations (eg regions, villages, cities, 'the world') and in kinds of language that do not fit the standard, national model. What becomes of comparative literature in this more fluid, translational environment? Isn't translation in itself an intricate practice of comparison? The lecture will explore these developments and questions, focusing on literary texts that are also translations, and on cultural moments when translation is paradoxically generative of the idea of a national literature; it will also consider the role of machine translation in current literary, linguistic and academic practice.

#### Preparation for the Seminar

Please look for a text or circumstance where translation and ideas of comparative literature seem to be in tension. Examples might be the use or avoidance of translation in a scholarly text; a literary text which itself embodies translational practices; discussions of language in the context of machine translation. If you are giving a presentation please be ready to outline and discuss your example for the group.

#### Focus Texts

- John Dryden, 'Preface' to his *Ovid's Epistles*, Translated by Several Hands (London: Jacob Tonson, 1680). Online via SOLO in Early English Books Online (EEBO). See also the headnote and notes in John Dryden, *The Poems*, vol 1, ed. Paul Hammond (Harlow: Longman, 1995), pp. 376-91.
- Miguel de Cervantes, *Don Quixote* [1605, 1615], tr. by John Rutherford (London: Penguin, 2000): Part I, Prologue and Chs 1, 8, 9, and Part II, Author's Preface and Chs 2 and 3. Other translations available electronically through SOLO are also worth a look, especially the much-reprinted C18 translation by Motteux and Ozell, *The History of the renowned Don Quixote de la Mancha*.
- (Spanish text: <https://cvc.cervantes.es/literatura/clasicos/quijote/> )
- Antoine Berman, *The Experience of the Foreign: Culture and Translation in Romantic Germany*, tr. by S. Heyvaert (Albany: State University of New York Press), 1992, Chs 2 'Herder: Fidelity and Expansion', 3 'Bildung and the Demand of Translation' and 4 'Goethe: Translation and World Literature'. (French text: *L'épreuve de l'étranger : culture et traduction dans l'Allemagne romantique : Herder, Goethe, Schlegel, Novalis, Humboldt, Schleiermacher, Hölderlin* (Paris: Gallimard, 1984.)
- Simon Gikandi, 'Contested Grammars: Comparative Literature, Translation, and the Challenge of Locality', in *A Companion to Comparative Literature*, eds Ali Behdad and Dominic Thomas (Chichester: Blackwell, 2011), pp. 254-272. Online via SOLO.

- Lydia H. Liu, *Translingual Practice: Literature, National Culture and Translated Modernity, China, 1900-1937* (Stanford, Calif.: Stanford University Press, 1995), Ch. 1 'The Problem of Language in Cross-Cultural Studies'.
- Eirin Mouré, *Sheep's Vigil by a Fervent Person: A Translation* (Toronto: House of Anansi Press, 2000), 'Notes in Recollection' and poems/translations I-X.
- Ezra Pound, *Cathay* [1915], in the Critical Edition ed. by Timothy Billings (New York: Fordham University Press, 2018). Read the following poems, together with the source texts and editorial notes: 'Song of the Bowmen of Shu', 'The River Merchant's Wife: A Letter', 'The Beautiful Toilet', 'Exile's Letter'.

### Further Reading

- Susan Bassnett, *Comparative Literature: A Critical Introduction* (Oxford: Blackwell, 1993), Ch. 7, 'From Comparative Literature to Translation Studies'.
- David Damrosch, 'Translation and National Literature', in *A Companion to Translation Studies*, eds Sandra Bermann and Catherine Porter (Chichester: Wiley, 2014), pp. 349-60.
- Robert J. C. Young, 'That Which Is Casually Called a Language', *PMLA* 131.5 (2016), 1207-21.
- Naoki Sakai, 'Translation', *Theory, Culture & Society* 23. 2-3 (2006), 71-86, DOI: 10.1177/0263276406063778.
- Matthew Reynolds, *The Poetry of Translation: From Chaucer & Petrarch to Homer & Logue* (Oxford: Oxford University Press, 2011), chs 6 'Metaphors for Translation', 7 'The Roots of Translatory Metaphors' and 23 'Ezra Pound: "My Job was to bring a dead man to life"'.
- Matthew Reynolds, *Translation: A Very Short Introduction* (Oxford: Oxford University Press, 2016), Ch. 7 'Translational Literature'.

## 2. Translation and Transmediality – MR

Despite Roman Jakobson's distinction between 'interlingual' and 'intersemiotic' translation, the relationship between translation with words and with other means of signification is in fact intricate and blurry. The lecture will explore this border country by focusing on the long translational history of Dante's *Commedia*, taking in illustration, film and video gaming. (As you prepare for the lecture, do pay attention to the instructions that accompany several of the focus text entries.) The lecture will conclude with some wider reflections on the relationship between legibility and visibility in translational and transmedial literary writing.

### Preparation for the Seminar

Please browse the further reading and beyond for relevant instances and arguments. If you are giving a presentation you might either (a) outline and discuss an interesting example of

translation and transmediality (this could be anything from a manuscript to a tweet) or (b) summarise and critique an argument about the relationship between language and another mode of meaning-making.

### Focus texts

- Dante Alighieri, *Dante*, translated into English verse by I.C. Wright, with engravings after Flaxman, 4th edn (London: 1857). Online via SOLO. Use the List of Plates at the start of the book and consider the role of the engravings in this act of translation. Now compare:
- John Flaxman, *Select Compositions from Dante's Divine Drama* (London: 1882). Online via SOLO. What is different about the work done by the engravings in this other context?
- Dante Alighieri, *The Vision of Hell*, translated by H. F. Cary, and illustrated with the seventy-five designs of Gustave Doré (London: Cassell & co., 1892). Online via SOLO. Use the 'List of Illustrations' and choose ten images to compare with Flaxman's.
- *Dante's Inferno*, directed by Francesco Bertolini, Giuseppe de Liguoro e Adolfo Padovan (Milan: Milano Films, 1911).  
[https://www.youtube.com/watch?v=iS4We4MDheg&t=227s&has\\_verified=1](https://www.youtube.com/watch?v=iS4We4MDheg&t=227s&has_verified=1) ('Dante's Inferno (1911) – World's Oldest Surviving Feature-Length Film'). Watch at least the first half hour of this astonishing film.
- *Dante's Inferno* (Visceral Games / Electronic Arts, 2010). Form an awareness of this video game: read the Wikipedia entry:  
[https://en.wikipedia.org/wiki/Dante%27s\\_Inferno\\_\(video\\_game\)](https://en.wikipedia.org/wiki/Dante%27s_Inferno_(video_game)) ; watch the trailer (Electronic Arts, 2010): [https://www.youtube.com/watch?v=UOZRRU\\_Dyg](https://www.youtube.com/watch?v=UOZRRU_Dyg) ; and, if you wish, browse as much as you can bear of the various Dante's Inferno 'Game Movies' available on YouTube. NB this is a certificate 18 video game which includes nudity and physical violence.
- Robert Rauschenberg, *Dante Drawings* (1958-60):  
<https://www.rauschenbergfoundation.org/art/series/dante-drawing>
- John Cayley, with Giles Perring, translation (2004); re-engineered for the web (2019):  
[https://programmatology.shadoof.net/ritajs/translation@babel\\_bodleian/](https://programmatology.shadoof.net/ritajs/translation@babel_bodleian/) Instructions, commentary and context are at:  
<https://programmatology.shadoof.net/?translation>  
Anne Carson, *Nox* (New York: New Directions, 2010).

### Further Reading

- James Elkins, *On Pictures and the Words that Fail Them* (Cambridge: Cambridge University Press, 1988), Ch. 1 'Marks, Traces, Traits, Contours, Orli and Splendores'.
- Carol O'Sullivan, *Translating Popular Film*, Ch. 3 'Before and Beyond Subtitles' (Basingstoke: Palgrave Macmillan, 2011).
- Monica Boria, Ángeles Carreres, Maria Noriega-Sánchez and Marcus Tomalin (eds), *Translation and Multimodality: Beyond Words* (Routledge, 2019), esp Ch. 1, Gunther Kress, 'Transposing meaning: Translation in a multimodal semiotic landscape' and Ch. 5,

Matthew Reynolds 'Translating "I": Dante, literariness and the inherent multimodality of language'.

- Manuela Perteghella and Riccarda Vidal, *Translation Games*: <http://translationgames.net/>
- Franz Liszt, *A Symphony to Dante's Divine Comedy, S.109*, usually known as 'Dante Symphony' (1856) – you might listen to any of the recordings available on streaming services such as Spotify.
- Alexandra Marinescu, 'Liszt – Portrait of a Musician. Dante Symphony', *Studia Universitatis Babeş-Bolyai - Musica*, 61.2 (2016), pp.211-234. Online via SOLO.
- Liedeke Plate, 'How to Do Things with Literature in the Digital Age: Anne Carson's Nox, Multimodality, and the Ethics of Bookishness,' *Contemporary Women's Writing*, 9. 1 (March 2015), pp. 93–111. Online via SOLO.
- Matthew Reynolds, *Likenesses: Translation, Illustration, Interpretation* (Oxford: Legenda, 2013), 'Introduction: Translations, Illustrations, Interpretations' and Ch. 5 'Poussin and The Sight of Death'.

### 3. Translation and Circulation – MR

Texts move, not only across languages but also from place to place. A book can travel long distances without being translated; equally, it can be translated and move no distance at all. The lecture will explore various instances of the relationship between translation and circulation, asking where meaning is made, and what ideas about place can help us understand its re-making.

#### Preparation for the Seminar

Please use library catalogues and maps to trace some of the travels of a text that interests you. If you are giving a presentation, please be ready to outline and explain one such journey for the group to discuss.

#### Focus Texts

- Franco Moretti, *Atlas of the European Novel, 1800-1900* (London: Verso, 1998) Ch. 3 'Narrative Markets, ca. 1850'.
- Paul Prescott, 'Shakespeare and the Dream of Olympism', in Paul Prescott and Erin Sullivan (eds), *Shakespeare on the Global Stage: Performance and Festivity in the Olympic Year* (London: Bloomsbury Arden, 2015), pp. 1-38.
- Alexa Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (New York: Columbia University Press, 2009), Ch 1 'Owning Chinese Shakespeares'.

- Paulo Lemos Horta, *Marvellous Thieves: Secret Authors of the Arabian Nights*, (Cambridge, Mass.: Harvard University Press, 2017), 'Introduction' & Ch. 1 'The Storyteller and the Sultan of France'.
- Matthew Reynolds et al., *Prismatic Jane Eyre: An Experiment in the Study of Translations*. [www.prismaticjaneeyre.org](http://www.prismaticjaneeyre.org). Explore the interactive maps of the global translation and circulation of Charlotte Brontë's novel.
- Francesca Orsini, 'The Multilingual Local in World Literature', *Comparative Literature* 67.4 (American Comparative Literature Association / University of Oregon 2015), 345-74. Pre-publication Accepted Version online at <https://core.ac.uk/download/pdf/42550970.pdf>.

### Further Reading

- A. E. B. Coldiron, *Printers Without Borders: Translation and Textuality in the Renaissance* (Cambridge: Cambridge University Press, 2014), Ch 1 "'Englising Texts": Patterns of Early Modern Translation and Transmission'.
- Gesine Müller, 'Re-mapping World Literature from Macondo', in Jorge J. Locane, Benjamin Loy and Gesine Müller (eds), *Re-mapping World Literature: writing, book markets and epistemologies between Latin America and the Global South = Escrituras, mercados y epistemologías entre América Latina y el Sur Global* (Berlin: De Gruyter, 2018), pp. 157-73. Online via SOLO.
- Gisèle Sapiro, 'How do Literary works Cross Borders (Or Not)? A Sociological Approach to World Literature', *Journal of World Literature* 1.1 (2016), pp. 81-96. Online via SOLO.
- Michael Cronin, *Translation in the Digital Age* (Abingdon: Routledge, 2013). Ch. 2 'Plain Speaking'.
- Karen Emmerich, *Translation and the Making of Originals* (London: Bloomsbury Academic, 2017), 'Introduction: Difference at the "Origin"; Instability at the "Source": Translation as Translingual Editing'.
- Peter D. McDonald, *Artefacts of Writing: ideas of the state and communities of letters from Matthew Arnold to Xu Bing* (Oxford: Oxford University Press, 2017), 'Introduction'. Online via SOLO.

## 4. Translingual and Multilingual Texts - AXJ

When writers compose multilingual texts, do they have in mind a reader equipped with all of these languages? Or do they anticipate that their works will remain, to varying degrees, illegible? This week's lecture will address these questions, and their stakes and implications, through a close consideration of Sawako Nakayasu's collection *Mouth: Eats Color* and Irena Klepfisz's poem 'Bashert'. Both texts employ multilingual strategies to unsettle the monolingual authority of both original writing and translation. The further readings invite us to explore the developing field of Translingual Studies and the relation between

multilingualism and translanguaging in comparative literary criticism. We will consider the possibility of languages being, as Jacques Derrida put it, 'more than two' within a text and the strategies authors employ to unsettle linguistic and cultural borders as they work across and within languages.

### **Preparation for the Seminar**

All participants in the seminar should (a) browse in the further reading and identify points that can help develop our understanding of issues raised in the lecture, and (b) find a relevant text not mentioned in this reading list and consider how it relates to our topic. If you are giving a presentation this week, you will need to prepare a 5-minute talk that considers how one of the texts in the 'Further Reading' relates to the arguments made in the lecture.

### **Focus Texts**

- Sawako Nakayasu, *Mouth: Eats Color* (Tokyo: Rogue Factorial, 2011).
- Irena Klepfisz, *A Few Words in the Mother Tongue: Poems Selected and New (1971-1990)* (Portland: The Eighth Mountain Press, 1990).
- Karen Emmerich, *Translation and the Making of Originals* (London: Bloomsbury Academic, 2017), 'Introduction: Difference at the "Origin"; Instability at the "Source": Translation as Translingual Editing'. DOI: 10.5040/9781501329944.0004
- Kasia Szymanska, 'Literary Metatranslations: When Translation Multiples Tell Their Own Story', in *Prismatic Translation*, ed. Matthew Reynolds (Oxford: Legenda, 2019)
- Adriana X. Jacobs, 'Extreme Translation', in *Prismatic Translation*, ed. Matthew Reynolds (Oxford: Legenda, 2019)

### **Further Reading**

- Stephen Kellman, *The Translingual Imagination* (Lincoln: University of Nebraska Press, 2000).
- Rebecca Walkowitz, *Born Translated: The Contemporary Novel in an Age of World Literature* (New York: Columbia UP, 2015), 'Introduction' and Chp. 4, 'This is Not Your Language', pp. 1-48 and 163-202.
- Jacques Derrida, *Monolingualism of the Other: or, The Prosthesis of Origin*, trans. Patrick Mensah (Stanford: Stanford University Press, 1998).
- Brian Lennon, *In Babel's Shadow: Multilingual Literatures, Monolingual States* (Minneapolis: University of Minnesota Press, 2010).
- Yasmin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition* (Fordham University, 2012).

## 5. Untranslatables and Universals: A Misunderstanding about Understanding? – BM

The lecture will focus on two contrasting models of language: on the one hand, the model which underpins the work of Emily Apter and Barbara Cassin, who draw attention to the specificity which practices of intercultural exchange can erase; on the other hand, the model underpinning Terence Cave's cognitively-inflected account of the situated and embodied processes which inform the reading experience across cultures. Does the idea of a literary 'affordance,' which Cave shares with other post-critical critics like Rita Felski, offer a way beyond the apparently irreconcilable models of literary communication? In bridging the gap between the different models, the lecture will return to the work of Raymond Williams, and in particular, his account of socially situated forms of creativity in *The Long Revolution* (1961).

### Preparation for the Seminar

Please browse and think about some entries in the *Dictionary of Untranslatables*. If you are giving a presentation, you will stress-test one entry by putting it alongside a literary example and its translation into one or more languages. Pick a short literary text, or individual passages from a longer text.

### Focus Texts

- Emily Apter, *Against World Literature: On the Politics of Untranslatability* (London: Verso, 2013).
- Barbara Cassin et al., eds. *Dictionary of Untranslatables: A Philosophical Lexicon* (Princeton, NJ: Princeton UP, 2014). [Pick individual entries relevant to your own interests.]
- Terence Cave, *Thinking with Literature* (Oxford: OUP, 2016).
- Hugo Mercier and Dan Sperber, *The Enigma of Reason* (London: Penguin, 2017).
- Raymond Williams, *The Long Revolution* (London: Chatto & Windus, 1961).

### Optional Further Reading

- Terence Cave and Deirdre Wilson, eds., *Reading Beyond the Code: Literature and Relevance Theory* (Oxford: OUP, 2018).
- Cecilia Heyes, *Cognitive Gadgets* (Cambridge, MA: Harvard UP, 2018).
- Dan Sperber and Deirdre Wilson, *Relevance: Communication and Cognition*, 2nd ed. (Oxford: Blackwell, 1995).
- Michael Tomasello, *Becoming Human: A Theory of Ontogeny* (Cambridge, MA: Harvard UP, 2019).
- Lisa Zunshine, ed. *Introduction to Cognitive Cultural Studies* (Baltimore: Johns Hopkins UP, 2010).

## 6. Translational Critical Practices – AXJ

Walter Benjamin's 1923 essay 'Die Aufgabe des Übersetzers' (The Task of the Translator) has become a—if not *the*—cornerstone of contemporary Translation Studies curricula, but often neglected in discussions of this work is that it initially served as his introduction to his German translations of Charles Baudelaire's *Tableaux parisiens*. In his famed essay, however, Benjamin does not address the translations themselves, the strategies and choices that shaped them. Instead, he proposes a way of thinking about the relationship between translation and original that continues to influence translation theory and criticism today. In this week's lecture and seminar, we will consider how translators write about and theorize translation—the poetics, politics and praxis of translation that they advance in their introductions, prefaces, afterworlds, and increasingly academic articles and books.

### Preparation for the Seminar

The further readings consider the relation between comparative literary criticism and translation. You will be asked to reflect upon the role of translation in your own scholarly practice and to consider the challenges posed by your research material to its representation in academic writing. If you are giving a presentation this week, you will need to prepare a 5-minute talk that considers how one of the texts in the 'Further Reading' relates to the arguments made in the lecture.

### Focus Texts

- Kate Briggs: *This Little Art* (London: Fitzcarraldo Editions, 2017).
- Johannes Göransson, *Transgressive Circulation* (Blacksburg, VA: Noemi Press, 2018).

### Further Reading

- Walter Benjamin, 'The Translator's Task', trans. by Stephen Rendall, *TTR*, 10.2 (1997), <http://id.erudit.org/iderudit/037302ar>. Students are welcome to seek out other translations into English or other languages, as well as Benjamin's original
- Emily Apter, 'Taskography: Translation as Genre of Literary Labor', *PMLA* 122, no. 5 (2007): 1403-415. <http://www.jstor.org/stable/25501793>.
- Karen Emmerich, *Translation and the Making of Originals* (London: Bloomsbury Academic, 2017).
- Adriana X. Jacobs, 'Note on Translation' and 'Introduction', in *Strange Cocktail: Translation and the Making of Modern Hebrew Poetry* (Ann Arbor: University of Michigan, 2018)

## 4.6 Two Option Courses

You will take one option course in Michaelmas Term and another in Hilary Term. You will be asked to express first, second and third preferences for each term's option before your arrival at Oxford; the options that you will take will be assigned to you as soon as possible thereafter. Please note that you are not guaranteed to get a place on your preferred options: some options may be over-subscribed, others may not run because of insufficient numbers. In such circumstances the course convenor will make every effort to ensure that you are able to take options that are appropriate to your interests.

The options are taught and examined within the three Faculties that participate in the MSt CLCT: Oriental Studies, Modern and Medieval Languages, and English Language and Literature. Accordingly, the modes of teaching and assessment will vary somewhat to suit the material being explored and the number of students taking each option: teaching may happen in small seminars or in tutorials; meetings may be weekly or fortnightly; assessment may be by a single long essay or two shorter essays. Your experience of these different modes of work will form part of the interdisciplinary learning that the MSt CLCT provides: comparative literature involves thinking, not only about different literatures, but about the varying institutional structures within which those literatures are defined and studied; skill in translation includes being able to translate between different disciplinary norms.

Nonetheless, there will be these commonalities across all the options: teaching will involve regular contact with a tutor and formative assessment of at least one piece of written work; summative assessment for all option courses will consist of writing to be handed in after the completion of the teaching, by a deadline that will fall either during the vacation or in 0<sup>th</sup> week of the following term.

Your options must focus on literature in different languages (eg Arabic in Michaelmas Term, English in Hilary Term) but they may be from the same Faculty (eg Hebrew in Michaelmas and Japanese in Hilary, or Russian in Michaelmas and French in Hilary). Most option courses have a language requirement at the same level as the requirement for your main languages for entry at the MSt CLCT, ie at least level B2 in the Common European Framework of Reference for Languages, or equivalent. So most students are likely to take options in their main languages; but you can also take options in other languages if you know them well enough. Some options may not have a language requirement, or may span more than one language: in such cases, the Course Convenor will give you advice to make sure that your choices cover a range that is appropriate to the aims of the MSt CLCT. By all means contact the Course Convenor if you would like advice about your choices.

In the list that follows, you will notice that many options offered by the Faculty of Medieval and Modern Languages are listed twice: they may be taken in either term.

## Options Taught in Michaelmas term

### (i) in the Faculty of Oriental Studies

Options marked with an asterisk \* do not require knowledge of the language concerned

#### Arabic

##### ***Nahda*: Literature, modernity and institution-building in the Arabic 19th Century**

Prof Marilyn Booth

This course provides an introduction to the *nahda* (as Arab intellectuals were calling it before the end of the 19<sup>th</sup> century) or 'rising-up' in Arabic letters and cultural activity. Exploring new styles and genres of writing, but equally looking back to the great classical tradition of Arabic literary expression, intellectuals were articulating visions of indigenous modernity and expressing new sensibilities while also grappling with how to read the impact of Europe on their societies.

#### World Literature

##### **\*Making medieval Arabic a world literature**

Prof Julia Bray

Arabic writing *ca.*600-1800 has recently become the object of a sustained campaign of literary translation, with the Library of Arabic Literature (New York University Press) as its main outlet. Its aim is to make Arabic classics accessible to English speakers worldwide. Translators for the Library observe benchmarks and principles established by the Editors, but generally work by rule of thumb, which leaves many practical and theoretical questions unaired. This course will use the growing body of translations and critical discussions of translation in this field to explore a number of formal, stylistic and cultural issues arising from distinctive modalities of medieval Arabic authorship and types of text format and from difficulties of identifying and interpreting narrative and discursive techniques and emotions. It will also address related general issues in the aims and ethics of translation. The course can be followed by non-Arabists as well as Arabists. In addition to secondary reading in English/European languages, there will be both bilingual primary texts (Arabic with facing translations) and free-standing English translations.

## (ii) in the Faculty of Medieval and Modern Languages

### European Enlightenment

#### **Enlightenment Debates**

Dr Caroline Warman

This special subject invites students to consider the question 'What was Enlightenment?' by exploring some of the key debates in the history of the ideas as found in the writings of a range of thinkers from across Europe. The special subject is taught by colleagues from French, German, Italian, and Russian in four seminars, in which all students will have the chance to give presentations. Topics may include: The Public Sphere; Savagery and Politeness; Gender and Sexuality; Nation and Cosmopolitanism; God and Nature; Origins; Aesthetics; Print Culture; Science; Commerce and Money; Luxury; Tolerance.

### French

#### **Brief Encounters: Medieval Short Narratives**

Professor Daron Burrows

Short narrative forms have been much less studied than their longer counterparts (the *roman* or *chanson de geste*, for example), but are the locus for significant experimentation with and development of storytelling practice. This course considers a range of genres, in both verse and prose, to explore modes of storytelling, and the specificities of their brevity, across *lais*, fabliaux, exemplary literature (including fables and miracles), and *nouvelles*. You will also study the presentation and circulation of tales in manuscript compilations.

#### **Renaissance and Baroque: Theorising the Past**

Professor Wes Williams and Dr Raphaële Garrod

For this paper we'll be working on texts from the sixteenth and seventeenth centuries, and alongside them considering the stakes of historical descriptors and the ways in which they have both enabled and constricted our work as scholars of literature. Taking in turn three labels, Renaissance, Baroque, Early Modern, each of which has seen its stock rise and fall from the nineteenth century through to today, we'll consider how such labels came to be, how debates around them have shaped the sort of work we do, and how the work we look to do today might in turn reshape them. What do these labels say about the past, and what do they say about our contemporary critical moment?

Students can, with guidance from the course tutors, choose to work on their own materials from the period; you can also choose to work on a methodological question about periodisation, or on a textual tradition that allows for a questioning of that methodology. We'll meet in a mix of seminars (on periodisation) and tutorials (to prepare your own essay[s]).

This option should appeal to those who want to work on the sixteenth or seventeenth centuries either for the first time or to develop their knowledge of it, but also to those

working chiefly in other periods who are drawn to thinking theoretically about what we do when we read the cultures of the past.

### **Francophone Literature**

Professors Jennifer Yee and Jane Hiddleston

French colonialism profoundly altered perceptions of national and cultural identity, while decolonization was one of the most momentous upheavals of the twentieth century. In this course, you will explore the impact of France's changing relationship with her colonies and ex-colonies, as envisioned by writers and intellectuals of the nineteenth and twentieth centuries. Exoticist works by writers such as Segalen, Loti and Gide will be compared with postcolonial literatures emerging from Africa, North Africa and the Caribbean (possible authors for study include Djébar, Chraïbi, Chamoiseau, Condé, Sembene). Emphasis will be placed both on the interaction between literature and history, and on the aesthetic originality of the works themselves.

### **Life-Writing**

Professors Marie-Chantal Killeen and Ian Maclachlan

Through the pioneering theoretical work of Philippe Lejeune and others since the 1970s, autobiography has come to be regarded as a fully-fledged literary genre. The autobiographies of twentieth-century writers such as Gide, Leiris, Sartre, and Beauvoir stand beside those of Rousseau and Stendhal, while the innovative approaches of later writers, including Barthes, Perec, Sarraute, and Duras, took the genre in new directions. More recently, a range of literary practices focused on individual or collective life-histories, and exploring issues of gender, sexual identity, ethnicity, trauma, and social memory, have blurred the distinctions between autobiography, biography, the diary, and the  *récit intime*, producing hybrid works that make 'life-writing' one of the most fascinating areas of recent literary production and critical enquiry. The seminars on this course will reflect the strength and diversity of life-writing in French, from the Second World War to the present.

### **The Power of Literature: Representation, Perception and World-Making in Modern and Post-Modern French Poetry**

Professors Carole Bourne-Taylor and Emily McLaughlin

This course of seminars will focus on the modern poetic tradition from Apollinaire and Cendrars, whose poetry reflected the impact of new technologies including aviation and cinema, to Portugal and Alferi, contemporary poets whose work reflects cyber culture and computer games. In between, we will look at Ponge's focus on the world of objects, Michaux's imaginary universes, Bonnefoy's poetry of being and presence, and Jaccottet's variations on landscape. A guiding theme will be the construction of textual worlds and the relation between language and reality. Close textual study of individual poems will feature throughout the course.

## German

### **Women's Writing in Medieval Germany**

Professor Annette Volting

Women's writing in this period consists mostly of mystical revelations, (auto)biographical writings and religious poetry. Important areas of study that have now firmly established themselves in the literary canon are the *Fließendes Licht der Gottheit* of Mechthild von Magdeburg, the 'Nonnenviten' - lives of nuns from S.W. German Dominican convents – and devotional writing. The course offers scope for the investigation of questions of genre, public and private dimensions of literature, the reception of women's writing, as well as gender-specific aspects of female authorship. The course is planned on the basis of German texts, but it is also possible to study this option on the basis of a combination of Latin and German material.

### **Middle High German Courtly Literature**

Professor Almut Suerbaum

Courtly literature in medieval German spans the period from Lambrecht's Alexander c. 1160 to the Minnesang of the later 13th and early fourteenth century. The course centres around Veldeke's Eneide, the romances of Hartmann, Wolfram and Gottfried with the option to look also at poetry. Students are encouraged to tackle new texts not covered in their earlier studies, and to approach the texts with a diversity of methods ranging from more traditional literary approaches to gender issues and cultural history.

### **Belief and Unbelief in 18th and 19th Century German Literature**

Professors Ritchie Robertson and Joanna Neilly

Developments in philosophy, the sciences, theology and Biblical criticism in the period 1650-1750 put orthodox religion under increasing strain. These developments left their mark on 18th- and 19th-century German literature. A number of works reflected and indeed intervened in the religious controversies of the time. The increasing dominance of a philosophical outlook required significant adjustments to the traditional understanding of certain genres and of literature itself. Among the better-known authors who suggest themselves for closer study are Klopstock, Lessing, Goethe, Lenz, Schiller and Hölderlin; but so-called minor writers might prove equally rewarding. In the Romantic period many writers, influenced directly or indirectly by the theologian Schleiermacher, reaffirmed the importance of religious belief, though as a way of living rather than as a system of propositions, and some converted to Catholicism. The development of scientific materialism and atheism, however, left their mark notably on the work of Georg Büchner (notably *Lenz*) and the philosophy of Ludwig Feuerbach (*Das Wesen des Christentums*). These tendencies reached their high point in the militant opposition to Christianity and affirmation of a purely this-worldly existence by Nietzsche, e.g. in *Also sprach Zarathustra* and his late polemic *Der Antichrist*.

Possible foci for seminars include: Theology and physico-theology in early Enlightenment poetry: Haller, Brockes, Klopstock; The problem of theodicy: Goethe, *Faust I* (and Act V of *Faust II*), together with Kant, 'Über das Mißlingen aller philosophischen Versuche in der Theodizee'; Büchner and Feuerbach; Nietzsche.

### **The Bildungsroman 1770-2000**

Professors Ritchie Robertson and Barry Murnane

The Bildungsroman, the novel centring on its protagonist's development from youth to adulthood, has been widely considered the characteristically German form of the novel, thanks largely to the cultural prestige of its chief exemplar, Goethe's *Wilhelm Meisters Lehrjahre* (1795-6). The genre can, however, be followed back to Wieland's witty philosophical novel *Agathon* (1766-7) and Moritz's searching psychological and autobiographical novel *Anton Reiser* (1785-90); and it runs forward through the Romantics (Novalis, Brentano, Eichendorff), who combined homage with criticism in their reception of Goethe, through the qualified realism of Mörike, Stifter and Keller. The genre was also adapted for the purposes of feminism (Gabriele Reuter's *Aus guter Familie*, 1895) and Jewish emancipation (Franz's *Der Pojaz*, 1905), while in the twentieth century it has been modified or parodied by such writers as Rilke, Hesse, Thomas Mann and Günter Grass.

By studying a selection from this corpus, candidates will appreciate the range and continuity of German fiction, and its ability to address in literary form some of the central problems of modern culture.

### **Literature and Medicine 1770-1930**

Professor Barry Murnane

The relationship between literature and medicine is an important source of aesthetic developments in the modern era, helping to shape literary movements as diverse as *Empfindsamkeit* and Poetic Realism, Romanticism and Naturalism and helping to link writers like Goethe, Novalis, Büchner, Fontane, and Mann. There is no formal prescription and the course will allow you to examine a range of genres and writers including poetry and prose, scientific texts, and encyclopaedic literature, focusing on particular authors, periods, or on historical developments across the period as a whole. Comparative approaches are encouraged, with the opportunity to read developments in German culture alongside other European literatures. There is also opportunity to take a more theoretical focus, looking for example at issues such as affect, corporeality, and aesthetics. Some possible topics for discussion are: how literature deals mimetically with medical matters (death, concepts of illness and wellness, therapy); theories of imagination and feeling around 1800; the co-evolution of psychology in literature and clinical discourse; narrating illness; literature as medicine; depictions of medical practitioners; literature and drugs.

### **Jews & Judaism in German Literature from 1740 to the Present**

Professor Ritchie Robertson

This course examines the representation of Jews and Judaism in Germany and Austria against the background of the history of Jewish emancipation, the resurgence of antisemitism, the Holocaust, and recent attempts to confront and comprehend this history. Within this framework, students may wish to give particular attention to one or more of the following: the entry of Jewish writers into the culture of the Enlightenment and the qualified philosemitism they encountered; the development of antisemitic images from the Romantics onwards and their presence within a wide range of texts whose overt ideology

was often far more liberal; the complex Jewish identities of such writers as Heine, Freud, Kafka, Schnitzler, Lasker-Schüler, or Kraus; the relationship between Jews in eastern and western Europe; German Jews and the First World War; the 'renaissance' of Jewish culture in the Weimar Republic; literary representations of and responses to the Holocaust; and the question of whether a Jewish culture exists in present-day Germany and Austria.

### **Literature and Society in Austria, 1815-1938**

Professor Ritchie Robertson

Although the historiography of German imperialism represents nineteenth-century Austria as a backwater, it had a vigorous and diverse literature which dealt in subtle ways with problems of political authority, social transformation, tensions between the Catholic Church and the modern state, emergent nationalism, and of course the 'Frauenfrage' and the 'Judenfrage'. The date 1922 marks the publication of the enlarged version of Karl Kraus's monster drama *Die letzten Tage der Menschheit*, which stages the barbarity of the First World War and the death-throes of the Habsburg Empire. These and other themes can be explored through a range of authors, some undervalued and under-researched. Possible foci include the traditions of classical and comic drama (Grillparzer, Raimund, Nestroy); the realist *Novelle* (Stifter, Marie von Ebner-Eschenbach, Ferdinand von Saar) and the realist drama of Anzengruber; the turn-of-the-century literature of psychological and moral exploration (Schnitzler, Hofmannsthal, Beer-Hofmann); the overlap between literature and journalism (Karl Kraus and his predecessors); and the Austrian literature of the First World War.

### **Nietzsche and his Impact**

Professor Ritchie Robertson

Though largely ignored during his lifetime, Nietzsche was soon recognised as the philosopher of modernity. More radically, honestly and intelligently than anyone else, he explored the consequences that must follow if traditional religious belief and moral constraints are jettisoned to make way for a view of the universe based on scientific knowledge and the individual will. Although his ideas about how to fill the resulting moral vacuum have not (fortunately) won general acceptance, nevertheless he is one of the most interesting – and entertaining – of philosophers and 'cultural critics'. He is also among the most brilliant of German stylists.

When Nietzsche began to be widely read in the 1890s, his ideas were found stimulating and liberating in the most varied quarters. There were Nietzscheans on the radical right and the revolutionary left, in the women's movement and among Zionists. He was read avidly, but also critically, by writers as varied as Thomas Mann, Kafka, Rilke, Gottfried Benn and Hermann Hesse. Outside Germany, he was read with enthusiasm by Yeats, Lawrence, Stevens, Gide and many others. The subject can be approached comparatively, by pursuing Nietzsche's impact in English or French literature, or in terms of the history of ideas, by looking at Nietzsche's reception by subsequent thinkers (e.g. Schmitt, Bataille, Foucault).

Students will be expected to know the following books by Nietzsche in particular detail: *Die Geburt der Tragödie* (1872) and *Zur Genealogie der Moral* (1887), and to have read

more widely in Nietzsche's works. They will also be encouraged to study his impact, by a close study of a text or texts by one or more subsequent writer in relation to Nietzsche.

### **Twentieth-Century German Drama and Theatre**

Professors Tom Kuhn and Barry Murnane

Drama is of great importance in the German tradition, and in the twentieth century too it has played its part: in movements such as Expressionism, in the development of the 'documentary' and of a political aesthetic, and simply in the work of several dominant figures: Bertolt Brecht, Peter Weiss, Heiner Müller, Thomas Bernhard, Peter Handke. Students are expected to concentrate on either the first half of the century or the period since c. 1945. In either case the work of Brecht is important, students already familiar with aspects of his work do not, however, need to include it as a topic for study. Otherwise the course will offer an opportunity to study the aesthetics of drama and aspects of theatre history, as well as the work of individual authors. The subject can be developed right up to the present.

### Greek

#### **Greek Literature & Culture after the 19th century: Themes, Texts and Contexts**

Professor Dimitris Papanikolaou

This is the core postgraduate seminar in Modern Greek, runs in Michaelmas term, and counts as one of your Special Subjects. It is advisable that all students interested in the modern period follow this seminar. Students with an interest in the Byzantine and Early Modern periods, should ask further advice before they make their final choices.

The aim of the seminar is to discuss and analyse Greek literary and cultural texts of the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries. We will start from larger themes, most of them reminiscent of old debates in Modern Greek studies (such as, for instance, storytelling, the influence of Classics, the forging of a Neohellenic identity, the difference between generations, or the appearance of new forms or literary movements). However, our approach will be more theoretical and, as much as we can, more geared towards creative discussions of literary and cultural texts and their contexts.

Students who want to work independently in their second term and devise their own focus of research, will be able to take this option for a second term, adding a subtitle with the specific theme that they will approach in Hilary.

#### **Translation and Adaptation: Texts, Histories, Practices**

Kostas Skordyles

The transference of literary works into another language is increasingly seen as a creative process, blurring the boundaries between translation and adaptation. Translation is often thought of not as a fixed concept but as forming a 'changing' textuality, whose boundaries are historically set by discursive practices and translational norms. In this seminar, students will be guided through key concepts in translation studies and various types of considerations that need to be taken into account in the production and analysis of literary translations. The theoretical work of L. Venuti, E. Gentzler, H. Vermeer, G. Toury, I. Even-

Zohar and others will provide the framework for a close reading of a number of texts and their translations/adaptations into/from Greek. We will start from obvious examples (from the multiple translations of Cavafy into English, Kazantzakis's various editions and translations and the famous translations of T.S. Eliot's 'The Waste Land' into Greek by Seferis, Papatzonis and others, to Jenny Mastoraki's Greek translations of *The Catcher in the Rye* or Vassilis Alexakis self-translations between French and Greek). But the students are expected, based on the theoretical and critical literature discussed, to search for new examples and organize presentations and essays on specific case studies.

### **Modern Greek Literature in Comparative Frames**

Professor Dimitris Papanikolaou and Dr Foteini Dimirouli

This Special Subject aims to encourage the study of 19<sup>th</sup> and 20<sup>th</sup> century Greek literature and culture in a comparative and world literature framework. We will start from the discussion of obvious and well-known case studies (Greek Romanticism and its European counterparts; naturalism and the Greek *ηθογραφία*; Surrealism in Greece; Greek and other modernisms; European aestheticism and Cavafy; the Greek dictatorship and the global '60s; 'Sung Poetry' in Europe and the case of the Greek *Melopoimene Poiese*; postmodernism in Greece; the reception of Greek literature outside Greece in different historical moments).

Students will be asked to contribute their own examples and develop their own comparative perspectives, starting from specific genres, themes, or authors/artists, and moving on to explore movements, parallels, intertextual affinities, creative engagements and the dynamics of reading different texts and contexts together.

### **Italian**

#### **Problems in Dante Interpretation**

Professor Elena Lombardi and Professor Simon Gilson

All of Dante's works pose challenges to the reader and have led to diverse, often conflicting critical and scholarly interpretations. This course offers the student the opportunity to concentrate on central issues in the *Divina commedia*, but also to look at other works if desired. Problems that will be given particular attention include allegory, imagery, dating, and Dante's sources.

#### **Carlo Emilio Gadda**

Professor Giuseppe Stellardi

Gadda is best known for his two major novels, but his writings (albeit unified by his unique and unmistakable style) cover an impressive variety of genres. This course, depending on the specific interests of students, may address, in addition or in alternative to the novels (*La cognizione del dolore*, *Quer pasticciaccio brutto de Via Merulana*), also different aspects of Gadda's work: private diaries (*Giornale di guerra e di prigionia*); collections of shorter literary pieces (*Il castello di Udine*, *La Madonna dei filosofi*, *L'Adalgisa*); essays (*I viaggi la morte*); philosophical reflections (*Meditazione milanese*); other writings (*Eros e Priapo*, 'technical' articles); letters.

The Convenor will contact enrolled students before the start of the term in which the

course is run, to agree a personalized reading list and discuss timing and modalities, but students are welcome to get in touch at any time.

## Portuguese

### **The World on Stage: Drama in the Sixteenth Century**

Dr Simon Park

Gil Vicente is the major dramatic author of the sixteenth century, and the course will examine his work in detail, trying to get behind the clichés of Vicentine criticism to issues such as stagecraft and staging which have been barely touched on in the past. It will take in the amazing social, national, and racial variegation of his characters, exploring Vicente's facility with language to mock and moralise. The course will also explore the almost unknown neoclassical prose comedies of two major authors, Sá de Miranda and António Ferreira, and there will be the chance for the adventurous to tackle plays with almost no critical fortune that have been made available to readers by recent editorial projects to encourage reading beyond the canon.

### **Sex, God, Money: Lyric Poetry in the Sixteenth Century**

Dr Simon Park

The lyric corpus of the sixteenth century is vast and ranges from the sublimity of devotional verse, through heady Platonic love poetry, right down to short poems tossed around in the court to beg for favour, spread gossip, or mock courtly friends (and enemies). Thanks to recent work that goes beyond the canon, it is now possible to explore this richness in all its variety, considering writers such as Diogo Bernardes or André Falcão de Resende who were renowned in their time, but have since been largely forgotten by a nationalist turn in literary history that sought to make Camões the sole Prince of Portuguese Poets. There will be the chance to examine the making of Camões's legacy alongside a consideration of his sixteenth-century friends and rivals. We will certainly place this poetry in its historical context, but the course will also allow students to read this poetry through modern theoretical lenses from gender, queer, and postcolonial studies.

### **The Colonial and Postcolonial Literature of Portuguese-Speaking Africa**

Professor Philip Rothwell

This course will engage with representative texts from Angola, Mozambique and Cape Verde. It will examine a selection of authors from different geographical settings for their portrayal of colonial experiences and post-colonial legacies. A first aim of the course will be to investigate the ongoing reflection about issues surrounding national identity, over a period of several decades. A second aim will be to consider how and why African authors incorporate distinctive African dimensions into their work, while simultaneously strategically engaging with and appropriating European literary traditions, be it at the level of themes, form or language.

## **National Identity and Society in Brazilian Film**

Professor Claire Williams

This course will concentrate on representations of Brazilian national identity and society in Brazilian cinema since the groundbreaking movement of Cinema Novo in the 1950s. The course will examine the work of some of Brazil's key film-makers. Given the interdisciplinary approach of this course, the critical analysis of a selection of films will draw on the theoretical frameworks developed by Brazilian social scientists (such as Gilberto Freyre, Sérgio Buarque de Hollanda, Roberto da Matta), as well as film critics and directors (Glauber Rocha's formulations on an Aesthetics of Hunger being a case in point). The issues covered in the course will include: National Identity; Subalternity and Representation; Dictatorship and Democracy; The City and Rural Spaces; Underdevelopment and Modernity; Violence and Segregation.

## **Contemporary Brazilian Fiction**

Professor Claire Williams

This course will allow you to explore current trends and new voices in recent Brazilian prose fiction, focusing on how it engages with the country's post-dictatorship experience and with pressing social questions, such as urban violence and poverty, which affect Brazilian society today. You will study established contemporary writers such as João Gilberto Noll, Milton Hatoum, Bernardo Carvalho, Luiz Ruffatto and Adriana Lisboa. In addition, the course will survey the output originating from traditionally marginalized sections of Brazilian society, the inhabitants of the *favelas* being a case in point.

## **Russian**

### **The Russian Experience of Modernity 1905-45**

Convenor: Professor Philip Bullock

The experience of modernity in this period, encompassing as it does revolutions and civil war, two world wars, the establishing of a new society and its subsequent repression, required a radical shift in artistic perceptions and cultural sensibilities. This course will consider the nature of writers' responses to social rupture, the disparate approaches elicited by an evolving political and philosophical discourse and by the rapidly changing relationships between individuals, and between the state and the individual. From the last years of the Silver Age to the imposition of Socialist Realism, literature, whether in formal poetic 'schools', loose associations of prose writers, or in the work of individuals, reflected a conscious search for new forms and found expression in experimental writing over all genres. A wide-ranging, thematic approach will be adopted to the study of the period, allowing students to build on their previous studies whilst exploring new authors. Depending on students' academic background, it may also be possible to consider literature's dialogue with the other arts in the period (music, cinema, theatre, the visual arts), and the relationship between Western theories of modernism and the avant-garde and the Russian/Soviet context will be critically interrogated.

## **Late Soviet and Post-Soviet Russian Literature**

Professors Andrei Zorin and Oliver Ready

Glasnost, perestroika, the abolition of censorship and the disintegration of the USSR have brought about fundamental changes in the circumstances of Russian literature. External factors such as political and economic instability, the possibility of travel abroad, changes in the role of literary journals, the collapse of the Union of Writers, Booker and associated prizes, the advent of the computer, have all conditioned authors' subjects and working methods. Although the legacy of the social command and the habit of writing in opposition died hard, the period has produced much experimental writing, post-modernist or avant-garde in nature, as well as more conventionally realistic works. Previously taboo subjects such as the religious revival and explicit sexuality were frequently treated; questions relating to gender were discussed; events and writing of the Soviet period were revisited, and the need to amend or amplify the historical record was keenly felt. The significantly diminished role of the creative intelligentsia in society, together with an overall lack of direction and coherence, has added to the unpredictability and excitement of the latest literature. The course will attempt to cover as many of these aspects as possible, while allowing specialisation in areas of particular interest to those following it.

## **Literature and Culture of the Russian Enlightenment**

Professors Andrei Zorin and Andrew Kahn

Based on a wide range of literary, historical and philosophical sources this course will address issues of literary and intellectual history of the Enlightenment in Russia, including: the development of national identity and the problem of nationalism; the growth of the public and private spheres; the history of translation and translation theory; the comparative aspect of the Russian enlightenment; the problem of the canon and the idea of periodisation; individual identity and the rise of notions of the self in biography and diary writing.

## **Pushkin and Romanticism**

Professors Andrei Zorin and Andrew Kahn

During the Soviet period, discussion of Pushkin's relationship with the Romantic movement was made problematic by the canonical status of realism. In recent years, however, both Russian and Western scholars have begun to take a more intensive interest in this topic, and some stimulating studies have appeared, whose insights will be incorporated into work for this course. Study will address itself to genres (dealing, for example, with frame narratives, fragments, Pushkin's adaptations of the eighteenth-century formal ode), and to themes (for example, national identity and the history of Russia; expression of the self and of gender relations; the Romantic landscape and colonial literature); a comparative approach, drawing on participants' knowledge of other European literatures, will be actively encouraged. The precise texts to be studied are to be agreed with course tutors, but might include, for example, Evgeny Onegin, Boris Godunov, 'Egipetskie nochi', Povesti Belkina and Istoriya sela Goryukhina, Istoriya Pugacheva and Kapitanskaya dochka, Kavkazskii plennik and Bakhchisaraiskii fontan, as well as a selection of Pushkin's lyric poems.

## **Rise of the Russian Novel**

Professor Julie Curtis

The first half of the nineteenth century sees a range of experimentation with prose forms by a number of leading writers. Only later, in the 1850s, does the Russian Realist tradition establish itself with the early novels of Goncharov and Turgenev. But from the 1820s, as the 'Golden Age' of poetry gave way to prose, writers such as Pushkin, Gogol' and Lermontov began to explore the possibilities of the novel in verse, 'folk' tales, 'society' tales, the prose cycle, framed narratives, historical fiction, the epic and the psychological case-study. Many of these works parody or extend the conventions established in earlier — often translated — works, and discover a Russian identity for these genres. This course, which coincides more or less with the reign of Nicholas I, (1825-55), concludes with the pre-exile works of Dostoevsky, Tolstoy's autobiographical trilogy, and Turgenev's Huntsman's Sketches.

## **Russian Drama in the 19<sup>th</sup> and 20<sup>th</sup> Centuries**

Professor Julie Curtis

This course proposes to acquaint students with the texts of plays spanning two centuries in the Russian theatre. The course will also provide an introduction to some distinctive features of theatre practice in Russia such as the contributions of directors such as Stanislavsky and Meyerhol'd.

## **Russian Lyric Poetry, Themes and Forms**

Professors Andrei Zorin and Andrew Kahn

This survey course is organised thematically for the study of Russian lyric poetry from the late eighteenth century to the present day. The Russian poetic canon, official and unofficial, is exceptionally rich and diverse. It is full of formal experimentation and original voices, and has proven to be historically and politically alert at all times and in complex dialogue with the nation's history, European art forms and larger artistic movements. Themes considered will include Formalism, Structuralism, semiotics, inter-textuality, visual poetry and New Criticism.

## **Spanish**

### **Myth, History, and the Construction of Identity in Medieval Iberia**

Professor Geraldine Hazbun

This course will examine the re-imagining of the past in medieval epic and chronicle, with a view to exploring the ways in which the literary reconfiguration of history in these texts shapes the identities of their day, comprising ethnicity, gender, proto-nationalist sentiment, and religious affiliation. Close attention will be paid to the literary strategies which underpin the transformation of history, and to the creative interchange of history and myth. With close reference to the rich cultural background and political history of medieval Iberia, the course will also seek to understand the ideological foundations of the reconception of history.

## **Developments in Prose Narrative in the Spanish Renaissance**

Professor Jonathan Thacker

This course examines the extraordinary innovations in prose narrative in the Spanish Golden Age. This period saw the publication of the first picaresque novels, *Don Quijote*, *Persiles y Sigismunda* and a new type of short fiction (practised by Cervantes, Lope de Vega, María de Zayas and Salas Barbadillo amongst others). The course investigates the history of and reasons for the use and abuse, acceptance and rejection, imitation and parody of earlier models in prose works short and long. The influence of classical, Italian and native Spanish prose narrative on late sixteenth- and early seventeenth-century works by a number of authors is traced in some detail.

## **Drama in an Ideological Age**

Professor Jonathan Thacker

The main purpose of drama is not to support a dominant ideology. This statement is taken as axiomatic in this course's attempts to test the extent to which Golden-Age drama questioned the dominant world-views of the period. An age which experienced a consolidation of power in church and state and in which many lived in fear of the agents of the Inquisition managed to produce a kind of theatre which could 'decir sin decir', which could subtly undermine the ruling ideologies. As well as examining the relationship of theatre to authority (including its use as propaganda) in the works of the major dramatists of the period, this course traces the history of the reception of Golden Age drama from its early troubles with the moralists through to present day critical orthodoxies.

## **Public Role and Private Self in Golden Age Drama**

Professor Jonathan Thacker

This course explores the tensions and conflicts which so often arise between ideals of social behaviour and realities of personal desire in Golden-Age drama. It sets out the bases of significant social role-play (for example the conduct of the king, the wife, the peasant) as dramatists understood them and assesses the extent to which these can be modified or questioned by the individual on the stage. The plays studied, written by a number of important playwrights of the period (including Lope de Vega, Calderón de la Barca, Tirso de Molina and Ruiz de Alarcón), are seen to contribute to the processes of demolition of old role models and construction of new ones. Attention is paid to the means by which dramatists address the questions of public role and private self, and to the relationship of dramatic genre to these issues.

## **Literature and Painting in the Golden Age of Spain**

Dr Oliver Noble Wood

This course explores the close relationship which existed between writing and painting in the Golden Age, one which went far beyond reworkings of Horace's 'ut pictura poesis'. There were poet-painters and painter-poets. Poets also wrote about painters and paintings, or cultivated a highly visual style; dramatists wrote plays about painters, and often use the

metaphorical language of paintings. Painters wrote important treatises on painting which make frequent connections between verbal and visual art, while other writers have fascinating things to say about the programmatic nature of particular collections. The Council of Trent's decree on images affected the course of religious art. The long debate about the status of painting – mechanical craft or noble art – caused writers and painters alike to defend its nobility by emphasising the painter as learned in many things (the libraries of El Greco and Velázquez demonstrate how widely they read). The course will look especially at Juan de Jáuregui, José de Sigüenza, Vicencio Carducho and Francisco Pacheco, alongside paintings by Spanish artists of the period, notably El Greco and Velázquez.

### **Power, Patronage, and Baroque Culture in the Golden Age of Spain**

Dr Oliver Noble Wood

In the Spanish Golden Age success in the creative arts was heavily dependent on the benevolent support and active assistance of patrons. This became increasingly the case in the seventeenth century with the reestablishment of the Court in Madrid and the rise of the controversial figure of the minister-favourite. Writers and artists flocked to Madrid, where they engaged in cut-throat battles about livelihoods, reputations, and preferment. The ultimate prize was the favour of the king, the fountainhead of power and patronage. This course will examine aspects of the relationship between Court society and Baroque culture, looking at how writers and artists jockeyed for position, how successive ruling elites came to harness the power of the pen/brush, and how the patronage of, in particular, Philip IV and the Count-Duke of Olivares inspired some of the finest works of the Spanish Golden Age.

### **The Reception of Ovid's *Metamorphoses* in the Golden Age of Spain**

Dr Oliver Noble Wood

In Spain, as in the rest of Western Europe, the Renaissance saw an explosion of interest in Ovid's *Metamorphoses*. The range of approaches to Ovid's work seen in this period is reflected in the many and varied forms in which it circulated ('moralized Ovids', vernacular translations, illustrated editions, iconographical handbooks, etc.). Writers and painters freely plundered Ovid's rich storehouse of mythological narratives for subjects worthy of imitation. Such subjects included the tales of Icarus, Orpheus and Eurydice, Polyphemus and Galatea, Pyramus and Thisbe, and Venus and Adonis. This course will examine the influence of Ovid's *Metamorphoses* on the literary and visual culture of the Spanish Golden Age. It will look at a range of different attitudes to Ovid, chart the development of the mythological epic and the mythological burlesque, and explore the use made of the 'poets' Bible' in the works of poets and painters such as Garcilaso, Góngora, and Velázquez.

### **Cervantes's Experiments in Fiction**

Dr Oliver Noble Wood

Cervantes is the great iconic author of Hispanic letters, and his influence on the development of narrative has been incalculable. Indeed, as the American critic Harold Bloom observed, 'context cannot hold Cervantes'. This course will place Cervantes's fiction in the context of Spain's Golden Age but also look at ways in which it could be said to

transcend its age and anticipate modern fiction in its various modes – realist, modernist, and even postmodernist.

### **Nineteenth- and Twentieth-Century Spanish Women Writers**

Professor Xon de Ros

The course approaches women's writing from both a historical and a metafictional perspective. It is intended to enable students to develop an awareness about questions of canonicity and authorial recognition, exploring theoretical issues related to textual representation and sexual politics.

### **Responses to the Spanish Civil War**

Dr Daniela Omlor

This option explores the varied responses to the Civil War in Spanish literature across a range of genres. The Spanish Civil War (1936–1939) has played an important role not only in the history of Spain and Europe but also within literary and cultural production. During the war, literature and culture were often utilized as propaganda tools on both sides and the war continued to be a point of reference during Franco's dictatorship, both for writers in exile and at home. From the transition to democracy which followed Franco's death in 1975 onwards, Spanish literature has been engaged in a so-called recovery of historical memory which ran in parallel with the passing of the Ley de Memoria Histórica (2006). Students will investigate the various responses to the war and its aftermath in the works of writers such as Javier Cercas and Javier Marías. They will have the opportunity to focus on those issues and genres that interest them the most and are encouraged to employ a variety of different approaches to the study of the subject, including a comparative one.

### **Ramón del Valle-Inclán (1866–1936)**

Dr Laura Lonsdale

Valle-Inclán was one of Spain's most innovative twentieth-century authors, best known for his creation of the *esperpento*. In spite of enormous critical interest in his work in Spain, he is little known in translation and features only sporadically on undergraduate courses in the UK, such that his contribution to modernist literature is not widely appreciated or understood. This special subject will allow students to explore not only such masterpieces as *Luces de bohemia* (1924) and *Tirano Banderas* (1926), but a range of other dramatic, prose fictional and poetic works, as well as his aesthetic treatise *La lámpara maravillosa* (1916) and some of his journalism. Students will consider Valle-Inclán's linguistic and technical innovations in their cultural and literary context, and will be encouraged to develop their own specific areas of critical interest.

### **Realism and Its Alternatives in Spanish American Narrative**

Dr Dominic Moran

Since the 1940s Spanish American narrative has been among the most innovative and vibrant in the world, as is witnessed by the work of such authors as Borges, Asturias,

Carpentier, and Rulfo, who were established figures before the 'Boom' of the 1960s and 1970s, by internationally acclaimed 'Boom' writers like García Marquez, Vargas Llosa, Cortázar, and Fuentes, and by several generations of later authors who have been the focus of international attention. While some have been innovative realists, others have sought alternative means of depicting their sub-continent and conveying their personal vision. Students will investigate the various responses to realism seen in the works of modern Spanish American writers; they will, however, be encouraged to concentrate on those areas and issues that most interest them and to employ a range of approaches in their study of this subject.

### **Latin American Avant-Garde Poetry: Theory and Practice**

Dr Dominic Moran

This course would involve tracing and evaluating developments in Latin American poetry from Darío to Nicanor Parra and beyond, studying examples of poetry in relation to the various creeds and manifestos of the modernistas, ultraístas, estridentistas, creacionistas etc.

### **Political Commitment and the Avant-Garde in Latin American Literature**

Dr Dominic Moran

This course would deal with the various ways in which creative artists (poets, novelists and playwrights) have tried to address in their work the problem of combining, without compromising either, aesthetic freedom and basic socialist sympathies. In particular, it will focus on the problematic proposition that radical, avant-garde writing may be more politically potent than more classical forms of social realism – an issue that will be considered in the light of recent critical theory dealing with such matters. Writers studied would/could include Pablo Neruda, César Vallejo, Julio Cortázar, Tomás Eloy Martínez, Reinaldo Arenas, Jorge Adoum, and Ariel Dorfman.

### **Borges**

Professor Ben Bollig

Not only did Borges have a seminal influence on contemporary Latin American literature, his work also had a remarkable impact on writers and theorists in Britain, the USA, France, Italy and elsewhere. This course will look at key texts by Borges which anticipate some of the principal concerns of critical theory, e.g. the arbitrariness of personal identity, the 'death of the author', intertextuality, the 'constructed' nature of subjectivity and knowledge. It will also study other phases and aspects of Borges's output – e.g. the poetry of his youth and old age, his later fiction – in order to arrive at a fuller understanding of the range and variety of his interests.

## **Sex, Sexuality, and Masculinities in Spanish American Literature**

Professor Ben Bollig

There is a strong recent tradition of studies of the role and portrayal of gender and sexuality in Latin American literature; a number of contemporary studies explore the question of 'masculinities' in writing. In this option students will have the opportunity to explore a range of texts from the post-Independence period using a variety of theoretical optics. Topics may include: masculinity as a theme in 'national romances' and other 'foundational' texts (Mármol, Echeverría, Azuela); sexuality and the vanguards (Mistral, Neruda and others); the role of masculinity and machismo and its contestation in revolutionary writing (Vallejo, Dalton, Lezama Lima); the portrayal of transvestism (Donoso, Puig, Perlongher) and gender- or sexuality-related violence (Menchú, Lemebel, Almada, Mariana Enríquez); and so-called 'post-masculinities' (Carrera, Pauls).

## **Latin American Cultural Studies: Key Texts**

Professor Ben Bollig

In the last years of the twentieth century, Latin American Cultural Studies emerged as a discipline in its own right, in particular in the United States, with courses, journals, and anthologies bearing the name. Such a development should not sideline a long-standing tradition of cultural analysis and criticism of Latin America from Latin America. We focus in particular on texts that use cultural analysis (in the broadest sense) to address questions of national and international politics, addressing concepts such as internationalism, hybridity, transculturation, and post-autonomy. Texts to be studied could include: Simón Bolívar, 'Carta de Jamaica'; Domingo F. Sarmiento, *Facundo*; José Enrique Rodó, *Ariel*; Oswald de Andrade, Manifestos ('Pau Brazil', 'Antropófago'); Gilberto Freyre, *Casa grande e senzala*; José Carlos Mariátegui, *Siete ensayos de interpretación de la realidad peruana*; Roberto Fernández Retamar, 'Calibán'; Ángel Rama, *La transculturación narrativa*; Carlos Monsiváis, *Mexican Postcards*; Josefina Ludmer, *Aquí América Latina*.

## **Latin American Cinema**

Professor Ben Bollig

This option gives students the opportunity to study and analyse major movements in the history of cinema in the countries of Latin America, from the radical experiments and manifestos of the 1950s and 60s to recent productions, including the successful international collaborations of the twenty-first century, and contemporary documentaries. The course encourages comparisons between directors, movements and films from different countries, through the lens of issues such as national identity, social criticism, ecology, landscape, gender, class and race. Students may also choose to focus on specific directors. They are encouraged to consider the relationship between theoretical approaches to cinema, including manifestos, as well as works of film-theory and film-philosophy, and the films being studied. [Students may attend the undergraduate lectures on Latin American cinema given by the sub-faculties of Spanish and Portuguese.]

## **The Body in 20<sup>th</sup>- and 21<sup>st</sup>-Century Spanish American Fiction**

Dr Olivia Vázquez-Medina

This course allows students to conduct a thematic study of the body across a range of Spanish American fiction from the twentieth and twenty-first centuries. The body is a central motif in works by authors such as Miguel Ángel Asturias, María Luisa Bombal, Juan Rulfo, Rosario Castellanos, Gabriel García Márquez, Tomás Eloy Martínez, Luisa Valenzuela, Carmen Boullosa, Lina Meruane, and Guadalupe Nettel. In works by these and other writers, bodies have been used to articulate a variety of themes and concerns, addressing a range of human experience from the personal to the national. Students will be able to focus on the primary texts that most interest them, and will be introduced to the contextual and theoretical frameworks that may be most relevant in each case.

## **Haunting in Latin American Fiction**

Dr María Blanco

This course will explore Latino-American literature of haunting, ghosts, and revenants in the long twentieth century. Students will be asked to question the use, location, and logic of ghosts in literary fiction. They will also study the ways in which different authors (among them Machado de Assis, Alejo Carpentier, Gabriel García Márquez, Juan Rulfo, and the contemporary Latino writer Junot Díaz) craft these figures and the events of haunting in order to ask specific questions about the problems of history and its progress. The curriculum will be organized according to different theoretical approaches that have been used to study ghosts, thus offering students the opportunity to perform close readings of key texts, as well as methodological frameworks to debate the critical understanding of this literary phenomenon.

## **iii) in the Faculty of English Language and Literature**

### **After the Conquest: Reinventing fiction and history**

Professor Laura Ashe

This course will consider the dramatic literary developments of the post-Conquest period, in terms of the cultural, political, and ideological challenges of Norman England. It will include the birth of the romance genre, the development of fictional narrative, and of life-writing, and the emergence of such cultural phenomena as chivalry, written interiority and individuality, and the elevation of heterosexual love. Texts considered will include many written in Latin and French (which can be studied in parallel text and translation), as well as Middle English; genres include foundation myths and pseudo-histories; chronicles and epics; lives of saints, knights, and kings; insular and continental romances and lais, such as the various versions of the Tristan legend, the Arthurian romance, and the romances of 'English' history; and devotional prose and lyrics.

Texts are to be chosen by agreement from amongst those listed; the secondary reading lists are inclusive, not prescriptive, and intended to aid in the process of writing the final course essay.

1. Historiography, myth, and *translatio*: Geoffrey of Monmouth, *Historia regum Britanniae*; Wace, *Brut*; *Roman d'Eneas*.
2. Fiction, romance, and the rise of chivalry: Chrétien de Troyes, *Erec*, *Yvain*, *Lancelot*, *Cligès*; *Le Roman des eles* and *Ordene de chevalerie*.
3. History, nation, and the rise of the king: (from) *The Song of Roland*, Gaimar's *Estoire des Engleis*, *Romance of Horn*, Jordan Fantosme's *Chronicle*, *Lai d'Haveloc*, Layamon's *Brut*.
4. Interiority, selfhood, love, and suffering: (from) Thomas of Britain, *Tristran*; *Ancrene Wisse*; Richard of St Victor, *The Four Degrees of Violent Love*; Middle English lyrics.
5. Life writing: (from) *Vita Æwardi*, *Life of Christina of Markyate*, *Life of Wulfric of Haslebury*, *Lives of Thomas Becket*; *The History of William Marshal*; *Vita Haroldi*.
6. Developments in romance: (from) Marie de France, *Lais*; Beroul, *Tristan*, and the *Folies Tristan*; *Gui de Warewic*, *Boeve de Haumtoun*; *Havelok*; *King Horn*; *Sir Orfeo*.

### **Chaucer before the Tales**

Professor Vincent Gillespie

A close look at the poems written by Chaucer up to the mid 1380s, including *The Book of the Duchess*, *The House of Fame*, *Troilus and Criseyde*, *The Legend of Good Women*. The course will explore Chaucer's experiments with form and style, and the gradual evolution of his poetic theory. You may also want to look at the translations of Boethius and *The Roman de la Rose*.

### **Milton and the Philosophers**

Dr Noel Sugimura

This MSt option is designed for graduate students interested in reading and reflecting on the intersection of philosophy and literature in Milton's poetry, particularly in his magnificent epic poem, *Paradise Lost*. Although the title of this option is 'Milton and Philosophy', the term 'philosophy' is used heuristically: we will explore what it means for a poem to be 'philosophical', and how different modes of philosophic discourse are present in, or emergent from, Milton's poetry. In this context, the term, 'philosophy', will be opened up to include a range of 'philosophies' or philosophical commitments (ontological, epistemological, etc), many of which may seem at odds with one another. A previous knowledge of Milton is recommended, though no previous knowledge of philosophy is necessary. The course presumes that you will have read Milton's *Paradise Lost* in its entirety over the long vacation, including also his *Masque* (aka *Comus*), *Paradise Regained*, and *Samson Agonistes*. One substantial aim of this MSt option is to integrate close readings of the poetry with an understanding of Milton's own historical, political, philosophical, and theological engagements. The result is that primary readings are drawn from Milton's oeuvre as well as major philosophical works (classical as well as early modern). Secondary literature includes seminal studies by historians, philosophers, and literary critics, all of which are meant to present you with a variety of critical approaches to Milton. I ask that you assess what purchase each of these theories has on Milton's poetry, including its limitations (if any). Participation in class discussion is *mandatory* and will revolve around the 'focus questions' for each week (given at the end of the reading list under the week in question) or from our in-class presentations (to be assigned).

## **Travel, Belonging, Identity: 1550-1700**

**Dr Nandini Das**

How did mobility in the great age of travel and discovery shape English perceptions of human identity based on cultural identification and difference, and how did literature facilitate and resist such categorisations? Throughout this period, Britain was as much a destination as it was a point of departure. Religious refugees from Continental Europe arrived in their thousands, transforming the nature of English everyday life and industry, even as the English geographer Richard Hakluyt was advocating the establishment of colonies in the New World because 'through our longe peace and seldome sickness (two singular blessings of almightie god) wee are growen more populous than ever heretofore' ('Discourse of Western Planting', 1584). The role of those marked by transcultural mobility was central to this period. Trade and politics, religious schisms, shifts in legal systems, all attempted to control and formalise the identity of such figures. Our current world is all too familiar with the concepts that surfaced or evolved as a result: 'foreigners', 'strangers,' and 'aliens', 'converts', 'exiles', and 'traitors,' or even 'translators', 'ambassadors' and 'go-betweenes'.

Graduate students undertaking this option will join Nandini Das and the research team of the European Research Council funded TIDE ('Travel, Transculturality, and Identity, c.1550-1700') project. Together, we will (1) explore the different ways in which travel and human mobility influenced the conceptual frameworks used to define and control issues of identity, race, and belonging, (2) examine how English cross-cultural contact with different geographical regions shaped economic, political, and cultural strategies to engage with difference, and (3) interrogate both literature's complicity in, and ability to question, the collective perception and collective memory of such engagements. You will have the opportunity to participate in other TIDE seminars and events during the term, with contributions from TIDE visiting scholars and writers.

## **Women and the Theatre 1660-1820**

**Dr Ruth Scobie**

'Besides, you are a Woman; you must never speak what you think' (*Love for Love*).

In the Restoration theatre, women were allowed to act on a public stage in England for the first time. Theatrical celebrity offered a handful of women, as performers and writers, public visibility and a public voice, as well as economic independence. At the same time, theatre's sexual objectifications also threatened them with humiliation, scandal, and even physical violence. Incorporating insights from performance studies, celebrity studies, and the 'global eighteenth century', as well as theories of gender and sexuality, this course explores the role and representation of gender in the anglophone theatre of the long eighteenth century, focusing mainly on writing by women. We'll start with the tragedies, comedies, and sexual celebrities of the seventeenth century, reading plays by Restoration playwrights including the spy, adventurer and professional author Aphra Behn, ('she who earned women the right to speak their minds', according to Virginia Woolf), but also less well-known figures such as Mary Pix, Susanna Centlivre and Delarivier Manley. These writers negotiate and challenge – and sometimes uphold and reinforce – contemporary social conventions around women's characters, roles, and desires, in ways which intersect vitally with ideas about class,

nationality, race, slavery, and disability. The course then continues chronologically to read eighteenth-century and Romantic writers such as Hannah Cowley, Elizabeth Inchbald, Joanna Baillie, Sarah Pogson, and Susanna Rowson, whose plays reflect on the theatre's own relationship to sensation, emotion, and revolution. We'll also consider how performers managed (or failed to manage) their public personae through portraits, advertising, and especially biographies and autobiographies, and how concepts of performance and theatricality came to shape ideas and anxieties about gender outside the theatre. In the last week, we'll also think across periods about the representation of long eighteenth-century gender in twentieth- and twenty first-century film, TV, and theatre.

## **Shakespeare, History, and Politics**

Professor Paulina Kewes

The purpose of this interdisciplinary course is to explore Shakespeare's histories, Roman plays and tragedies written during the Elizabethan *fin de siècle* and early in James's reign alongside imaginative and polemical writings by his contemporaries. These works were the product of a climate of uncertainty, political and economic crisis, religious dissension, and international and domestic discord. By summoning the history of medieval England, Scotland, and Denmark and of ancient Rome, Shakespeare engaged, however obliquely, with the pressing issues of the day: the unresolved succession and the concomitant fears of civil war, religious conflict, resistance, usurpation, and royal despotism. In doing so, he invited his audiences and readers to scrutinize the complex ways in which history, whether national or foreign, remote or recent, could illuminate the contemporary world and the individual's place within it.

The topical appeal of the plays did not stop them from being hailed by later generations as timeless literary masterpieces. In terms of their political philosophy, they have been variously read as defences of divine-right kingship and as endorsements of republicanism, as exhortations to obedience and as apologies for resistance, as assertions of the royal prerogative and as affirmations of the liberty of the subject or even of what recent scholars have dubbed 'popularity'. The plays have also been viewed as complex meditations on the nature of power and personal freedom that cannot be reduced to simple statements of political principle. Shakespeare's writings have been interpreted as endorsing religious orthodoxy and as evidence of his crypto-Catholicism. We shall assess the validity of these contradictory approaches by discussing in detail Shakespeare's treatment of rulers and the ruled and their confessional identity in a variety of historical and geographical settings and socio-political spheres: the state, the nation, and the family. We shall not, however, study Shakespeare in isolation: rather, our aim will be to locate his writings in the context that produced them. This is why we shall read them alongside a range of works by other playwrights and poets – notably, Marlowe, Peele, Jonson, Greene and Daniel, divines, pamphleteers, polemicists, historians, and political figures. Throughout, we shall engage with cutting edge scholarship in the fields of literature, history, religion, *histoire du livre*, international relations and diplomacy, visual culture, and performance studies. For those taking MSt strands other than the early modern, there will be an opportunity to study the reception and staging of Shakespeare in their period of specialism. In previous years, work for this course gave rise to B-course essays, published journal articles, and doctoral projects.

The course will address the following questions: Where does Shakespeare locate the source of political authority in the state? What is the relationship between politics and

religion? How does the rise of tyranny, whether political, parental, or marital, shape the application of abstract ideals to present action? Does Shakespeare's attitude to the acquisition and exercise of political power change by the time he comes to write *Hamlet(s)* and *Macbeth*? How does his treatment of English, European, or classical history compare to that in Marlowe, Peele, Greene, and others? How far does textual variation reveal the political significance of his plays? In what ways does he modify his use of language and dramatic means of expression to deal with a variety of political issues? What are the points of contact between the imaginative works of Shakespeare and the political and religious polemic of his time or the more abstract political writings by Scottish, French or Spanish authors -- Buchanan, Bodin, Le Roy, Hotman, Mariana, Bellarmine, and others?

### **The Romantic and Victorian Sonnet**

Dr Oliver Clarkson

W. H. Auden once claimed that the sonnet is 'so associated with a particular tradition' (viz. Shakespeare, Spenser, Milton) that it is hard to do anything new with it. But this course considers a great period of sonnet writing, from the so-called Romantic 'revival' of the form through to the *fin de siècle*, in which poets did something new with the sonnet, or did something old in a new way. Seminars will take in such sonneteers as Charlotte Smith, Mary Robinson, William Lisle Bowles, Wordsworth, Coleridge, Byron, Shelley, Keats, John Clare, Leigh Hunt, Matthew Arnold, Arthur Hugh Clough, Tennyson, Elizabeth Barrett Browning, Thomas Hardy, the Rossettis (Christina and Dante Gabriel), Hopkins, George Meredith, Arthur Symons, and many others.

Our principal aim will be to read sonnets as closely as possible, paying sustained attention to the ways in which workings of form (rhymes, rhythms, turns, and so on) shape particular meanings. We shall ask the following questions: Did the sonnet actually need 'reviving'? Is the sonnet plainly a restrictive form? How do sonneteers negotiate with specific formal expectations? Are all sonnets, in the end, about the sonnet itself? How do Romantic and Victorian sonnets engage with or disengage from tradition? How and why do sonnets bring into contact conflicting impulses and entities (temporality/eternity, art/nature, freedom/constraint, love/loneliness)? Do sonnets of these periods have a political dimension? Are misshapen sonnets still sonnets? Do series of sonnets detract from the singularity of the sonnet? Are there distinctly 'Romantic' and 'Victorian' sonnets? Seminars will run as follows:

1. The Sonnet Revival
2. The Romantic Sonnet
3. Sonnets about the Sonnet
4. The Victorian Sonnet
5. Misshapen Sonnets
6. Turning Back

### **Place and Nature Writing, 1750 - the present**

Professor Fiona Stafford

The last decade has seen a boom in what has been labelled 'New Nature Writing', with numerous poems, essays and books about birds, wildflowers, animals, insects, pebbles, trees, old roads, lost paths, small villages, tiny islands, empty shores and remote mountains.

But why are so many twenty-first century writers turning to the natural world – and is there really anything new about ‘New Nature Writing’? Is it just another version of pastoral? Or do literary traditions change in response to new technological and economic challenges? In an age transformed by the internet and globalisation, in a world in which urban populations exceed those of rural areas and where climate change and global capitalism combine to drive unprecedented numbers of species to extinction, the call of the wild and the sense of place have come to seem more urgent than ever before. How does contemporary writing respond to these concerns and does it differ essentially from the literature of earlier periods? This course examines the long literary traditions of writing about Place and Nature, exploring continuities and contrasts from the Romantic period to the present day. The larger questions relating to text and place, the Anthropocene, the place of humanity, nature therapy, literature and the environmental crisis will form a framework for discussion, but the course will also focus closely on the individual, the tiny, the particular and the local, on textual and natural detail. We will consider, over several weeks, the relationship between the particular and the general in the literature of place and nature writing, new and old.

### **The Spectacular Enlightenment**

Dr David Taylor

In this course we will consider spectacle from the invention of spectacular public theatre in the Restoration to the pantomimes of the early nineteenth century. We will think about theatre not only as a visual art but as a medium, practice, and figure perhaps singularly equipped to probe the nature of visual experience and knowledge. In doing so, we will work across and bring into comparative relation the histories of dramatic form and theatrical production, on the one hand, and the intellectual history of the theatre as a constitutive constellation of Enlightenment metaphors: performance, the stage, and, perhaps most important, the spectator. We’ll read plays – tragedies, comedies, pantomimes – alongside works of philosophy, polemic, and prose fiction; we’ll encounter and reflect upon such cultural modes as empiricism, sentimentalism, and romanticism; and we’ll ask what it means to understand spectacle as a vital if always suspect epistemology.

### **Literary London, 1820-1920**

Dr Ushashi Dasgupta, Pembroke College

This C-Course is about literature, geography, and modernity. London as we know it came into being during the long nineteenth century, and novelists, poets, journalists, social investigators and world travellers were irresistibly drawn to this space, determined to capture the growth and dynamism of the Great Metropolis. Do we have Pierce Egan, Henry Mayhew, Arthur Conan Doyle and Alice Meynell to thank for our conception of ‘the urban’? As our classes will show, these authors *created* the city to a certain extent, even as they attempted to describe it and to use it as a literary setting. In order to appreciate the sheer breadth of responses London inspired, we will discuss writing from across the century, with a coda on Virginia Woolf. We will explore the role of the city in forming identities and communities, the impact of space upon psychology and behaviour, and the movements

between street, home, shop and slum. Each week, we will think about London's relation to the nation and the world – the significance of the capital city in the history of imperialism and globalisation, and as a site of encounter between diverse groups of people. And finally, we will consider the central tension in all city writing: was the capital a place of opportunity and freedom, or was it dangerous and oppressive?

The character sketch was a major urban genre in the period, and accordingly, each of our classes will centre around a London 'type'. As we move from character to character, we will begin to appreciate how cities fundamentally shape people – and how people leave their mark on the world around them.

### **Victorian and Edwardian Drama 1850-1914**

Dr Sos Eltis

Theatre was the most popular and vital artistic medium of the nineteenth century, with some 30,000 plays licensed for performance in the course of the century. By 1866 there were approximately 51,000 theatre seats available across London alone, drawing audiences across every social class. Influencing writers from Charles Dickens and Wilkie Collins to Mary Elizabeth Braddon and Henry James, the theatre was also a hugely profitable industry, which gained a new intellectual and literary standing by the *fin de siècle*. Whether in the hands of moral conservatives, socialists, Irish nationalists or suffragists, the theatre was also a potentially powerful force for political challenge and social disruption, as evidenced by the government's determination to retain a tight mechanism of state censorship.

This course will look at the development of the theatre from mid-nineteenth century through to the Edwardian period, across a wide range of genres, venues and performance styles. From melodrama to sensation drama, society play, Ibsenite problem play, theatre of ideas, women's suffrage theatre and realist 'new drama', the course will consider plays as texts, performances, political and social events, modes of discourse, disruptive pleasures, commercial ventures and an unpredictable mixture of all of these. Issues covered will include mechanisms of censorship, conditions of performance, reception, the historiography of theatre, the influence of specific performers, and the relation between nineteenth-century theatre and other artistic media, including the novel and early film.

There will be six weekly seminars, which will include student presentations and wide-ranging free discussion. There will also be opportunities to discuss presentations while they are being put together in advance of the seminars, and to discuss ideas, structures and approaches for each student's assessed essay.

### **Modern Irish-American Writing and the Transatlantic**

Dr Tara Stubbs

Week 1: What is 'Irish-American Writing'?

Week 2: Narratives of Crossing

Week 3: Irish-American Poetry

Week 4: America Looks to Ireland

Week 5: Ireland Looks to America

Week 6: Race

### **Virginia Woolf: Literary and Cultural Contexts**

Dr Michael Whitworth

This course aims to place Woolf's novels and other writings in dialogue with texts by her contemporaries. Although Woolf often emphasised her formal originality, the course will ask about the ways that the idea of genre might retain some value in relating Woolf's works to the works of others. The course also aims to ask about the value and limits of understanding literary context in terms solely of texts: what happens to non-literary texts when they are reworked in literary ones? how can we deal with contexts that are, in the first instance, non-verbal? For students who are already familiar with a wide range of Woolf's writing, the course is an opportunity to explore writings by her contemporaries, and to examine ideas of historical contextualization.

### **American Fiction Now**

Dr Michael Kalisch

In this course, we will consider a range of 21st-century novels and short stories within a longer literary genealogy, paying particular attention to questions of periodisation 'after postmodernism'. Tracking the routes taken by recent American writing beyond the borders of the United States – whether to Europe, Africa, India, or the Middle East – we will ask how contemporary fiction contests the boundaries of the nation's literature. We will focus on the ways in which the contemporary novel engages with history, from recent events such as the 2008 financial crisis, to the long legacy of slavery. Each week, primary texts will be paired with critical material from the Further Reading list.

1) Beginning with Postmodernism

Jonathan Franzen, *The Corrections* (2001); Jennifer Egan, *A Visit from the Goon Squad* (2010)

2) Histories

Marilynne Robinson, *Gilead* (2004); George Saunders, *Lincoln in the Bardo* (2017)

3) Gentrifiers

Dinaw Mengestu, *The Beautiful Things That Heaven Bears* (2007); Benjamin Markovits, *You Don't Have To Live Like This* (2015)

4) Short Cuts

Jhumpa Lahiri, *The Unaccustomed Earth* (2008) [selection]; Lydia Davis, *Can't and Won't* (2014) [selection]; Diane Williams, *Fine, Fine, Fine, Fine* (2016) [selection]; Ben Lerner, 'The Polish Rider' (2018)

5) Homeland

Nicole Krauss, *Forest Dark* (2017); Joshua Cohen, *Moving Kings* (2017)

6) Journeys

Teju Cole, *Open City* (2011); Chimamanda Ngozi Adichie, *Americanah* (2013)

## Prison Writing and the Literary World

Dr Michelle Kelly

The scale of mass incarcerations that characterized the twentieth and twenty-first centuries, the willingness of states to imprison political opponents, and the new prominence within the literary field of forms of testimony and life writing, have together produced a body of writing that is both highly attentive to the experience of incarceration and to its power as a form of political writing. At the same time, the prisoner of conscience, especially the imprisoned writer, acquired increasing moral authority in the global public sphere, becoming a foundational figure within human rights discourse, while literacy, writing, and cultural programmes have become part of the prison's rehabilitative function in some parts of the world.

This course will focus on writing representing or produced under conditions of incarceration in the later twentieth and early twenty-first centuries. Incorporating writing from locations like newly independent African states, the US, the UK, Ireland, and South Africa, the course aims to map prison writing as a distinctive form, shaped both materially and formally by the conditions in which it was created, but nonetheless integral to broader patterns of literary and cultural production in the later twentieth and early twenty-first centuries. The selection of texts ranges across key historical moments (the Cold War, decolonization, the war on terror), and a wide range of locations, both core and peripheral, and enjoy varying degrees of global circulation. In this way, the course aims to interrogate the extent to which prison writing is a genre of world literature, and to consider its potential to reconfigure the coordinates of the literary *world*. As the course progresses, we will test the appropriateness of particular critical and theoretical frameworks to this distinctive form of writing. How does prison writing fit within the field of postcolonial literature, or the various paradigms of world literature? To what extent might it challenge some of these models? What do examples of prison writing tell us about the relationship between the writer and the state? Is prison writing a form of resistance literature, as Barbara Harlow describes it, or is it more appropriately considered within the sphere of the biopolitical? Drawing on legal and archival materials we will consider the circulation of prison writing within the literary field, and in the case of texts by imprisoned writers, their relationship to the writers' reputation and oeuvre. The discussion will critically consider the circulation and prominence achieved by some of these texts, reading them in relation to forms like autobiography and confession, as well as legal testimony. But it will also take seriously the privileged position granted to writing and reading within this body of work.

## Options Taught in Hilary term

### (i) in the Faculty of Oriental Studies

Options marked with an asterisk \* do not require knowledge of the language concerned

#### Chinese

##### **China's Twentieth Century on Film**

Prof Margaret Hillenbrand

This course explores how filmmakers in the post-Mao period have represented China's turbulent twentieth century in their work. From the Sino-Japanese War and the Cultural Revolution, to the Tangshan earthquake and the building of the Three Gorges Dam, Chinese cinema over the last thirty years has engaged intensively in the recording, remembering, and representing of history, both from temporally distant perspectives and as events unfold in real time. In this course, we watch feature films and documentaries by directors such as Jiang Wen, Tian Zhuangzhuang, Jia Zhangke, Hu Jie, Lu Chuan, Ou Ning, and Feng Xiaogang, and read broadly in English-language scholarship on Chinese cinema from the 1980s to the present day.

#### Hebrew

##### **\*Modern Hebrew Literature, 1900-Present**

Prof Adriana X. Jacobs

From Psalm 137 to the contemporary graphic novel, constantly flowing and shifting affiliations of language, place and identity have shaped the development of Hebrew literature across centuries. In recent years, scholarship on modern Hebrew literature has reconsidered the teleological 'diaspora to nation' narrative that once dominated modern Hebrew literary historiography, thereby opening its study to include a wider range of authors and a more expansive map of Hebrew literary circulation and reception. This course offers a chronological and thematic overview of modern Hebrew literature from the late nineteenth century to the present day and examines, in particular, figures and themes of (linguistic, cultural, geographical) marginality and displacement in modern Hebrew literature; the relation between Hebrew literature's 'minor' status on the global literary map and its own politics of inclusion and exclusion; as well as the ongoing discourse on 'centers and peripheries' in modern Hebrew literature. The course readings will address as well the politics of multilingualism and translation, the relation between nation and diaspora, and themes of trauma and displacement that continue to preoccupy Hebrew writers. Reading knowledge of Hebrew is not required but students who are able to read the original Hebrew are encouraged to do so.

## Japanese

### **\*Topics in Classical Japanese Poetry**

Prof Jennifer Guest

This option examines premodern Japanese poetry from the earliest written sources to the seventeenth century, situating both Chinese-style and vernacular forms of poetry within their literary, material, and social contexts. This involves close reading and critical discussion of selected poems and short passages in the original language, as well as topics including the material and performance aspects of different poetic forms; the role of classical Chinese sources and styles in premodern Japanese poetry; the way that intertextuality and seasonal topics affected poetic composition and anthology design; interactions between poetry, storytelling, and literary scholarship; and the role of poetry in imagining travel and landscape. Some background in modern and/or classical Japanese language will be helpful, but is not strictly required (English glosses will be provided when discussion involves poems in the original language).

## Korean

### **Womanhood in Korean Literature**

Prof Jieun Kiaer

Despite numerous attempts to deconstruct and critique perceptions of East Asian women as meek and submissive, passive victims of an oppressive, patriarchal society (Mann 2000, Kim-Renaud 2015), these stereotypes have remained remarkably stubborn. This course aims to demonstrate the diversity of Korean womanhood as portrayed in both pre-modern and modern literature, also engaging with contemporary multimedia contents (e.g. news, films, dramas). The course aims to move beyond perceptions of submissiveness and victimhood to highlight how women's active engagement with society and its rules, sometimes permissive, sometimes transgressive, involves a wide range of different activities, and has inspired a wide range of different characters in literature from the region. Tracing the establishment of 'ideal,' sacrificial womanhood in texts such as Queen Sohye's instructional text *Naehun*, we explore how women express their dissatisfaction and sorrow at their lot in folk songs and *kyubang kasa* (narrative song written and sung by women), as well as how this ideal begins to be tested and subverted in folk literature. Moving into contemporary times, we explore the variety of female characters that emerge with the rise of the modern novel. While these novels still often end up focusing on women as victims of patriarchal society, we explore how television dramas and films also open up alternative images of womanhood, walking in step with developments in Korean society.

## Turkish

### **\*Modern Turkish Literature: Texts and Contexts**

Prof Laurent Mignon

In recent years literature has become one of Turkey's most successful exports. The works of the Nobel laureate Orhan Pamuk, the novelist Elif Şafak and many others have obtained critical and popular success in Europe as well as in North America. However, just like the

rare authors who achieved recognition in the West before them, namely Nazım Hikmet and Yaşar Kemal, their names have been associated with political controversy in Turkey. This is not a new development. Since the 1850s, authors and poets in Ottoman and republican Turkey have had, willingly or not, to take part in public debates on major social and cultural issues. Poetics had to rhyme with politics.

While proposing a critical overview of the major evolutions and trends in modern Turkish literature from the *Tanzimat* to the present day, this course option aims at contextualising them within the major political, social and cultural debates which have shaped modern Turkish intellectual life, including the most recent revisionist debates on nationalism, orientalism, occidentalism, canonicity and minor literature. Some literary texts and literary criticism will be discussed in the seminars, but this option does not require any prior training in literary studies. Students are encouraged to meet with the course convenor for a discussion of the general readings and an introduction to the theoretical texts.

## **(ii) in the Faculty of Medieval and Modern Languages**

### **European Enlightenment**

#### **Writing the Enlightenment**

Dr Caroline Warman

This subject focuses on achievements in various literary forms and genres, including the novel, the dialogue, the philosophical tale, dictionaries and encyclopedias, travel writing, epic, pornography, satire, theatre. Texts may include: Voltaire, *Candide*; Diderot, *Rameau's Nephew*; Montesquieu, *Persian Letters*; Rousseau, *La Nouvelle Héloïse*; Goethe, *The Sufferings of Young Werther*; Moritz, *Anton Reiser*; Richardson, *Pamela*; Sterne, *A Sentimental Journey*; Beccaria, *On Crimes and Punishments*; Karamzin, *Letters of a Russian Traveller*; Mozart's Operas and Da Ponte's Libretti.

#### **Art of the Enlightenment: Image, Text, Object**

Dr Caroline Warman, Oxford and Dr Jacobsen, Wallace Collection

This Special Subject offers you a unique opportunity to work with the objects in one of the finest collections of eighteenth-century French art outside France: [www.wallacecollection.org](http://www.wallacecollection.org). All topics will be approached by way of objects in the Wallace Collection, such as sales catalogues and illustrated books; paintings by Fragonard and Greuze; porcelain; snuff boxes; pistols and swords; furniture; chinoiserie. Please note: Since the course involves handling the objects in the collection, student numbers cannot exceed 8. The seminars will take place at the Wallace Collection in London, which is easily accessible on the X90 coach from the High Street, Oxford (alight at Baker Street + 5 minute walk).

## French

### **Women and Medieval Literatures**

Dr Helen Swift

Although most medieval texts were seemingly written by men and some of them with a fairly misogynistic bias, women were absolutely central to Medieval French Literature. The focus of this course will be twofold. In the first place, it will examine gender issues and women's status in the work of French medieval women writers (such as Marie de France and Christine de Pisan). In the second place, it will envisage the place of women in male-authored texts, whether as characters, patrons or addressees of lyric poems.

### **Early Modern French Drama**

Professor Michael Hawcroft

This subject allows students to study the perennially popular dramatists Molière and Racine in the context of developments in dramatic practice in France from the 1550s to about 1700. We shall look closely at both better known and less well-known plays. The course will serve as an introduction for those unfamiliar with the topic, but also as a means of deepening knowledge of it in the case of those who have already studied plays of the period. The first sessions will include discussion of two or three plays in the light of issues that have preoccupied recent scholars; the later sessions will be devoted to students' work as they prepare their submission. Issues to be discussed might include some of: dramatic theory, genre, politics, rhetoric, performance, print, adaptation and translation. Students will be free to adopt their own approach for their submission.

### **Reality, Representation and Reflexivity in Nineteenth-Century Prose Writing**

Professor Jennifer Yee and Dr Tim Farrant

This course of seminars will be concerned with examples of prose writing by a wide range of authors (Chateaubriand, Constant, Balzac, Stendhal, Mérimée, Gautier, Sand, Nerval, Flaubert, Zola, Maupassant, Huysmans, Rachilde) and will focus on a number of interrelated theoretical and literary-historical issues concerning 'schools' (Romanticism, Realism, Naturalism), genres (the fictional memoir, the novel, the short story), relationships (fiction and history, fiction and science, literature and the other arts, prose and poetry), thematic preoccupations (the individual and society, the fantastic, etc.), and narrative techniques (narrative structures, narratorial point of view, imagery, tense usage, etc.). The aim will be to explore the many different ways in which prose writers of the nineteenth century represented the world of human experience and reflected in theory and practice on the means and the implications of their representations.

### **The Birth of Modern Poetry**

Professors Seth Whidden and Ève Morisi

The nineteenth century constituted a period of intense and innovative activity in the field of verse poetry, and this course of seminars will focus on selected works from a diverse group of poets, including Desbordes-Valmore, Lamartine, Musset, Vigny, Hugo, Baudelaire, Rimbaud, Verlaine, and Mallarmé. The century also witnessed the emergence of 'prose

poetry', and during its last three decades in particular the time-honoured conventions of versification — together with the very distinction between poetry and prose — were subverted and overturned. The aim of this course will be to examine and debate, on the basis of close textual readings, the various ways in which poets sought to find a new language and new poetic structures with which to express an increasingly varied and disturbing spectrum of conscious and unconscious perceptions.

### **The Power of Literature: Representation, Perception and World-Making in Modern and Post-Modern French Poetry**

Professors Carole Bourne-Taylor and Emily McLaughlin

This course of seminars will focus on the modern poetic tradition from Apollinaire and Cendrars, whose poetry reflected the impact of new technologies including aviation and cinema, to Portugal and Alferi, contemporary poets whose work reflects cyber culture and computer games. In between, we will look at Ponge's focus on the world of objects, Michaux's imaginary universes, Bonnefoy's poetry of being and presence, and Jaccottet's variations on landscape. A guiding theme will be the construction of textual worlds and the relation between language and reality. Close textual study of individual poems will feature throughout the course.

### **Contemporary French Thought: Paths of Deconstruction**

Professors Ian Maclachlan and Emily McLaughlin

This course on key strands in French thought of recent decades focuses particularly on paths to and from the notion of deconstruction associated with Jacques Derrida. Besides Derrida, we will examine texts by Georges Bataille, Maurice Blanchot, Emmanuel Levinas, Gilles Deleuze, Jean-Luc Nancy and Catherine Malabou, and these readings will raise fundamental issues relating to language, subjectivity, alterity, community, embodiment, materiality, and affect.

## [German](#)

### **Women's Writing in Medieval Germany**

Professor Annette Volting

Women's writing in this period consists mostly of mystical revelations, (auto)biographical writings and religious poetry. Important areas of study that have now firmly established themselves in the literary canon are the *Fließendes Licht der Gottheit* of Mechthild von Magdeburg, the 'Nonnenviten' - lives of nuns from S.W. German Dominican convents – and devotional writing. The course offers scope for the investigation of questions of genre, public and private dimensions of literature, the reception of women's writing, as well as gender-specific aspects of female authorship. The course is planned on the basis of German texts, but it is also possible to study this option on the basis of a combination of Latin and German material.

## **German Literature and the Beginnings of Printing**

Professor Henrike Lähnemann

This subject is devised to open up an area of literary history that has received little attention, the German texts whose reception spanned the manuscript culture of the period 1440-60 and continued in the new medium after the invention of printing. The course addresses both medium-related issues such as the invention of printing with moveable type, wood-block printing and intermediate forms between manuscript and print, as well as providing scope for an investigation of the historical and social background.

## **Reformation: Printing, Singing, Translating**

Professor Henrike Lähnemann

The Reformation forms a fascinating „Schwellenzeit“ linking late medieval religious, literary and technical developments with early modern German culture. The hymn book develops as a signature genre for Protestantism, the European network is extensively used to circulate pamphlets, translate from Latin into the vernaculars and back. Sometimes comical, often polemical, the bestsellers of the sixteenth century exercise an influence which reaches to the present day. The course will start from the material and literary basis of Reformation texts by Martin Luther, Hans Sachs and female voices such as Argula von Grumbach and Elisabeth Cruciger; it will then also look at the reception of these texts e.g. in historical novels of the nineteenth and hymn writing of the twentieth century.

## **Belief and Unbelief in 18th and 19th Century German Literature**

Professors Ritchie Robertson and Joanna Neilly

Developments in philosophy, the sciences, theology and Biblical criticism in the period 1650-1750 put orthodox religion under increasing strain. These developments left their mark on 18th- and 19th-century German literature. A number of works reflected and indeed intervened in the religious controversies of the time. The increasing dominance of a philosophical outlook required significant adjustments to the traditional understanding of certain genres and of literature itself. Among the better-known authors who suggest themselves for closer study are Klopstock, Lessing, Goethe, Lenz, Schiller and Hölderlin; but so-called minor writers might prove equally rewarding. In the Romantic period many writers, influenced directly or indirectly by the theologian Schleiermacher, reaffirmed the importance of religious belief, though as a way of living rather than as a system of propositions, and some converted to Catholicism. The development of scientific materialism and atheism, however, left their mark notably on the work of Georg Büchner (notably *Lenz*) and the philosophy of Ludwig Feuerbach (*Das Wesen des Christentums*). These tendencies reached their high point in the militant opposition to Christianity and affirmation of a purely this-worldly existence by Nietzsche, e.g. in *Also sprach Zarathustra* and his late polemic *Der Antichrist*.

Possible foci for seminars include: Theology and physico-theology in early Enlightenment poetry: Haller, Brockes, Klopstock; The problem of theodicy: Goethe, *Faust I* (and Act V of *Faust II*), together with Kant, 'Über das Mißlingen aller philosophischen Versuche in der Theodizee'; Büchner and Feuerbach; Nietzsche.

### **The Bildungsroman 1770-2000**

Professors Ritchie Robertson and Barry Murnane

The Bildungsroman, the novel centring on its protagonist's development from youth to adulthood, has been widely considered the characteristically German form of the novel, thanks largely to the cultural prestige of its chief exemplar, Goethe's *Wilhelm Meisters Lehrjahre* (1795-6). The genre can, however, be followed back to Wieland's witty philosophical novel *Agathon* (1766-7) and Moritz's searching psychological and autobiographical novel *Anton Reiser* (1785-90); and it runs forward through the Romantics (Novalis, Brentano, Eichendorff), who combined homage with criticism in their reception of Goethe, through the qualified realism of Mörike, Stifter and Keller. The genre was also adapted for the purposes of feminism (Gabriele Reuter's *Aus guter Familie*, 1895) and Jewish emancipation (Franz's *Der Pojaz*, 1905), while in the twentieth century it has been modified or parodied by such writers as Rilke, Hesse, Thomas Mann and Günter Grass.

By studying a selection from this corpus, candidates will appreciate the range and continuity of German fiction, and its ability to address in literary form some of the central problems of modern culture.

### **Jews and Judaism in German Literature from 1740 to the Present**

Professor Ritchie Robertson

This course examines the representation of Jews and Judaism in Germany and Austria against the background of the history of Jewish emancipation, the resurgence of antisemitism, the Holocaust, and recent attempts to confront and comprehend this history. Within this framework, students may wish to give particular attention to one or more of the following: the entry of Jewish writers into the culture of the Enlightenment and the qualified philosemitism they encountered; the development of antisemitic images from the Romantics onwards and their presence within a wide range of texts whose overt ideology was often far more liberal; the complex Jewish identities of such writers as Heine, Freud, Kafka, Schnitzler, Lasker-Schüler, or Kraus; the relationship between Jews in eastern and western Europe; German Jews and the First World War; the 'renaissance' of Jewish culture in the Weimar Republic; literary representations of and responses to the Holocaust; and the question of whether a Jewish culture exists in present-day Germany and Austria.

### **Literature and Society in Austria, 1815-1938**

Professor Ritchie Robertson

Although the historiography of German imperialism represents nineteenth-century Austria as a backwater, it had a vigorous and diverse literature which dealt in subtle ways with problems of political authority, social transformation, tensions between the Catholic Church and the modern state, emergent nationalism, and of course the 'Frauenfrage' and the 'Judenfrage'. The date 1922 marks the publication of the enlarged version of Karl Kraus's monster drama *Die letzten Tage der Menschheit*, which stages the barbarity of the First World War and the death-throes of the Habsburg Empire. These and other themes can be explored through a range of authors, some undervalued and under-researched. Possible foci include the traditions of classical and comic drama (Grillparzer, Raimund, Nestroy); the

realist Novelle (Stifter, Marie von Ebner-Eschenbach, Ferdinand von Saar) and the realist drama of Anzengruber; the turn-of-the-century literature of psychological and moral exploration (Schnitzler, Hofmannsthal, Beer-Hofmann); the overlap between literature and journalism (Karl Kraus and his predecessors); and the Austrian literature of the First World War.

### **Nietzsche and his Impact**

Professor Ritchie Robertson

Though largely ignored during his lifetime, Nietzsche was soon recognised as the philosopher of modernity. More radically, honestly and intelligently than anyone else, he explored the consequences that must follow if traditional religious belief and moral constraints are jettisoned to make way for a view of the universe based on scientific knowledge and the individual will. Although his ideas about how to fill the resulting moral vacuum have not (fortunately) won general acceptance, nevertheless he is one of the most interesting – and entertaining – of philosophers and ‘cultural critics’. He is also among the most brilliant of German stylists.

When Nietzsche began to be widely read in the 1890s, his ideas were found stimulating and liberating in the most varied quarters. There were Nietzscheans on the radical right and the revolutionary left, in the women’s movement and among Zionists. He was read avidly, but also critically, by writers as varied as Thomas Mann, Kafka, Rilke, Gottfried Benn and Hermann Hesse. Outside Germany, he was read with enthusiasm by Yeats, Lawrence, Stevens, Gide and many others. The subject can be approached comparatively, by pursuing Nietzsche’s impact in English or French literature, or in terms of the history of ideas, by looking at Nietzsche’s reception by subsequent thinkers (e.g. Schmitt, Bataille, Foucault).

Students will be expected to know the following books by Nietzsche in particular detail: *Die Geburt der Tragödie* (1872) and *Zur Genealogie der Moral* (1887), and to have read more widely in Nietzsche’s works. They will also be encouraged to study his impact, by a close study of a text or texts by one or more subsequent writer in relation to Nietzsche.

### **Twentieth-Century German Drama and Theatre**

Professors Tom Kuhn and Barry Murnane

Drama is of great importance in the German tradition, and in the twentieth century too it has played its part: in movements such as Expressionism, in the development of the ‘documentary’ and of a political aesthetic, and simply in the work of several dominant figures: Bertolt Brecht, Peter Weiss, Heiner Müller, Thomas Bernhard, Peter Handke. Students are expected to concentrate on either the first half of the century or the period since c. 1945. In either case the work of Brecht is important, students already familiar with aspects of his work do not, however, need to include it as a topic for study. Otherwise the course will offer an opportunity to study the aesthetics of drama and aspects of theatre history, as well as the work of individual authors. The subject can be developed right up to the present.

## **Cinema in a Cultural Context: German Film 1930 to 2020**

Professor Ben Morgan

The course has two points of focus. The first is the study of German cinema between the coming of sound and the arrival of New German Cinema: 1930-1970 (the first German talkie was made in 1929; by 1970, Fassbinder had already made 4 feature films). The second is the cinema of the Berlin Republic, with a particular focus on the films of Christian Petzold. For the cinema 1930-1970 there will be lectures in Hilary Term weeks 1-4. For the Petzold strand there will be lectures in Hilary Term Weeks 5-8.

Topics for the period 1930-1970 will include propaganda and entertainment films in the Third Reich, the realism of the Rubble Films of the late 1940s, the different strategies for remembering and coming to terms with the past in the popular films of the 1950s and 1960s. German films of the period will be put in dialogue with relevant Hollywood productions of the period. The period includes the political ruptures of 1933, 1945, 1968, and the aesthetic 'new beginning' of the Oberhausen manifesto in 1962. But the focus of the course will be the continuities that can be observed in film style, narrative techniques and in the way film is used as a medium for reflecting on everyday problems during the period. The Petzold course will focus in particular on Petzold's relation to genre film. His work continues the dialogue with American film that has been a major feature of German cinema since the time of the Weimar Republic. At the same time, he is in creative conversation with his own contemporaries in Germany, as is particularly clear in the *Dreileben* trilogy (2011) to which Petzold contributed a film alongside Dominik Graf (b. 1957) and Christoph Hochhäusler (b. 1972). He makes films for cinema release but also works for television, for instance *Toter Mann* (2000) or his three episodes of *Polizeiruf 110: Kreise* (2015), *Wölfe* (2016), *Tatorte* (2018). You don't need to have studied film before to take this option. You can start familiarizing yourself with the vocabulary of film studies by reading David Bordwell and Kristin Thompson's *Film Art: An Introduction*, currently in its 12<sup>th</sup> edition (you can read any edition). Otherwise, the best thing to do is to start watching films. For the 1930-1970 strand: You can work by director (e.g. Käutner, Harlan, Sierck), but it is often more productive to watch films with the same star (e.g. Heinz Rühman, Hans Albers, Ilse Werner, Zarah Leander), or from the same year, to get a clearer sense of continuities in style and approach. Similarly, for Petzold: watch as many of his films as you can, but watch also films with the stars he regularly works with (e.g. Nina Hoss, Ronald Zehrfeld, Matthias Brandt), or films made in same year as Petzold's productions.

## [Greek](#)

### **Storytelling in Byzantium**

Convenor: Professor Marc Lauxtermann

People in the middle ages loved telling each other stories. Popular tales include the Alexander Romance, the Life of Aesop, Joseph and Aseneth, Digenis Akritis, the numerous saints' lives, the memoirs of Kekaumenos, and oriental tales, such as Stephanitis and Ichnilatis, Syntipas, and Barlaam and Joasaph. However, all these stories have come down to us as texts, transmitted in manuscript copies; there are obviously no recordings of oral performances. Can we reconstruct the oral settings? How are the narratives structured? What can we say about their audiences?

## **The Greeks of Venice**

Professor Marc Lauxtermann

The Greek community in Venice played a significant role in the cultural life of the 15th, 16th and 17th centuries. Venice was a staple market for merchandise from and to the Levant; young Greeks were sent to nearby Padua for their education; and books were printed in Venice and circulated in the Greek-speaking world. The first language debate takes place in the mid-16th century between Nikolaos Sophianos and Pachomios Roussanos; the Venetian printers develop a standardised form of Greek long before the creation of SMG; the first bestsellers in vernacular Greek begin to appear: Kartanos, Anthos Chariton, Damaskinos Stouditis, etc. The first dictionary of vernacular Greek appears in 1527; the first grammar of vernacular Greek is written in the 1540s. Possible topics for discussion would include the formation of a diasporic identity; the creation of a new koine; the production of the earliest prints; and the trade with the Levant.

## **Struggling with the Classics**

Professor Dimitris Papanikolaou

From its best known literature to the 2004 'welcome-home' Olympic Games, ancient Greece has been the most important 'other' of Modern Greek identity and culture. In this course students will be encouraged to identify how classical texts and myths have been used (and re-used) in the modern Greek context (esp. in the 20th century), as well as examining the different ways in which the 'shadow of the great forefathers' has been handled in a search for identity. Part of the focus will be on writers such as Sikelianos and Seferis, who sought a contemporary Greek voice through the exploration and reworking of ancient myth and literature, and part on re-writings of classical texts in diverse styles, such as Kazantzakis' *Odyssey*, Ritsos' *Fourth Dimension* and Fakinou's *The Seventh Garment*, as well as texts that foreground the affinity of contemporary Greeks with the ancient ruins around them (eg. Galanaki's *The Century of Labyrinths*). Although literary texts will be the primary focus, other forms of cultural texts will be discussed, including films such as Theo Angelopoulos' *Travelling Players*, and Philipos Koutsaftis' *Mourning Rock*.

## **C.P. Cavafy and the Writing of (Homo)sexuality**

Professor Dimitris Papanikolaou

Even though central to the poetry and poetics of C.P. Cavafy, the issue of sexuality has not been adequately addressed in the literary study of his work. This course will start by reading the poems and personal notes of C.P. Cavafy through Foucault's *History of Sexuality* and various theoretical texts from the field of queer studies (especially Eve Kosofsky Sedgwick's *Epistemology of the Closet*). Maintaining this theoretical framework, we will also consider similarities and differences in the construction of (homo)sexuality in Cavafy and such writers as Paul Valéry, Arthur Rimbaud, Marcel Proust, Oscar Wilde and André Gide. Students may also pursue a study of the intertextual links between Cavafy and a series of gay writers and critics of the 20th century, in Greece (Lapathiotis, Hristianopoulos, Aslanoglou, Ioannou) and abroad (E.M. Forster, William Plomer, W.H. Auden, James Merrill, Mark Doty).

## **The Remembrance of National History**

Kostas Skordyles

What does it mean to remember events that one never experienced? Why is the fall of Constantinople or the Asia Minor Disaster still considered traumatic by Greeks today? Why the name Macedonia continues to stir up strong affective reactions in contemporary Greece and beyond? What determines how national history is constructed and commemorated? In this seminar the analysis of mourning and loss, individual and collective memory, trauma and monumentality is combined in the light of a variety of theoretical approaches with a close reading of important moments in Greek history. The work of M. Halbwachs, P. Nora, P. Connerton, A. Erll, J. Assmann, B. Anderson, M. Hirsch, E. Hobsbawm, P. Ricoeur and others informs readings of a variety of cultural texts across the 20th century and ranging across different media: including testimonial literature on Asia Minor (from Doukas and Venezis to D. Papamarkos), performances and celebrations during the military dictatorship of 1967-74, films and Greek graphic novels.

## **Translation and Adaptation: Texts, Histories, Practices**

Kostas Skordyles

The transference of literary works into another language is increasingly seen as a creative process, blurring the boundaries between translation and adaptation. Translation is often thought of not as a fixed concept but as forming a 'changing' textuality, whose boundaries are historically set by discursive practices and translational norms. In this seminar, students will be guided through key concepts in translation studies and various types of considerations that need to be taken into account in the production and analysis of literary translations. The theoretical work of L. Venuti, E. Genzler, H. Vermeer, G. Toury, I. Even-Zohar and others will provide the framework for a close reading of a number of texts and their translations/adaptations into/from Greek. We will start from obvious examples (from the multiple translations of Cavafy into English, Kazantzakis's various editions and translations and the famous translations of T.S. Eliot's 'The Waste Land' into Greek by Seferis, Papatzonis and others, to Jenny Mastoraki's Greek translations of *The Catcher in the Rye* or Vassilis Alexakis self-translations between French and Greek). But the students are expected, based on the theoretical and critical literature discussed, to search for new examples and organize presentations and essays on specific case studies.

## **Modern Greek Literature in Comparative Frames**

Professor Dimitris Papanikolaou and Dr Foteini Dimirouli

This Special Subject aims to encourage the study of 19<sup>th</sup> and 20<sup>th</sup> century Greek literature and culture in a comparative and world literature framework. We will start from the discussion of obvious and well-known case studies (Greek Romanticism and its European counterparts; naturalism and the Greek *ηθογραφία*; Surrealism in Greece; Greek and other modernisms; European aestheticism and Cavafy; the Greek dictatorship and the global '60s; 'Sung Poetry' in Europe and the case of the Greek *Melopoimene Poiese*; postmodernism in Greece; the reception of Greek literature outside Greece in different historical moments).

Students will be asked to contribute their own examples and develop their own comparative perspectives, starting from specific genres, themes, or authors/artists, and

moving on to explore movements, parallels, intertextual affinities, creative engagements and the dynamics of reading different texts and contexts together.

## Italian

### **Problems in Dante Interpretation**

Professor Elena Lombardi (Michaelmas); Professor Simon Gilson (Hilary)

All of Dante's works pose challenges to the reader and have led to diverse, often conflicting critical and scholarly interpretations. This course offers the student the opportunity to concentrate on central issues in the *Divina commedia*, but also to look at other works if desired. Problems that will be given particular attention include allegory, imagery, dating, and Dante's sources.

### **Tradition and Innovation in Medieval Lyric Poetry**

Professor Francesca Southerden

Italian lyric poetry of the 13th and 14th century displays a remarkable talent for innovation which is carried out through constantly assimilating and reassessing ideas and techniques of preceding generations. Students will have the opportunity to examine the work of major figures from the Sicilians to Petrarch, including Dante and the *stilnovisti*, and also, if they wish, to explore lesser known names, such as the 13th-century *Guittonian* or contemporaries of Petrarch such as Antonio da Ferrara.

### **Biography and Autobiography in the Italian Renaissance**

Professor Simon Gilson

Whether or not one agrees with Burckhardt's thesis that the Renaissance was characterised by 'The Rise of the Individual', the fact remains that the period 1300-1600 witnessed an enormous interest in the writing of the individual life, both in Latin and the vernacular. In this course students can study some of the first modern autobiographies ever written (Petrarch, Alberti, Cellini) or examine some of the most important biographies of writers and artists from the earliest lives of Dante to Vasari's lives of the artists.

### **The Italian Novel in the Nineteenth and Twentieth Century**

Professor Giuseppe Stellardi

This course is deliberately outlined in very broad terms, so that students will have the opportunity to select, in consultation with the Convenor, their own itinerary through the work of some of the major Italian novelists of the last two centuries. In practice, one or more authors will be chosen and analysed in the light of a specific topic or question.

The Convenor will contact enrolled students before the start of the term in which the course is run, to agree a personalized reading list and discuss timing and modalities, but students are welcome to get in touch at any time.

## **Literature in Trieste and Trieste In Literature**

Professor Emanuela Tandello

From the second half of the nineteenth-century, Trieste was a place where 'that most pointless thing, literature' (Svevo) would thrive: a cosmopolitan catalyst for new philosophies and discourses (Darwin, Nietzsche, Freud), a home to some of the major figures of modernist literature, including Italo Svevo and James Joyce; and an 'outpost' – ever critical and unsettling – for the Italian literary canon. But Trieste has also herself inhabited the literary imaginary, as a character and a protagonist. The course, which will privilege a European perspective, will enable students to explore Trieste's 'double' nature in the fiction and poetry of major writers active in the city over a span of one hundred years: native, adoptive, or 'transient', writing in Italian or German, or English: from Svevo and Saba, Schnitzler and Joyce, to Magris, Morandini, Pressburger and Jan Morris.

## **Literature and Politics in 20<sup>th</sup> Century Italy**

Professor Guido Bonsaver

Fascism had a major impact on Italian culture during the 1920s and 30s and has continued to be a central issue in political and cultural debate since the end of World War II. This course will offer students the opportunity to look at the work of significant authors who in different degrees made a commitment to Fascism (such as Bontempelli, Ungaretti and Vittorini), at others who attempted to stand back from it (such as Montale), and at different tendencies within Fascism (in particular traditionalism versus modernism), bearing in mind throughout how views of Fascism and Fascist literature have evolved over the last fifty years.

## **Modernism, Anti Modernism & Postmodernism in 20<sup>th</sup> Century Italian Lyric Poetry**

Professor Emanuela Tandello

20th-century Italian poetry is remarkably diverse. Whilst some of the most famous names are modernist, it no longer seems appropriate to think of modernism as the sole or most important trend. Students will have the opportunity to focus, in consultation with their tutor, on those aspects they find particularly interesting – selecting, for instance, among developments such as crepuscularism (Gozzano), hermeticism (Ungaretti, Luzi, Quasimodo), dialect poetry (Noventa, Loi), post-modernism (Zanzotto), political poetry (Fortini), experimentalism (Rosselli), and important figures who elude such classifications such as Montale, Saba, Pasolini, Caproni and Bertolucci.

## **The Canzoniere in Modern Italian Literature from Leopardi to Rosselli**

Professor Emanuela Tandello

Since Leopardi's *Canti*, the 'forma-canzoniere', cornerstone of Italian lyric poetry, has witnessed important developments. Its fundamental features – a closed structure, whose internal elements are internally cohesive, self-referential and textually consistent in language, style and content; an 'illustrious' form, inextricably bound to previous versions of itself – have provided modern poets with an impressively flexible tool both for the representation and construction of the self in poetry, and for a critique of poetic discourse

as a whole. Texts studied in the course will include Giotti and Saba's canzonieri, Montale's Mottetti and Xenia, Amelia Rosselli's *Variazioni belliche*, and Zanzotto's *La Beltà* and *Ecloghe*.

### **Literature and Cinema in Italian Culture**

Professor Guido Bonsaver

This option intends to explore the issue of the interrelation between literature and cinema from two viewpoints. First there will be a historical and chronological overview of the development of cinema as a narrative form in constant dialogue with literary texts and with the involvement of literary figures. Secondly, students will be introduced to the main concepts of film adaptation and will be asked to close-study a selection of examples related to contemporary Italian literature and cinema.

### **Portuguese**

#### **Lusophone Women Writers**

Convenor: Professor Claudia Pazos Alonso

This course takes as its starting-point the well-documented isolation and marginality of women writers in both Portugal and Brazil in the first half of the 20th century, before moving on to consider the growing impact of new generations of female writers, from the 1950s onwards and more especially after the return to democracy in both countries. It examines the differing strategies deployed by female-authored texts as they negotiate the minefield of genre and gender, and issues surrounding critical reception. Students will have the opportunity to study major canonical writers from a selection which ranges from Florbela Espanca through to Lídia Jorge, taking in the writings of Clarice Lispector, but also, if they so wish, some of the lesser known writers.

#### **The Colonial and Postcolonial Literature of Portuguese-Speaking Africa**

Professor Philip Rothwell

This course will engage with representative texts from Angola, Mozambique and Cape Verde. It will examine a selection of authors from different geographical settings for their portrayal of colonial experiences and post-colonial legacies. A first aim of the course will be to investigate the ongoing reflection about issues surrounding national identity, over a period of several decades. A second aim will be to consider how and why African authors incorporate distinctive African dimensions into their work, while simultaneously strategically engaging with and appropriating European literary traditions, be it at the level of themes, form or language.

#### **National Identity and Society in Brazilian Film**

Professor Claire Williams

This course will concentrate on representations of Brazilian national identity and society in Brazilian cinema since the groundbreaking movement of Cinema Novo in the 1950s. The course will examine the work of some of Brazil's key film-makers. Given the interdisciplinary

approach of this course, the critical analysis of a selection of films will draw on the theoretical frameworks developed by Brazilian social scientists (such as Gilberto Freyre, Sérgio Buarque de Hollanda, Roberto da Matta), as well as film critics and directors (Glauber Rocha's formulations on an Aesthetics of Hunger being a case in point). The issues covered in the course will include: National Identity; Subalternity and Representation; Dictatorship and Democracy; The City and Rural Spaces; Underdevelopment and Modernity; Violence and Segregation.

### **Contemporary Brazilian Fiction**

Professor Claire Williams

This course will allow you to explore current trends and new voices in recent Brazilian prose fiction, focusing on how it engages with the country's post-dictatorship experience and with pressing social questions, such as urban violence and poverty, which affect Brazilian society today. You will study established contemporary writers such as João Gilberto Noll, Milton Hatoum, Bernardo Carvalho, Luiz Ruffatto and Adriana Lisboa. In addition, the course will survey the output originating from traditionally marginalized sections of Brazilian society, the inhabitants of the *favelas* being a case in point.

### **Russian**

#### **Gender and Representation in Russian Culture from 1800**

Professors Philip Bullock and Catriona Kelly

Since the 1980s, study of gender and identity has been one of the liveliest areas of Russian cultural history. Among particular issues of concern have been the rediscovery of work by forgotten women writers, and discussion of the particular characteristics of this; analysis of 'the feminine' as a construct, and of its connections with the representation of national identity (especially in the governing myth of 'Mother Russia'); study of the representation of sexuality and the development of 'queer theory' and LGBTQ+ studies; and examination of the link between normative concepts of gender identity and self-expression in literature and other forms of writing, and also in the visual arts (painting, film, etc.).

Those taking the course may specialise in any one area of women's writing in its relation to cultural history over a longer time-span (for example, women's memoirs, 1890-1970); or they may consider several different topics with reference to a specifically denominated historical epoch (for example, women's writing, representations of sexuality in the visual arts, and concepts of gender identity in the era of Romanticism); or they may wish to examine women's writing and feminist criticism in dialogue with masculinity studies and queer theory. They are urged to contact the Convenor well in advance of their arrival in Oxford in order to discuss possibilities, and to obtain a list of preliminary reading in gender theory and in Russian cultural history.

#### **The Russian Experience of Modernity 1905-45**

Professor Philip Bullock

The experience of modernity in this period, encompassing as it does revolutions and civil war, two world wars, the establishing of a new society and its subsequent repression,

required a radical shift in artistic perceptions and cultural sensibilities. This course will consider the nature of writers' responses to social rupture, the disparate approaches elicited by an evolving political and philosophical discourse and by the rapidly changing relationships between individuals, and between the state and the individual. From the last years of the Silver Age to the imposition of Socialist Realism, literature, whether in formal poetic 'schools', loose associations of prose writers, or in the work of individuals, reflected a conscious search for new forms and found expression in experimental writing over all genres. A wide-ranging, thematic approach will be adopted to the study of the period, allowing students to build on their previous studies whilst exploring new authors. Depending on students' academic background, it may also be possible to consider literature's dialogue with the other arts in the period (music, cinema, theatre, the visual arts), and the relationship between Western theories of modernism and the avant-garde and the Russian/Soviet context will be critically interrogated.

### **Late Soviet and Post-Soviet Russian Literature**

Professors Andrei Zorin and Oliver Ready

Glasnost, perestroika, the abolition of censorship and the disintegration of the USSR have brought about fundamental changes in the circumstances of Russian literature. External factors such as political and economic instability, the possibility of travel abroad, changes in the role of literary journals, the collapse of the Union of Writers, Booker and associated prizes, the advent of the computer, have all conditioned authors' subjects and working methods. Although the legacy of the social command and the habit of writing in opposition died hard, the period has produced much experimental writing, post-modernist or avant-garde in nature, as well as more conventionally realistic works. Previously taboo subjects such as the religious revival and explicit sexuality were frequently treated; questions relating to gender were discussed; events and writing of the Soviet period were revisited, and the need to amend or amplify the historical record was keenly felt. The significantly diminished role of the creative intelligentsia in society, together with an overall lack of direction and coherence, has added to the unpredictability and excitement of the latest literature. The course will attempt to cover as many of these aspects as possible, while allowing specialisation in areas of particular interest to those following it.

### **Literature and Culture of the Russian Enlightenment**

Professors Andrei Zorin and Andrew Kahn

Based on a wide range of literary, historical and philosophical sources this course will address issues of literary and intellectual history of the Enlightenment in Russia, including: the development of national identity and the problem of nationalism; the growth of the public and private spheres; the history of translation and translation theory; the comparative aspect of the Russian enlightenment; the problem of the canon and the idea of periodisation; individual identity and the rise of notions of the self in biography and diary writing.

## **Pushkin and Romanticism**

Professors Andrei Zorin and Andrew Kahn

During the Soviet period, discussion of Pushkin's relationship with the Romantic movement was made problematic by the canonical status of realism. In recent years, however, both Russian and Western scholars have begun to take a more intensive interest in this topic, and some stimulating studies have appeared, whose insights will be incorporated into work for this course. Study will address itself to genres (dealing, for example, with frame narratives, fragments, Pushkin's adaptations of the eighteenth-century formal ode), and to themes (for example, national identity and the history of Russia; expression of the self and of gender relations; the Romantic landscape and colonial literature); a comparative approach, drawing on participants' knowledge of other European literatures, will be actively encouraged. The precise texts to be studied are to be agreed with course tutors, but might include, for example, Evgeny Onegin, Boris Godunov, 'Egipetskie nochi', Povesti Belkina and Istoriya sela Goryukhina, Istoriya Pugacheva and Kapitanskaya dochka, Kavkazskii plennik and Bakhchisaraiskii fontan, as well as a selection of Pushkin's lyric poems.

## **Russian Lyric Poetry, Themes and Forms**

Professors Andrei Zorin and Andrew Kahn

This survey course is organised thematically for the study of Russian lyric poetry from the late eighteenth century to the present day. The Russian poetic canon, official and unofficial, is exceptionally rich and diverse. It is full of formal experimentation and original voices, and has proven to be historically and politically alert at all times and in complex dialogue with the nation's history, European art forms and larger artistic movements. Themes considered will include Formalism, Structuralism, semiotics, inter-textuality, visual poetry and New Criticism.

## **The Gulag and the Russian Literary Process**

Professor Polly Jones

This course contextualises the explosion of Gulag prose in the second half of the 20<sup>th</sup> century within broader historical and literary traditions of Russian prison narratives, emphasising its intertextuality and hybridity of genre. Students will be encouraged to draw on trauma theory and studies of Holocaust literature, as well as cultural historical approaches to Russia's confrontation and repression of the memory of Stalinism (Etkind, Jones, Adler, Khapaeva). Some background reading on the Gulag and on dissidence and samizdat will be helpful.

We will begin by considering some of the foundational 19<sup>th</sup>-century texts about incarceration (Dostoevskii, Chekhov), and then analyses early Stalin-era depictions of prisoners before the theme became taboo (the *Belomorkanal* project). The bulk of the course then focusses on the myriad ways in which the Gulag was depicted in published and (mostly) unpublished prose from the 1960s to the 1990s. Texts from this period available for close analysis include: the 'official' Khrushchev-era Gulag narratives of Soviet writers such as Shelest (the first writer to write about the camps in three decades, in 1962) and D'iakov; the published and samizdat/tamizdat Gulag prose of Aleksandr Solzhenitsyn (*Ivan Denisovich, V krughe pervom, Arkhipelag Gulag*); the banned prison narratives of Vasilii Grossman (*Vse*

*techet; Zhizn' i sud'ba*), Varlam Shalamov (*Kolymskie rasskazy*) and Giorgii Vladimov (*Vernyi Ruslan*), all belatedly published during glasnost; and the émigré critique and reinvention of the Gulag literary tradition of Sergei Dovlatov (*Zona*).

## Spanish

### **Myth, History, and the Construction of Identity in Medieval Iberia**

Professor Geraldine Hazbun

This course will examine the re-imagining of the past in medieval epic and chronicle, with a view to exploring the ways in which the literary reconfiguration of history in these texts shapes the identities of their day, comprising ethnicity, gender, proto-nationalist sentiment, and religious affiliation. Close attention will be paid to the literary strategies which underpin the transformation of history, and to the creative interchange of history and myth. With close reference to the rich cultural background and political history of medieval Iberia, the course will also seek to understand the ideological foundations of the reconception of history.

### **Developments in Prose Narrative in the Spanish Renaissance**

Professor Jonathan Thacker

This course examines the extraordinary innovations in prose narrative in the Spanish Golden Age. This period saw the publication of the first picaresque novels, *Don Quijote*, *Persiles y Sigismunda* and a new type of short fiction (practised by Cervantes, Lope de Vega, María de Zayas and Salas Barbadillo amongst others). The course investigates the history of and reasons for the use and abuse, acceptance and rejection, imitation and parody of earlier models in prose works short and long. The influence of classical, Italian and native Spanish prose narrative on late sixteenth- and early seventeenth-century works by a number of authors is traced in some detail.

### **Drama in an Ideological Age**

Professor Jonathan Thacker

The main purpose of drama is not to support a dominant ideology. This statement is taken as axiomatic in this course's attempts to test the extent to which Golden-Age drama questioned the dominant world-views of the period. An age which experienced a consolidation of power in church and state and in which many lived in fear of the agents of the Inquisition managed to produce a kind of theatre which could 'decir sin decir', which could subtly undermine the ruling ideologies. As well as examining the relationship of theatre to authority (including its use as propaganda) in the works of the major dramatists of the period, this course traces the history of the reception of Golden Age drama from its early troubles with the moralists through to present day critical orthodoxies.

## **Public Role and Private Self in Golden Age Drama**

Professor Jonathan Thacker

This course explores the tensions and conflicts which so often arise between ideals of social behaviour and realities of personal desire in Golden-Age drama. It sets out the bases of significant social role-play (for example the conduct of the king, the wife, the peasant) as dramatists understood them and assesses the extent to which these can be modified or questioned by the individual on the stage. The plays studied, written by a number of important playwrights of the period (including Lope de Vega, Calderón de la Barca, Tirso de Molina and Ruiz de Alarcón), are seen to contribute to the processes of demolition of old role models and construction of new ones. Attention is paid to the means by which dramatists address the questions of public role and private self, and to the relationship of dramatic genre to these issues.

## **Cervantes's Experiments in Fiction**

Dr Oliver Noble Wood

Cervantes is the great iconic author of Hispanic letters, and his influence on the development of narrative has been incalculable. Indeed, as the American critic Harold Bloom observed, 'context cannot hold Cervantes'. This course will place Cervantes's fiction in the context of Spain's Golden Age but also look at ways in which it could be said to transcend its age and anticipate modern fiction in its various modes – realist, modernist, and even postmodernist.

## **Nineteenth- and Twentieth-Century Spanish Women Writers**

Professor Xon de Ros

The course approaches women's writing from both a historical and a metafictional perspective. It is intended to enable students to develop an awareness about questions of canonicity and authorial recognition, exploring theoretical issues related to textual representation and sexual politics.

## **Responses to the Spanish Civil War**

Dr Daniela Omlor

This option explores the varied responses to the Civil War in Spanish literature across a range of genres. The Spanish Civil War (1936–1939) has played an important role not only in the history of Spain and Europe but also within literary and cultural production. During the war, literature and culture were often utilized as propaganda tools on both sides and the war continued to be a point of reference during Franco's dictatorship, both for writers in exile and at home. From the transition to democracy which followed Franco's death in 1975 onwards, Spanish literature has been engaged in a so-called recovery of historical memory which ran in parallel with the passing of the Ley de Memoria Histórica (2006). Students will investigate the various responses to the war and its aftermath in the works of writers such as Javier Cercas and Javier Marías. They will have the opportunity to focus on those issues and genres that interest them the most and are encouraged to employ a variety of different approaches to the study of the subject, including a comparative one.

### **Ramón del Valle-Inclán (1866–1936)**

Dr Laura Lonsdale

Valle-Inclán was one of Spain's most innovative twentieth-century authors, best known for his creation of the *esperpento*. In spite of enormous critical interest in his work in Spain, he is little known in translation and features only sporadically on undergraduate courses in the UK, such that his contribution to modernist literature is not widely appreciated or understood. This special subject will allow students to explore not only such masterpieces as *Luces de bohemia* (1924) and *Tirano Banderas* (1926), but a range of other dramatic, prose fictional and poetic works, as well as his aesthetic treatise *La lámpara maravillosa* (1916) and some of his journalism. Students will consider Valle-Inclán's linguistic and technical innovations in their cultural and literary context, and will be encouraged to develop their own specific areas of critical interest.

### **Realism and Its Alternatives in Spanish American Narrative**

Dr Dominic Moran

Since the 1940s Spanish American narrative has been among the most innovative and vibrant in the world, as is witnessed by the work of such authors as Borges, Asturias, Carpentier, and Rulfo, who were established figures before the 'Boom' of the 1960s and 1970s, by internationally acclaimed 'Boom' writers like García Marquez, Vargas Llosa, Cortázar, and Fuentes, and by several generations of later authors who have been the focus of international attention. While some have been innovative realists, others have sought alternative means of depicting their sub-continent and conveying their personal vision. Students will investigate the various responses to realism seen in the works of modern Spanish American writers; they will, however, be encouraged to concentrate on those areas and issues that most interest them and to employ a range of approaches in their study of this subject.

### **Latin American Avant-Garde Poetry: Theory and Practice**

Dr Dominic Moran

This course would involve tracing and evaluating developments in Latin American poetry from Darío to Nicanor Parra and beyond, studying examples of poetry in relation to the various creeds and manifestos of the modernistas, ultraístas, estridentistas, creacionistas etc.

### **Political Commitment and the Avant-Garde in Latin American Literature**

Dr Dominic Moran

This course would deal with the various ways in which creative artists (poets, novelists and playwrights) have tried to address in their work the problem of combining, without compromising either, aesthetic freedom and basic socialist sympathies. In particular, it will focus on the problematic proposition that radical, avant-garde writing may be more politically potent than more classical forms of social realism – an issue that will be considered in the light of recent critical theory dealing with such matters. Writers studied

would/could include Pablo Neruda, César Vallejo, Julio Cortázar, Tomás Eloy Martínez, Reinaldo Arenas, Jorge Adoum, and Ariel Dorfman.

### **Latin American Cinema**

Professor Ben Bollig

This option gives students the opportunity to study and analyse major movements in the history of cinema in the countries of Latin America, from the radical experiments and manifestos of the 1950s and 60s to recent productions, including the successful international collaborations of the twenty-first century, and contemporary documentaries. The course encourages comparisons between directors, movements and films from different countries, through the lens of issues such as national identity, social criticism, ecology, landscape, gender, class and race. Students may also choose to focus on specific directors. They are encouraged to consider the relationship between theoretical approaches to cinema, including manifestos, as well as works of film-theory and film-philosophy, and the films being studied. [Students may attend the undergraduate lectures on Latin American cinema given by the sub-faculties of Spanish and Portuguese.]

### **Haunting in Latin American Fiction**

Dr María Blanco

This course will explore Latino-American literature of haunting, ghosts, and revenants in the long twentieth century. Students will be asked to question the use, location, and logic of ghosts in literary fiction. They will also study the ways in which different authors (among them Machado de Assis, Alejo Carpentier, Gabriel García Márquez, Juan Rulfo, and the contemporary Latino writer Junot Díaz) craft these figures and the events of haunting in order to ask specific questions about the problems of history and its progress. The curriculum will be organized according to different theoretical approaches that have been used to study ghosts, thus offering students the opportunity to perform close readings of key texts, as well as methodological frameworks to debate the critical understanding of this literary phenomenon.

## **iii) in the Faculty of English Language and Literature**

### **Age of Alfred**

Dr Francis Leneghan

King Alfred of Wessex (871-99) has been accused of many things, including the invention of English prose, the Anglo-Saxon kingdom and even the idea of 'Englishness'. But recent scholarship has questioned the extent of the king's personal involvement in the so-called 'Alfredian renaissance'. This course will interrogate these issues by exploring the burgeoning vernacular literary culture associated with Alfred's court and its wider impact on English writing and society in the ninth and tenth centuries. Texts will be studied in Old English, so some prior knowledge of the language will be required. Key texts will include the Old English

translations of the following works: Gregory the Great, *Pastoral Care*; Boethius, *The Consolation of Philosophy*; St Augustine, *Soliloquies*; Psalms 1-50; Orosius, *Seven Books of History Against the Pagans*.

We will also look at other important contemporary vernacular works such as Alfred's Lawcode (*Domboc*), Wærfeth's translation of Gregory's *Dialogues*, Bald's *Leechbook* and *The Anglo-Saxon Chronicle* (MS A), and Latin texts such as Asser's *Life of Alfred*, while considering continental influences on Alfredian writing.

### **Devotional Texts and Material Culture c. 1200-1500**

Dr. Annie Sutherland (Somerville) and Dr. Jim Harris (Ashmolean)

This C course is intended to function as an innovative exploration of the devotional culture of the Middle Ages, co-taught throughout by Drs. Sutherland and Harris. The considerable and varied literature of the period 1200-1500 will be its primary focus. We will cover a range of texts, from the 13<sup>th</sup> century *Ancrene Wisse* to the 15<sup>th</sup> century *Mirror of the Blessed Life of Christ* (given the length of many of the proposed texts, in certain weeks we will recommend that students read selected extracts rather than works in their entirety). However, by combining literary work with the handling of relevant physical objects, we hope to encourage students towards a meaningful appreciation of the materiality of medieval devotional practice. We aim to equip students to read both texts and objects, and to recognise the affinities and disparities between textual and material literacies. All seminars will take place in the Ashmolean's teaching rooms, so as to facilitate access to the objects and images under consideration.

### **The New Theatre History: Dramatists, Actors, Repertories, Documents**

Professor Bart Van Es

Some of the most exciting current work on Shakespeare and other early modern dramatists falls under the heading of 'theatre history'. Through a re-examination of evidence, long-established orthodoxies in the story of British drama are being challenged. The compositional dates and authorial attributions of specific plays are no longer fixed in the way they were once thought to be. *Arden of Faversham*, *Edward III*, and *The History of Cardenio*, for example, are all included in the 2016 Oxford *Complete Works of Shakespeare*, while *Macbeth* and *Measure for Measure* are featured, as 'genetic texts', in *Thomas Middleton: the Collected Works*. Previously monolithic entities such as 'the playtext' or 'dramatic character' are now claimed by many scholars to be much less fixed as categories. At the same time, while old certainties are being challenged, new subjects for study have emerged into the discipline. There are now monographs that chart the histories of individual acting companies such as The Queen's or The Admiral's Men, for example. Topics including 'co-authorship', 'textual revision', and 'theatrical rehearsal' are being studied at length for the first time.

This is a vibrant time for theatre history, but the conclusions of the new movement are by no means beyond dispute. Given the uncertain terrain, it is therefore imperative that graduate students become aware of current debates and the evidence they draw upon. In the first place, theatre history is a rich area for original research projects. Second, because

theatre history is challenging long-established beliefs, knowledge of the subject is now important in other sub-disciplines, such as book history, the study of politics, the study of literary patronage, and 'authorship studies'.

This course will familiarize you with the research methodologies and documents that underlie the new history. We will look at repertory study, co-authorship, and company identity and at categories of document such as the 'actor's part', the 'backstage plot', and the so-called 'foul papers,' or rough copy, produced by dramatists. Each week discussion will focus on an individual play as well as on a class of documents. Dramatists touched on will include Shakespeare, Marlowe, Jonson, and Fletcher alongside lesser-known figures like Munday, Daborne, and Broome. By the end of the course, students should be in a position to understand and critique the assumptions made by modern editors (including those of the Oxford Shakespeare). They should also be equipped to produce fresh research.

### **Utopian Writing from More to Hume**

Professor Richard McCabe

When More ended *Utopia* inconclusively he issued an invitation to contemporaries and future generations to continue the debate initiated by Hythlodæus and his interlocutors. This course is designed to examine the response by considering the development of Utopian fiction from the sixteenth to the mid-eighteenth century, relating its key generic, stylistic and formal features (such as the use of fable, dialogue, and cartography) to the intellectual, social and political uses to which they are put. It will examine the complex relationships between different varieties of 'topoi' – utopia, eutopia, dystopia, and paratopia (the latter entailing the idealization of actual places) – in the wider contexts of civic humanism, colonialism, and the literature of discovery, travel, and philosophical enquiry. In the case of the third session, 'Utopia and Theocracy', for example, fictive accounts of the 'good place' will be related to such historic instances as the Anabaptist attempt to set up a theocracy in Münster, and the reforms introduced at Calvin's Geneva. The course will begin with an examination of some crucial Classical and Biblical texts that were influential throughout the entire period. While the main texts have been categorized in the sessions below for convenience of analysis, the course will demonstrate the malleability of such distinctions – in terms, for example, of the importance of religious elements in 'scientific' utopias and educational programmes in 'religious' utopias. There will be many opportunities to contextualise the construction of fictive societies in relation to changing political outlooks – Machiavellian, republican, monarchist, 'communist', theocratic, or patriarchalist – and the long chronological span from the sixteenth to the eighteenth centuries will allow for comparative assessments in literary form and style, as well as political and social content, across the various periods.

### **Early Modern Biography**

Professor Peter McCullough and Dr Kate Bennett

Oxford English has long been distinguished by its commitment to historical approaches to literature. Such an approach is at the heart of the MST itself, not least in its attention to periodicity, authors, and the political, social, and material contexts that shaped writing at precise historical moments in its production and reception. Work in this tradition, which

offers some of the most exciting research opportunities in the field, requires knowing about the lives of those involved in the production and reception of the texts we study. These include not only authors themselves, but also, *inter alia*, their families, teachers, patrons, dedicatees, printers, copyists, early readers, imitators, and detractors. Relatively few 'major authors' (most of them men) have been the subject of a recent scholarly biography, and even those have their gaps and blind spots. So we frequently need to undertake original, often archival, research to find even basic facts about the lives of many of the early moderns we would like to know more about. Doing so of course requires knowing what sources to look for and where to find them. But, crucially, it also requires learning how to interpret and present the radically different kinds of biographical evidence we might find in sources that can be as various as letters, government papers, parish registers, court cases, portraits, pedigrees, marginalia, libels, wills, apprenticeship bonds, or a botanical specimen or spill of paper pressed in a book. The early modern period also saw the beginnings of 'life writing' or 'biography' as we have come to understand it, but originating from impulses often different from our own, not least eulogies in funeral sermons, the 'godly life' tradition, prefaces to posthumously published works of an author, responses to or constructions of celebrity, and collections of lives promulgated as political acts of memorialisation.

This course will hold in creative tension both the biographical efforts of early moderns and the biographical needs and achievements of modern scholars, and place a strong emphasis on acquiring the research skills necessary for gathering biographical evidence and interpreting it carefully and effectively. Students will be required to use the unrivalled resources of the Bodleian, but also strongly encouraged to pursue creative avenues of biographical research in, for example, other archival repositories, college libraries, and county record offices, and to be alert to material evidence found elsewhere such as monuments in churches, art and artefacts in museums, and surviving built or natural environments.

### **Verse Satire, 1720-1840**

Dr Timothy Michael

As Marilyn Butler once remarked, 'the so-called Romantics did not know at the time that they were supposed to do without satire'. Though we begin with the two greatest satirists of the 'pre-Romantic' eighteenth century, Alexander Pope and Charles Churchill, we move swiftly into a period not often characterized as a great age of satire. This seminar examines the richness and diversity of satirical writing in the extended Romantic period, focusing on canonical writers such as Byron and Shelley, in addition to less remembered (but influential in their own time) writers such as George Ellis, William Gifford, John Wolcot, Thomas James Mathias, Richard Mant, Lady Morgan, and Lady Anne Hamilton. We shall focus on four major modes of satirical writing in the period: Whig satire, Tory satire, literary-critical satire, and satire on social issues and fashionable life. Of particular interest will be the close relationship between style and politics in the period.

## **Senses of Humour: Wordsworth to Ashbery**

Professor Matthew Bevis

On meeting Wordsworth for the first time, William Hazlitt noticed something he hadn't expected to find: 'a convulsive inclination to laughter about the mouth, a good deal at variance with the solemn, stately expression of the rest of his face'. This C-course option examines odd mixtures of high spirits and solemnity alongside emerging philosophical and cultural discussion about the causes, nature, and aims of humour. We will study how relations between the bardic and the ludic are developed as poets re-work traditional genres and modes (ballad, lyric, and satire) by allowing other tones and styles – varieties of mock-heroic, nursery rhyme and parody – to permeate their writing. We will also explore poets' responses to popular forms of entertainment (the carnival and the pantomime; cartoons and caricatures; music-hall acts and circus-clowns). Writing one hundred years after Hazlitt, T. S. Eliot observed that 'from one point of view, the poet aspires to the condition of a music-hall comedian'. This course attempts to trace how this point of view could have been arrived at—and what it portends for the study of Romantic and post-Romantic poetry.

## **Women's Poetry 1680-1830**

Professor Christine Gerrard

This course will explore the rich diversity of verse written by women poets during the long eighteenth century and Romantic era. The approach will be thematic and generic, focusing on issues such as manuscript versus print culture, women's coterie writing, the imitation and contestation of male poetic models, amatory and libertine poetry, public and political verse on issues such as dynastic struggle, revolution and slavery, and representations of domestic and manual labour. Students will be encouraged to explore the work of less familiar female poets and to pursue original lines of research. We will be paying particular attention to the work of Ann Finch, Sarah Fyge Egerton, Mary Collier, Mary Leapor, Mary Barber, Lady Mary Wortley Montagu, Martha Fowke, Anna Laetitia Barbauld, Ann Yearsley, Ann Robinson, Charlotte Smith, Hannah More and Anna Seward. I hope to incorporate the resources of the Ashmolean Museum to look at a range of domestic items in relation to women, labour and domesticity.

## **The Lessons of the Master: Henry James and His Literary Legacies**

Dr Michèle Mendelssohn

The figure of 'the Master' (the appreciative appellation Joseph Conrad gave James) looms large. In his *Notes on Life and Letters*, Conrad admits that 'the critical faculty hesitates before the magnitude of Mr. Henry James's work'. Indeed, James's magnitude ensures that he has had a powerful impact on British and American literature since the late nineteenth century. His influence endures to this day and can be felt on both sides of the Atlantic.

This course explores James's literary posterity by focusing on the intricate relationships between life-writing, influence and fiction. How has James's legacy been shaped by his fiction and autobiography? How have generations of biographers and writers lifted the veil

on the Master and dropped others? Why did James's 'international novel' (a form he pioneered) prove so enabling for authors wishing to question social norms? What does James's groundbreaking treatment of psychology and sexuality make possible?

In addition to reading James's works, students on this course will read 20<sup>th</sup> c. writing by Edith Wharton and James Baldwin, as well as contemporary writing by Alan Hollinghurst, Colm Toibin and Cynthia Ozick. We will consider how these authors are in conversation with James's legacy, and how they turn it to their own ends. Seminars will invite students to reflect on the development of the 'Jamesean' approach to style, ethics and the imagination, literary form (the novel, the short story, the essay), and influence.

### **Literary Institutions, Normal and Peculiar**

Professor Helen Small

A commonplace criticism levied against literary critics by social scientists is that they (we) have too little understanding of social institutions—writing as if the world were constructed only by language, or as if words are all that are needed to change the world. This course will consider a range of institutions in Victorian literature, including (but not restricted to) those that most directly affected literary production, dissemination, and reception: the press, schools and universities, the library, art gallery and archive, and the 'peculiar institution' that is morality. The focus will be on defining the institutional parameters of writing, reading, and working with literature: what they are, how they function, what their role is in human life, how much power may attach to them, how (if at all) they may be changed. Attention will be given to competing conceptions of the institution in recent literary criticism, including the broad move away from the early-Foucaultian idea of 'disciplinary' institutions toward other, more flexible ways of conceiving of social life and social practices. The final session will concentrate on the emergence of new institutional factors that are profoundly affecting the ways in which we study literature today.

Although the case materials studied are Victorian, this course will be relevant to anyone interested in critical theory more broadly, and students will be able (by arrangement) to write on primary material from other literary periods.

### **Bodies in Pain and Suffering Minds in C19th American Literature**

Dr Thomas Constantinesco

This seminar explores how nineteenth-century American literature developed a specifically American political philosophy and literary aesthetics that emerged through representations of pain and suffering. According to standard histories of the nineteenth century, this period saw America's culture of pain shift away from the Puritan view that identified suffering as a sign of divine election. This Puritan view was progressively replaced by a modern sensibility steeped in Utilitarian philosophy that read the absence of pain as happiness. While the invention of anaesthesia in Boston in 1846 offers a powerful symbol for this transition, literary works challenge this from-to story, providing us with a fuller and more complex picture of pain. American literature reveals not only that pain was everywhere and remained a major cultural concern throughout the nineteenth century, but also that many experiences of pain were largely invisible. Grief, nervous disorders, or psychological trauma,

for instance, caused injuries that, though deeply felt, left no scars: a puzzle to physicians and laymen alike, they often passed unrecognized. Other pains were on the contrary highly conspicuous and sometimes even spectacular, as in the case of the flogging of slaves, labour injuries, or war wounds. Yet the bearers of such marks were frequently overlooked or silenced because they had little to no place within the legal and political system of nineteenth-century United States: they were invisible victims whose pains the nation often preferred to ignore. These invisible forms of pain however seized the imagination of literary writers such as Ralph Waldo Emerson, Herman Melville, Emily Dickinson, Frederick Douglass, Harriet Beecher Stowe, Harriet Jacobs, or Henry James who succeeded in making them tangible with words. Combining close readings of primary texts with critical accounts of the history, politics, and philosophy of pain, this seminar thus looks at representations of pain in American literature across the nineteenth century and queries the literary aesthetics and political philosophy they helped develop.

### **Life-writing**

Dr Kate Kennedy

This option will be taught in Seminar Room 2, Wolfson College, Linton Road, in Hilary Term 2019. In addition to attending the course seminars, students will find the Research Forum on life-writing organised by the Oxford Centre for Life Writing useful for their work. These will be held at 1:15 in Seminar Room 2 each Tuesday during the Hilary term, and the Centre also holds evening lectures and events.

The option examines life-writings (biography, autobiography, memoirs, letters, diaries) over a broad period; texts will be drawn mainly from literary life-writing and from the modern period, but students wishing to discuss examples from earlier periods or of Lives of non-literary figures will be able to do so, and students studying in any period of the Mst may take this option. The course will start with a broad discussion of the history, practices and strategies of the 'life-writing' genre, and will look at five different approaches, with examples: war and autobiography, women's life-writing, life-writing and celebrity, the ways in which we might use life-writing to understand cultures and societies; diaries and letters, and how they are made use of in biography, especially in relation to memory and authenticity; and the relationship between 'life' and 'work' in literary biography. All students will give at least one class presentation. Students will be able to write an essay on a topic of their choice which may go outside the selected texts for the seminars. There will be opportunities to discuss the choice of essay topics.

### **Contemporary Poetry by the Book**

Dr Erica McAlpine

Students often read poetry in period anthologies—*The Norton Anthology of Modern and Contemporary Poetry*, say, or *The Penguin Book of Victorian Verse*—or in large edited volumes titled something along the lines of *William Wordsworth: The Major Works*. But readers of contemporary poetry necessarily encounter poems as they appear in individual 'collections'—slim volumes that usually work toward some particular mood, argument, or feeling. Reading poetry by the book instead of in an edited volume means paying attention

not only to the poem at hand but also to what occurs around it: the poems printed just before and after it, its possible role (or roles) within the collection, and the immediate literary, cultural, and political contexts surrounding its publication. How does one poem connect to or shed light on the poems that precede or follow it in a volume? Are certain kinds of poems better for beginning or ending a book? What might we say about a collection as a whole that is distinct from what we might say about the individual poems within it? In what way might a collection of poems act as a response to another collection of poems published by the same, or a different, author? How does our current literary and political climate shape the kinds of books being published today? Can contemporary poetry exist outside of, or beyond, the book (i.e. digital poetry)?

\_\_Throughout this course, you will read 12 books of poems published by living (or recently living!) writers. Each week you should pay close attention to how the assigned collections work as a whole as well as to how they have been received by reviewers, other contemporary poets, and their various reading publics. How does Rae Armantrout's *Versed* relate to the Language movement? Is Alice Oswald's *Memorial* a translation, an 'excavation,' or something altogether original? In what ways might a first book like Sarah Howe's *Loop of Jade* forge an identity—individual or collective? You will be asked to determine what makes a collection of poems a book, rather than a set of discrete poems, and you should try to relate the collections you read to other books of poetry being published today. In each seminar, we will explore two volumes in relation to one another, fostering this comparative approach.

## **20th and 21st century Theatre**

Professor Kirsten Shepherd-Barr

This course explores some of the key developments in British and American theatre that have significantly altered the landscape of drama and performance. We will look at currents in contemporary critical thinking about theatre as well as at some of the major playwrights of the past century, including Brecht, Beckett, Pinter, Churchill, Frayn, Friel, Stoppard, and Kane. We will examine phenomena such as the rise of performance studies and its relationship to theatre history, the generative concept of anti-theatricality, the development of science-based drama, the emergence of verbatim theatre from the seeds of documentary drama, the long legacy of Samuel Beckett's plays, and the transformation of the monologue in contemporary theatre. Students will also gain insight into the deeper roots of seemingly recent developments such as verbatim theatre and 'in-yer-face' drama. The course will approach plays not just as texts but through performance, critical reception and a wide range of theoretical frameworks.

## **Theory of the Novel 1920-2020**

Dr Marina MacKay

This course surveys major twentieth- and twenty-first century theories of the novel, looking at a range of major works, from modernist and mid-century landmarks to contemporary interventions, and at the relationships among them. We shall be contextualizing and evaluating a range of influential claims about the novel's origins, forms, and aesthetics, and

about the psychological, cultural, and political work that the novel has been thought to accomplish.

Week 1: Novel Theory in the Age of Modernism: This session looks at interwar classics of novel theory contemporary with literary modernism. Like many of the period's own novelists, these novel theorists foreground verbal estrangement and a pronounced sense of historical rupture—which they identify as both a loss and an opportunity.

Week 2: Mid-Century 'Traditions': 'And *if* we assume that [the novel] was begun by Defoe, Richardson and Fielding . . .' So wrote Ian Watt in the opening paragraph of his classic *The Rise of the Novel* (1957). Ten years on, he ruefully proposed that his 'if' ought to have been 'a Ulysses-like giant "IF" occupying the whole first page'. Early post-war novel criticism is full of novel 'traditions', either self-consciously created (Leavis, Frye) or, in the case of Watt and his American contemporary Chase, shored up by their own unselfconscious but massively influential replication. How believable are these stories of lineage, and what critical, institutional, perhaps even cultural requirements did they serve in the 1940s and 1950s?

Week 3: The Fall of 'The Rise of the Novel': Reacting against the tradition-making of mid-century novel criticism was a series of arguments dispersing ideas of the novel's 'forefathers'. Teleological, male-centred, and Anglocentric conceptions of the novel were refuted by historical dialectics and the realities of imperial power (McKeon, Aravamudan), and by the fact of professional women novelists and millennia of long prose fictional works before Defoe (Ballaster, Doody). This session considers how novel theory of the 1980s and 1990s (1) maps on to late-twentieth-century critical theory more broadly, and (2) reflects competing views on what constitutes a novel—in that you have to know what a 'novel' is to start with in order to say when, where, and how it began.

Week 4: Novel Forms and Political Formations: No other literary form has been held responsible in quite the same way for representing the social world—not simply mimetically, and/or at the level of descriptive content, but allegorically at the level of form. Especially in post-Foucauldian criticism, the novel 'makes' citizens and subjects; its bounded totality mimics and buttresses the nation-state; its uneven distribution of attention models and naturalizes the extent to which some people matter more than others. This session examines some of the most influential of these claims.

Week 5: The Novel Reader: Responses, Drives, Minds: 'It is not an exaggeration to say that for most people 'a book' means a novel', Q.D. Leavis wrote sniffily of the reading habits of her interwar time. (Still, she was all in favour of reading *some* novels!) The reputational problem of the novel has always been connected to the novel's association with pleasure, and theorists have returned often to this question of why we want to keep reading on. This session focuses on a novel reader whose operative parts have repeatedly been redefined: the 'reactions' of reader-response criticism, the 'drives' of psychoanalysis, and the 'minds' of cognitive criticism.

Week 6: Actuality Effects: Critics since at least the eighteenth century have wondered about the combination of lifelikeness and lying in the novel. This session considers the history of 'authenticity' in modern novel theory, from Roland Barthes' account of the rhetoric of verisimilitude to Catherine Gallagher's recent account of counterfactual thinking in the novel.

## Literatures of Empire and Nation, 1880-1935

Dr Graham Riach

Ranging from R.L. Stevenson's indictment of colonialism's 'world-enveloping dishonesty', to Mulk Raj Anand's divided responses to Bloomsbury and to Gandhi, this course investigates the literary and cultural perceptions, misapprehensions, and evasions that accompanied empire, and the literary forms that negotiated it. We will examine the resistance to empire that appears in texts, and consider how the nation became a site for rooting identities and solidarities. The course examines the literary antecedents of what we now call postcolonial writing, and some of the textual instances upon which anti-colonial theories of resistance have been founded. Special attention will be given to the intimations of modernist writing in the authors of empire and to the disseminations of modernism in 'national' writing. Where possible, the conjunctions of empire writing with other discourses of the time – travel, New Woman, degeneration, social improvement, Freud, masculinity – will be traced. Each week we will consider one or two of the works of the key writers of empire and nation in the period, alongside critical and literary writing relating to them.

## African Literature

Tiziana Morosetti

Ranging from Amos Tutuola's classic *The Palm-Wine Drinkard* (1952) to contemporary African science fiction and diasporic writing, the course engages with some of the important cultural and political dynamics shaping the work of authors such as Wole Soyinka, Ngũgĩ wa Thiong'o, and Athol Fugard, Ken Saro-Wiwa and Chimamanda Ngozi Adichie. The main focus is on novels and theatre, and a representative selection of works from Nigeria, Ghana, Kenya and South Africa is included. Each seminar discusses key themes and debates in African Literature and provides terminology and critical approaches to writing in the African context.

## 4.7 Dissertation

The dissertation, which must be on a comparative topic involving your two main languages of study, and may include the critical analysis of translations, enables you to create your own research agenda and work on it under the guidance of a specialist, deploying the methodological sophistication and practical academic skills that are developed in the other elements of the course.

You should discuss possible areas for your dissertation with the Course Convenor early in Michaelmas Term, and agree a topic by mid-way through that term. You will normally then have an initial meeting with your dissertation supervisor at the end of Michaelmas Term. Early in Hilary Term, the Course Convenor will lead a workshop on expectations and methods relating to the dissertation; and you may have a further meeting with your supervisor in Hilary Term if it suits the progress of your research. The majority of the work and supervision will then take place during Trinity Term. You will present work-in-progress in the form of a paper at a seminar day organised by the Academic Mentor in 3<sup>rd</sup> week of Trinity Term, where you will receive feedback from other Masters students and doctoral students involved in OCCT as well

as from the Course Convenors. The dissertation will be due in at noon on Monday of 8<sup>th</sup> week of Trinity Term.

Please note that it is your responsibility to attend supervisions and take advantage of the support they provide, and also to bear in mind your supervisor's workload when considering a termly schedule: supervisors will generally not be able to hold meetings at short notice. A supervision will typically involve discussion of draft written work. You are advised that you should be able to discuss some draft written work by the beginning of Trinity Term at the latest. Delaying this process will leave little time to make revisions in response to feedback, and it may well have a detrimental effect on results.

## 5. Assessment

### 5.1 Formative Assessment

Formative assessment is provided in the following ways:

A. The Core Course: discussion of your ideas in the seminars; oral and written feedback from the seminar leader on each of your presentations; a 1-1 tutorial with the Course Convenor, early in Hilary Term, to discuss the essay you will have written after the end of the Michaelmas term core course teaching.

B. Two Options: discussion of your ideas in tutorials and/or seminars; feedback on at least one piece of written work during the term's teaching, before you embark on your examined essay.

C. The Dissertation: discussion of drafts with your supervisor.

### 5.2 Reporting: Graduate Supervision Reporting (GSR)

At the end of each term, the Course Convenors will submit a report, on GSR, about your academic progress, based on their own impressions together with reports from option tutors and dissertation supervisors.

Within GSR you have the opportunity to contribute to your termly reports by reviewing and commenting on your own progress. You are strongly encouraged to take the opportunity to do this, and to record also any skills training you have undertaken or may need to undertake in the future, and your engagement with the academic community (e.g. seminar and conference attendance). Students are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be visible to the Convenors and to your College Advisor. When the report by one of the Convenors is completed, you will be able to view it, as will your College Advisor. These GSR reports proved a shared channel for recording and reflecting on your progress, and for identifying areas where further work is required.

Please note that if you have any complaints about the supervision you are receiving, you should raise this immediately with one of the Course Convenors. Do not wait for the end-of-term supervision reporting process.

### 5.3 Summative Assessment

Full details of the procedures for summative assessment are given in the Examination Conventions which will be circulated to you by email and made available on WebLearn. **You should read these Conventions carefully before embarking on any examined work.**

The structure and timetable for the examined elements of the course are as follows:

A. The Core Course

The core course will be assessed by a take-home examination paper. The paper will require you to write an essay, of up to 4,000 words, that answers one of a list of questions relating to topics covered in the course. The paper will be released on WebLearn at **noon on**

**Thursday of the sixth week of Hilary Term** and a link will be emailed to you by the Course Administrator. The answer will be due in by **noon on Thursday of the eighth week of Hilary Term** and will need to be submitted electronically as a WebLearn assignment: the Course Administrator will email you a link to enable you to do this. The word limit of 4,000 words includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English. The formatting and presentation of your answer must follow scholarly norms – see Appendix D: Guidelines for the Presentation of Written Work below.

#### B. Two Option Courses

Each option course is both taught and examined within one of the faculties that participate in the MSt CLCT: Oriental Studies, Medieval and Modern Languages, and English Language and Literature. The Examination Conventions that apply to each option are those of its host faculty. The same is true of arrangements for approval of titles (where required), presentation of work, word-length, and deadline. You should ensure that you have familiarised yourself with the appropriate Conventions, which will be available from the graduate studies office of the host faculty.

#### C. Dissertation

You must gain informal approval of your dissertation topic by means of discussion with the Course Convenor during Michaelmas term. You must then also secure formal approval by providing an outline of the topic, in not more than 200 words, to the Chair of MSt CLCT Examiners, by **Friday of the sixth week of Hilary Term**. A link will be emailed by the Course Administrator for this purpose. You are not obliged to provide a title at this stage, but may do so if you wish. Please note that you may not repeat material in your dissertation that you have already submitted as part of another assessed piece of work.

The dissertation must be between 10,000 and 12,000 words in length: this word limit includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English. The formatting and presentation of your dissertation must follow scholarly norms – see Appendix C: Guidelines for the Presentation of Written Work below. The dissertation must be submitted electronically as a WebLearn assignment, not later than **noon on Monday of the eighth week of Trinity Term**. A link will be emailed by the Course Administrator for this purpose.

The criteria for marking each element of the examination, and for determining the final grade, are given in the Examination Conventions, along with a description of the penalties for late submission of work, and work that is too short or too long, and an explanation of the marking process.

### 5.4 Entering for University examinations

The Oxford Students website gives information on the examination entry process and alternative examination arrangements: [www.ox.ac.uk/students/academic/exams](http://www.ox.ac.uk/students/academic/exams).

## 5.5 Sitting your Examination

Information on what to do if you would like examiners to be aware of any factors that may have affected your performance before or during an examination (such as illness, accident or bereavement) are available on the Oxford Students website [www.ox.ac.uk/students/academic/exams/guidance](http://www.ox.ac.uk/students/academic/exams/guidance).

Candidates should not under any circumstances seek to make contact with individual internal or external examiners.

## 5.6 Submission of Core Course Examination Answer and Dissertation

Your Core Course Examination answer and your Dissertation must both be submitted electronically by uploading it to the Assignments Section of the MSt in Comparative Literature and Critical Translation Weblearn. Please note:

- All submitted files must be in PDF format; the file name format is *[candidate number]\_CCEA/Dissertation\_CLCT*, for example *12345\_Dissertation\_CLCT*
- The submission time (noon) and date must be strictly adhered to unless you have been given permission by the Proctors (via your college) to submit at a later time and date. Penalties will be imposed by the Board of Examiners for work that is submitted after the deadline.
- Hardware or internet connectivity problems unrelated to the WebLearn system will not be accepted as mitigating factors for late submission. **Make frequent backups of your work, and give yourself plenty of time to make your submission.**
- You will need to use the the course coversheet (provided online) as first page of the work. Remember to put your **candidate number, assignment title and word count on the front page** of your work. **Do not** add your name, college or supervisor to any part of the work
- Each submission of your work must be accompanied by a Declaration of Authorship from the candidate that it is your own work except where otherwise indicated; you can complete the declaration online at the same time as you submit.
- Take time to check your submission before submitting it online. Make absolutely sure that the file you are submitting is the correct and final version. **Once you have submitted a piece of work, you will not be permitted to change your mind and resubmit a substitute**

You can find detailed instruction on the course's [Canvas](#) page:

[https://canvas.ox.ac.uk/courses/14652/pages/online-submission?module\\_item\\_id=170893](https://canvas.ox.ac.uk/courses/14652/pages/online-submission?module_item_id=170893)

## 5.7 Resubmission of Work

Candidates must achieve a pass mark on each element of the examination in order to be awarded the MSt; should a candidate fail any element of the examination, that element may be resubmitted once, and once only. Candidates may resubmit that element by noon on the last Monday of the following Long Vacation. No resubmitted work will be marked until the deadline has passed, and the highest mark that may be awarded for resubmitted work is 50

(pass). Candidates who have initially failed any element of the examination will not be eligible for the award of a Distinction.

If you fail a piece of work, you may request a discussion of the examiners' feedback with your supervisor or Course Convenors, and seek advice from them on how to proceed with the resubmission; however, no further supervisions will be provided.

Note that graduation is not possible until any resubmitted work has been formally verified by an exam board. This will generally take place towards the end of Michaelmas term in the following academic year.

If you resubmit a core course examination answer or dissertation you should follow the same procedures listed under section 5.6. If you resubmit an option essay you should follow the same procedures as for your original submission.

## **5.8 Good Academic Practice and Avoiding Plagiarism**

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Plagiarism may be intentional or reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence. When you submit a piece of work for assessment, you will be required to sign a certificate confirming that it represents your own unaided work. For further guidance, please see Appendix C below. More information about on plagiarism may be found here: [www.ox.ac.uk/students/academic/guidance/skills/plagiarism](http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism)

Properly referencing your sources in written work can not only help you to avoid breaking the University's plagiarism rules, but can also help you to strengthen the arguments you make in your work. Advice on referencing may be found in Appendix D below. Further general guidance on referencing may be found here: <https://www.ox.ac.uk/students/academic/guidance/skills/referencing>

## **5.9 Research integrity**

The University is committed to ensuring that its research involving human participants is conducted in a way that respects the dignity, rights, and welfare of participants, and minimises risk to participants, researchers, third parties, and to the University itself. All such research needs to be subject to appropriate ethical review. More information can be found at the [Research Ethics website](#) and an online training course can be accessed on [WebLearn](#)

## 6. Facilities, Practicalities and Everyday Life

### 6.1 Registration and Student Self-Service

All new students are sent a college fresher's pack containing details of how to activate their Oxford Single Sign-on account. The Oxford Single Sign-on is used to access Student Self Service to register online, as well as to access other central IT services such as free University email, WebLearn and the Graduate Supervision System.

In order to complete your registration as an Oxford University student, navigate to <http://www.ox.ac.uk/students/selfservice> and log on using your Single Sign-on username and password. New students must complete their registration by the end of the first week of term in order to confirm their status as members of the University. Ideally students should complete registration before they arrive. Continuing students must register at the anniversary of the term in which they first started their programme of study.

Once students have completed their University registration, an enrolment certificate is available from Student Self Service to download and print. This certificate may be used to obtain council tax exemption. In addition to enabling students to register online, Student Self Service provides web access to important course and other information needed by students throughout their academic career. Students can amend their address and contact details via Student Self Service, and they can use the Service to access detailed exam results, see their full academic record, and print transcripts.

### 6.2 University Card

Your University Card provides you with access to facilities and services such as libraries, computing services and the Language Teaching Centre. In some colleges and faculties you will also need the card as a payment card or to enter buildings. The University Card also acts as a form of identity on college or University premises. Cards are issued to you by your college on arrival in Oxford once registration has been completed.

### 6.3 IT and Email

All users of the University's computer network should be aware of the University's rules relating to computer use, which can be found on the website at <http://www.it.ox.ac.uk/rules>.

Once you have received your University Card and activated your Oxford SSO account, you will be able to find out your email address from IT Service's registration website: [https://register.it.ox.ac.uk/self/user\\_info?display=mailin](https://register.it.ox.ac.uk/self/user_info?display=mailin). Access to email is available through Nexus webmail (<https://owa.nexus.ox.ac.uk/>), using a desktop client such as Outlook, Thunderbird or Mac Mail, or using a mobile device such as an iPhone/iPad, Android phone/tablet or Blackberry. For client configuration information see the web pages at <http://www.it.ox.ac.uk/welcome/nexus-email>. The email system is controlled by Oxford University's IT Services and problems should be referred to them.

You are encouraged to use your University email address as your main email address and should check your University account regularly. This will be one of the main ways in which

supervisors, administrative staff and other members of the University contact you. It is not practicable to keep track of private email addresses for each individual student.

The Course Administrator maintains an email list for circulating important information and other announcements to students.

The IT Services Help Centre at 13 Banbury Road provides a single location and point of contact for user support services. Information can be found on the IT Services website: <http://help.it.ox.ac.uk/helpcentre/index>.

## 6.4 Study Skills

Training in IT skills for study and research is available at <http://www.skillstoolkit.ox.ac.uk/>

The Bodleian Library holds workshops on information discovery, referencing, impact, intellectual property, open access and data management: <http://www.bodleian.ox.ac.uk/using/skills>

The Humanities Division's Researcher Development Scheme offers training in a variety of areas, including publishing journal articles, organising conferences, public engagement, entrepreneurship and digital humanities: <https://www.humanities.ox.ac.uk/researcher-development>

## 6.5 Whom to Contact for Help

The Course Convenor and Co-convenors are available to assist students in all aspects of their studies. The Academic Mentor may also offer advice and support.

Each college has its own system of support for students, please refer to your College handbook or website for more information on who to contact and what support is available through your college.

Colleges have many officers with responsibility for pastoral and welfare support. These include the college Tutor for Graduates, a designated College Advisor for each student, the Chaplain, and the college nurse and doctor. In addition, there is peer support from the Middle Common Room (MCR), which elects student officers with special responsibility for welfare. These will liaise with the central Oxford University Students Union.

Both colleges and faculties have appointed Harassment Advisers within a network of such advisers organised centrally.

The University provides support services for disabled students and students with children. There is a central University Counselling Service, and colleges have different college-based welfare structures within which non-professional counselling is provided by student peers or designated tutors.

Financial support is available from central university and college hardship funds.

Details of the wide range of sources of support are available more widely in the University are available from the Oxford Students website ([www.ox.ac.uk/students/welfare](http://www.ox.ac.uk/students/welfare)), including in relation to mental and physical health and disability.

The University is committed to ensuring that disabled students are not treated less favourably than other students, and to providing reasonable adjustment to provision where disabled students might otherwise be at a substantial disadvantage. For a student who has declared a disability on entry to the University, both the Steering Committee and college will have been informed if any special arrangements have to be made.

A student who thinks that adjustments in teaching, learning facilities or assessment may need to be made should raise the matter with the convenors and with their College Advisor. General advice about provision for students with disabilities at Oxford University and how best to ensure that all appropriate bodies are informed, can be found on the University's Disability Advisory Service website at [www.admin.ox.ac.uk/eop/disab](http://www.admin.ox.ac.uk/eop/disab).

## 6.6 Equality and Diversity

### Equality and Diversity at Oxford

*'The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected'. [Equality Policy \(2013\)](#).*

Oxford is a diverse community with staff and students from over 140 countries, all with different cultures, beliefs and backgrounds. As a member of the University you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the 'protected characteristics' of age, disability, gender, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief and sexual orientation. Visit our website for further details or contact us directly for advice: [www.admin.ox.ac.uk/eop](http://www.admin.ox.ac.uk/eop) or [equality@admin.ox.ac.uk](mailto:equality@admin.ox.ac.uk).

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges and a central Harassment Advisory Service. For more information on the University's Harassment and Bullying policy and the support available for students visit: [www.admin.ox.ac.uk/eop/harassmentadvice](http://www.admin.ox.ac.uk/eop/harassmentadvice)

There is range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit: [www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres](http://www.admin.ox.ac.uk/eop/religionandbelief/faithsocietiesgroupsorreligiouscentres)

### Student Welfare and Support Services

The Disability Advisory Service (DAS) can provide information, advice and guidance on the way in which a particular disability may impact on your student experience at the University and assist with organising disability-related study support. For more information visit: [www.ox.ac.uk/students/shw/das](http://www.ox.ac.uk/students/shw/das)

The Counselling Service is here to help you address personal or emotional problems that get in the way of having a good experience at Oxford and realising your full academic and personal potential. They offer a free and confidential service. For more information visit: [www.ox.ac.uk/students/shw/counselling](http://www.ox.ac.uk/students/shw/counselling)

A range of services led by students are available to help provide support to other students, including the peer supporter network, the Oxford SU's Student Advice Service and Nightline. For more information visit: [www.ox.ac.uk/students/shw/peer](http://www.ox.ac.uk/students/shw/peer)

OXFORD SU also runs a series of campaigns to raise awareness and promote causes that matter to students. For full details, visit: <https://www.oxfordsu.org/communities/campaigns/>

There is a wide range of student clubs and societies to get involved in - for more details visit: [www.ox.ac.uk/students/life/clubs](http://www.ox.ac.uk/students/life/clubs)

## 6.7 Complaints and Appeals

### ***Complaints and academic appeals within the Humanities Division***

The University, the Humanities Division and the Steering Committee for the MSt CLCT all hope that provision made for students at all stages of their course of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

Nothing in the University's complaints procedure precludes an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below). This is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available within colleges, within faculties/departments and from bodies like Student Advice Service provided by OUSU or the Counselling Service, which have extensive experience in advising students. You may wish to take advice from one of these sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

### ***Complaints***

If your concern or complaint relates to teaching or other provision made by the Steering Committee for MSt CLCT then you should raise it with the Course Convenor and Co-convenors. They will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the University Proctors. The procedures adopted by the Proctors for the consideration of complaints and appeals are described on the Proctors' webpage:

- <http://www.proctors.ox.ac.uk/handbook/handbook/11complaintsprocedures/>
- the Student Handbook ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam))

- the relevant Council regulations ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://www.admin.ox.ac.uk/statutes/regulations/247-062.shtml))

If your concern or complaint relates to provision made by your college, you should raise it either with your tutor or with one of the college officers, Senior Tutor, Tutor for Graduates (as appropriate). Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

### ***Academic appeals***

An academic appeal is defined as a formal questioning of a decision on an academic matter made by the responsible academic body.

For taught graduate courses, a concern which might lead to an appeal should be raised with your college authorities and the individual responsible for overseeing your work. It must not be raised directly with examiners or assessors. If it is not possible to clear up your concern in this way, you may put your concern in writing and submit it to the Proctors via the Senior Tutor of your college.

As noted above, the procedures adopted by the Proctors in relation to complaints and appeals are described on the Proctors' webpage:

- [www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints](http://www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints)
- the Student Handbook ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam))
- the relevant Council regulations ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://www.admin.ox.ac.uk/statutes/regulations/247-062.shtml)).

Please remember in connection with all the academic appeals that:

- The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies.
- The Proctors can consider whether the procedures for reaching an academic decision were properly followed; i.e. whether there was a significant procedural administrative error; whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate's performance.
- On no account should you contact your examiners or assessors directly.

## **6.8 Illness**

If you become so unwell that is likely to affect your ability to work please inform your College Advisor/ Tutor for Graduates / Senior Tutor, and your Course Convenors, as soon as possible. If you wish to request an extension to an essay deadline, a request must come from your Tutor for Graduates / Senior Tutor which is then forwarded to the Proctors, and will usually require a doctor's note. The request must be made before the essay deadline. The Faculty cannot authorise or request extensions: your college must contact the Proctors directly.

Should ill health or other personal factors significantly impede progress and where there are good grounds for believing that you will be able to resume work within a reasonable period, you may apply for suspension of status for up to three terms. Suspension of status within

the University 'stops the clock' for all elements of your degree, including residence, fees and terms.

## **6.9 Visas and Suspension or Extension of Studies**

Suspension, deferral, withdrawal, course transfer and early course completion can all have an impact on your visa. If you suspend your studies, the Home Office would usually expect you to return to your home country unless you are not medically able to do so.

For further advice, please see <https://www.ox.ac.uk/students/visa> or contact [student.immigration@admin.ox.ac.uk](mailto:student.immigration@admin.ox.ac.uk).

## **6.10 Residence Requirements**

As a full-time graduate student, if you are not living in college-owned accommodation, you must live within the residence limits which are twenty-five miles from Oxford city centre. If you live outside the residence limits without permission, you will not fulfil the requirements for your degree. In exceptional circumstances, it may be possible to apply to the Proctors for exemption from these requirements through your college.

## **6.11 Student Societies**

There are over 200 clubs and societies covering a wide variety of interests available for you to join or attend, including clubs and societies for music, sports, dancing, literature, politics, performing arts, media, faiths, national and cultural groups, volunteering and many more. Many of these societies are represented at the OUSU Freshers' Fair, which is held in 0<sup>th</sup> week of Michaelmas Term at Oxford University Exam Schools. For lists of clubs and societies and for more information visit: <http://www.ox.ac.uk/students/life/clubs>.

## **6.12 Skills development, employability and careers support**

There are a number of services and programmes across the University that provide support in developing yourself both personally and professionally. These opportunities complement the development opportunities provided through your own activities – within and beyond your research - and those provided by your faculty.

### **Humanities Researcher Development and Training Programme**

The Humanities Researcher Development and Training Programme is a comprehensive personal and professional development programme of events, opportunities, workshops and resources to support and develop Humanities researchers at all stages of their career from postgraduate level upwards. Some opportunities are bespoke and developed in-house; others are provided through external partners, student support services or in partnership with faculties. The programme serves all the faculties of the Humanities Division and any researchers working in Humanities-related subject areas.

The aims of the programme are:

- To train our postgraduate students and postdoctoral researchers to become research leaders of the future
- To empower postgraduate students and postdoctoral researchers to become pioneers in a range of careers and professions, within and beyond the sphere of higher education
- To enhance our postgraduate students' and postdoctoral researchers' disruptive voice as active citizens who are confident speaking truth to power, and as ambassadors for the Humanities

Experiential, hands-on learning is fundamental to our approach, with student-led and early career researcher-led initiatives and projects being generated and supported through a range of funds and initiatives such as the AHRC-TORCH Graduate Fund, Student Peer Review College, and the annual Public Engagement with Research Summer School. All of these mechanisms are in turn run (with support from the Researcher Development and Training Manager) by early career researchers themselves.

### **How to get involved**

The Humanities Researcher Development and Training Programme is open to all postgraduate students (Master's and DPhil) and early career researchers (including college appointments and those on teaching-only contracts) in the Humanities Division.<sup>1</sup> An extensive programme of opportunities runs throughout the academic year, arranged into a number of 'pathways':

**Business and Entrepreneurship** – pitch an idea to the Humanities Innovation Challenge Competition and win £2,000, or find out what history can teach us about entrepreneurship through the Said Business School's series of lectures on 'Engaging with the Humanities'

**Career Confidence** – explore your options, develop your CV, draft cover letters for roles within or beyond academia, practise fellowship interview techniques, enhance your digital profile or learn how to give a teaching presentation. We work closely with the Careers Service, who offer tailored support for postgraduate and postdoctoral researchers (see below)

**Digital Humanities** – learn how to encode text, 3D-scan museum objects and write code, or participate in the world-leading Digital Humanities at Oxford Summer School

**Heritage** – network with industry leaders in the heritage sector, learn how to set up a research collaboration with a heritage organisation, take a tour of a museum under development with a lead curator, or contribute to [Trusted Source](#), the National Trust's research-led online knowledge bank

**Public Engagement with Research** – create a podcast, practise on-camera interviews, learn the techniques of 'storytelling' when talking about your research, apply for funding to support a public engagement project for your research through the Graduate Fund, or participate in the annual [Public Engagement with Research Summer School](#)

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<sup>1</sup> Postgraduate students in social sciences who are in receipt of AHRC funding are also eligible to participate.

**Preparation for Academic Practice** – attend workshops on writing journal articles, preparing for the DPhil viva, organising a conference, or using EndNote. Pitch your idea for a monograph to editors from world-leading publishing houses, and prepare a fieldwork application for ethical review.

**Creative Industries** – participate in workshops led by organisations in the creative industries, develop a research collaboration, or learn about career opportunities in this sector

**Teaching** – build on the training offered by your faculty (Preparation for Learning and Teaching at Oxford) and gain accreditation to the Staff and Educational Development Association by enrolling in Developing Learning and Teaching seminars. Attend workshops on applying your teaching experience to the job application process, or learn how to teach with objects at the Ashmolean Museum.

All our events and opportunities are **free** to attend, and a number of workshops, particularly those in the ‘Preparation for Academic Practice’ pathway, are repeated each term. See [www.torch.ox.ac.uk/researcher-training](http://www.torch.ox.ac.uk/researcher-training) for the calendar of upcoming events and for more information about the programme. You can also email the Humanities Researcher Development and Training Manager, Caroline Thurston, at [training@humanities.ox.ac.uk](mailto:training@humanities.ox.ac.uk) if you have any queries.

### **6.13 Policies and Regulations**

The University Student handbook (<http://www.admin.ox.ac.uk/proctors/info/pam/>) is published by the Proctors’ Office and outlines University rules and contains other useful information.

An A-Z of University regulations, codes of conduct and policies is available on the Oxford Students website: [www.ox.ac.uk/students/academic/regulations/a-z](http://www.ox.ac.uk/students/academic/regulations/a-z).

### **6.14 Further Information**

The University of Oxford website ([www.ox.ac.uk](http://www.ox.ac.uk)) is a good source of information about the University.

The relevant college handbook, which should be available from your college website, is another source of valuable information for students, on all matters relating to your college.

For general information on a wide range of matters, you can access the Student Gateway on the University website at [www.ox.ac.uk/students/](http://www.ox.ac.uk/students/).

## 7. Appendix A

### General Background Reading and Reference Texts

The following publications offer broad overviews of our field(s), and include useful general bibliographies which will point you towards a wide range of relevant material:

David Damrosch, Natalie Melas and Mbongiseni Buthelezi (eds), *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present* (Princeton, NJ: Princeton University Press, 2009).

Sandra Bermann and Catherine Porter (eds), *A Companion to Translation Studies* (Chichester: Wiley-Blackwell, 2014).

Ali Behdad and Dominic Thomas (eds), *A Companion to Comparative Literature* (Chichester : Wiley-Blackwell, 2011).

Steven Totosy de Zepetnek and Tutun Mukherjee (eds), *Companion to Comparative Literature, World Literatures and Comparative Cultural Studies* (New Delhi : Foundation Books, 2014). doi:10.1017/UPO9789382993803.

Lawrence Venuti (ed), *The Translation Studies Reader* (London: Routledge-Taylor & Francis, 2000).

Matthew Reynolds, *Translation: A Very Short Introduction* (Oxford: OUP, 2016).

Ben Hutchinson, *Comparative Literature: A Very Short Introduction* (Oxford: OUP, 2018).

The following journals published in English harvest much work in our field(s). All of them are either open access or accessible through the Bodleian Library's online catalogue, SOLO.

*Comparative Critical Studies* (Edinburgh University Press)

*Translation Studies* (Routledge)

*Translation and Literature* (Edinburgh University Press)

*Target* (John Benjamins)

*Comparative Literature* (American Comparative Literature Association)

*PMLA* (Modern Language Association of America)

*Recherche Littéraire / Literary Research* (ICLA) – open access at <https://www.aicla.org/literary-research/>

*Comparative Literature Studies* (University of Maryland)

*Babel* (International Federation of Translators)

*The Translator* (St Jerome)

*Canadian Review of Comparative Literature / Revue Canadienne de littérature comparée*  
(Canadian Comparative Literature Association)

*Journal of Comparative Literature and Aesthetics* (Vishvanatha Kaviraja Institute)

Please search for and browse relevant journals in other languages that you can read. You might also like to become aware of the websites of relevant professional organisations and join their mailing lists. For instance: British Comparative Literature Association – <https://bcla.org>; International Comparative Literature Association – <https://www.aiclicla.org/> ; American Comparative Literature Association – <https://www.acla.org/> . Again, please seek out relevant organisations in other locations and languages.

## 8. Appendix B

### Plagiarism

#### Plagiarism in the research and writing of essays and dissertations

##### *Definition*

Plagiarism is the use of material appropriated from another source or sources, passing it off as one's own work. It may take the form of unacknowledged quotation or substantial paraphrase. Sources of material here include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others.

Plagiarism also includes the citation from secondary sources of primary materials which have not been consulted, and are not properly acknowledged (see examples below).

Why does plagiarism matter?

Plagiarism is a **breach of academic integrity**. It is a principle of intellectual honesty that all members of the academic community should acknowledge their debt to the originators of the ideas, words, and data which form the basis for their own work. Passing off another's work as your own is not only poor scholarship, but also means that you have failed to complete the learning process. Deliberate plagiarism is unethical and can have serious consequences for your future career; it also undermines the standards of your institution and of the degrees it issues.

##### *What to avoid*

The necessity to reference applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text drawn from books and journals, and to unpublished text, whether from lecture handouts, theses or other students' essays. You must also attribute text or other resources downloaded from web sites.

There are various forms of plagiarism and it is worth clarifying the ways in which it is possible to plagiarise:

- **Verbatim quotation without clear acknowledgement**

Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.

- **Paraphrasing**

Paraphrasing the work of others by altering a few words and changing their order or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and

will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.

- **Cutting and pasting from the Internet**

Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.

- **Collusion**

This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.

- **Inaccurate citation**

It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (e.g. Bradshaw, D. *Title of book*, discussed in Wilson, E., *Title of book* (London, 2004), p. 189).

- **Failure to acknowledge**

You must clearly acknowledge all assistance which has contributed to the production of your work, such as advice from fellow students, laboratory technicians, and other external sources. This need not apply to the assistance provided by your tutor or supervisor, nor to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

- **Professional agencies**

You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. It is vital to your intellectual training and development that you should undertake the research process unaided. Under Statute XI on University Discipline, all members of the University are prohibited from providing material that could be submitted in an examination by students at this University or elsewhere.

- **Autoplagerism**

You must not submit work for assessment which you have already submitted (partially or in full) to fulfil the requirements of another degree course or examination, unless this is specifically provided for in the special regulations for your course.

### ***Relating principles of plagiarism to the research and writing of essays and the dissertation***

- Essays and dissertations will invariably involve the use and discussion of material written by others, with due acknowledgement and with references given. This is standard practice, and can clearly be distinguished from appropriating without acknowledgement, and presenting as your own material produced by others, which is what constitutes plagiarism. It is possible to proceed in two ways if you wish to present an idea or theory from one of your sources.

An argument, for example, from Raymond Gillespie's work on religion in Ireland in the early modern period might be presented by direct quotation as follows:

'The idea of providence [became] powerfully divisive in early modern Ireland since each confessional group was convinced that it had unique access to the power of God'.<sup>2</sup>

Or, you might paraphrase:

Providence caused conflict in early modern Ireland: each confession claimed particular Divine favour.<sup>3</sup>

If you adopt the latter course, be aware that you should be expressing ideas essentially in your own words and that any paraphrased material should be brief.

When you conduct research for your dissertation, you should always consult the primary materials, as far as possible, rather than depending on secondary sources. The latter will often point you in the direction of original sources, which you must then pursue and analyse independently.

There may, however, be some occasions on which it is impossible to gain direct access to the relevant primary source (if, for example, it is unprinted and located in a foreign or private archive, or has been translated from a language with which you are unfamiliar). In these circumstances, you may cite from the secondary source, with full acknowledgement. This should be in the following form, here in a Welsh-language example:

'In order to buy this [the Bible] and to be free of oppression, go, sell thy shirt, thou Welshman'.<sup>4</sup>

When choosing your dissertation subject it is important to check that you can gain access to most of the primary materials that you will need, in order to avoid the type of dependence discussed here.

### **Guidance for note-taking:**

The best way to ensure that you do not engage in plagiarism of either of the kinds discussed above is to develop good note-taking practices from the beginning. When you take notes from secondary sources always register author, title, place and date of publication and page numbers. Above all, if you think you might wish to quote a sentence or phrase directly, put it in quotation marks from the outset: otherwise make sure the summary language is your own.

When you extract a primary source immediately note both its place or origin and situation within your secondary text. If you have any doubts about how to access the primary material, ask for advice at this early stage, not when you come to assemble your ideas prior to writing up the essay or dissertation.

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<sup>2</sup> R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

<sup>3</sup> R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

<sup>4</sup> Thomas Jones, *Hen Gwndidau Carolau a Chywyddau*, cited and translated in G. Williams, *Wales and the Reformation* (Cardiff, 1997), p. 358.

***Penalties:***

The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties including the return of a mark of zero on the work submitted. Even the lightest penalties for plagiarism will almost certainly have the effect of pulling down the candidates' overall result. The Examiners will check theses for plagiarism, and will use internet forms of check if it is deemed necessary to do so.

## 9. Appendix C: Guidelines for the Presentation of Written Work

Your work should be lucid and presented in a scholarly manner. Display such evidence as is essential to substantiate your argument. Elaborate it in a manner which is clear, concise, consistent, accurate and complete.

### **Styling your work as you write:**

There are several sets of conventions and published guides to explain them. None is obligatory, but some will be more appropriate (and generally used) in particular disciplines. The important point is that you should follow one system throughout all the pieces of work submitted.

The Harvard system largely avoids footnotes by citing references in the text, where they take the form of the author's surname followed by the date of publication and any page reference within brackets: e.g. (Johnston, 1989: 289). The works referred to are gathered at the end of the piece of work, arranged alphabetically by author, with full bibliographical details.

An alternative system (Chicago) confines references to footnotes, normally using the full author name, title and publication details in the first reference and an abbreviated form of author and title in subsequent references.

Whichever system you adopt, you should choose it early and learn its conventions so well that you automatically apply them consistently.

### **The relation of text, notes and appendices:**

The ideal relationship is perhaps best expressed as one of scale. The text is self-evidently your major contribution. The word-limits placed on the essays and dissertation assume a scale appropriate to the topic, the time which you have to work on it, and the importance of writing clearly and succinctly. In writing and revising your work, strive always to make it simpler and shorter without prejudicing the substance of your discussion.

The main function of a footnote is to cite the authority for statements which you make in the text, so that your readers may verify them by reference to your sources. It is crucial that these references are accurate. Try to place footnote or endnote number references at the end of sentences or paragraphs.

Footnotes, placed at the bottom of the page on which the material to which they refer is contained, should be indented as paragraphs with the footnote number (raised as superscript) preceding the note itself, and the second (and subsequent) line(s) of the note returning to the left-hand margin. They should also be single-spaced. Most word-processing programmes use this as standard form. The same holds for endnotes.

Appendices offer a convenient way of keeping your text and footnotes clear. If you have hitherto unpublished evidence of primary importance, especially if it is unlikely to be readily accessible to your examiners, it may be helpful to append it. Every case must be argued in terms of the relevance and intrinsic value of the appended matter. If the appendix takes you

over the word limit, you must seek formal approval to exceed that word limit well before submission.

Textual apparatus: if you are presenting an edition of a literary work, the textual apparatus, in single spacing, must normally appear at the foot of the page of text to which it refers.

### **Quotation in foreign languages:**

Quotations in foreign languages should be given in the text in the original language.

Translations into English should be provided in footnotes, or in the body of your text if the translation forms part of the substance of your discussion. If reference is made to a substantive unpublished document in a language other than English, both the document in the original language and a translation should be printed in an appendix.

### **Abbreviations:**

These should be used as little as possible in the body of the text. List any which you do use (other than those in general use, such as: cf., ed., e.g., etc., f., ff., i.e., n., p., pp., viz.) at the beginning of the essay (after the table of contents in the case of the dissertation), and then apply them consistently. Adopt a consistent policy on whether or not you underline abbreviations of non-English origin.

Avoid *loc. cit.* and *op. cit.* altogether. Reference to a short title of the work is less confusing and more immediately informative. Use *ibid.* (or *idem/eadem*), if at all, only for immediately successive references.

### **Italic or Roman?**

Be consistent in the forms which you italicise. Use italics for the titles of books, plays, operas, published collections; the names, full or abbreviated, of periodicals; foreign words or short phrases which have not become so common as to be regarded as English.

Use roman for the titles of articles either in periodicals or collections of essays; for poems (unless it is a long narrative poem the title of which should be italicised); and for any titled work which has not been formally published (such as a thesis or dissertation), and place the title within single inverted commas.

For such common abbreviations as *cf.*, *e.g.*, *ibid.*, *pp.*, *q.v.*, etc., use roman type.

### **Capitals**

Reserve these for institutions or corporate bodies; denominational or party terms (Anglican, Labour); and collective nouns such as Church and State. But the general rule is to be sparing in their use. The convention in English for capitalisation of titles is that the first, last and any significant words are capitalised. If citing titles in languages other than English, follow the rules of capitalisation accepted in that language.

## Quotations:

In quotation, accuracy is of the essence. Be sure that punctuation follows the original. For quotations in English, follow the spelling (including capitalisation) of the original. Where there is more than one edition, the most authoritative must be cited, rather than a derivative one, unless you propose a strong reason to justify an alternative text.

Short quotations: if you incorporate a quotation of one or two lines into the structure of your own sentence, you should run it on in the text within single quotation marks.

Longer quotations: these, whether prose or verse or dramatic dialogue, should be broken off from the text, indented from the left-hand margin, and printed in single spacing. No quotation marks should be used.

Quotations within quotations: these normally reverse the conventions for quotation marks. If the primary quotation is placed within single quotation marks, the quotation within it is placed within double quotation marks.

## Dates and Numbers

Give dates in the form 27 January 1990. Abbreviate months only in references, not in the text.

Give pages and years as spoken: 20-21, 25-6, 68-9, 100-114, 1711-79, 1770-1827, or from 1770 to 1827.

Use numerals for figures over 100, for ages (but sixtieth year), dates, years, lists and statistics, times with a.m. and p.m. (but ten o'clock). Otherwise use words and be consistent.

Write sixteenth century (sixteenth-century if used adjectivally, as in sixteenth-century architecture), not 16th century.

## References

*Illustrations, tables etc.:* The sources of all photographs, tables, maps, graphs etc. which are not your own should be acknowledged on the same page as the item itself. An itemised list of illustrations, tables etc. should also be provided after the contents page at the beginning of a dissertation, and after the title page in the case of an essay.

*Books:* Precise references, e.g. in footnotes, should be brief but accurate. In Chicago style, give full details for the first reference, and a consistently abbreviated form thereafter. All such reduced or abbreviated titles should either be included in your list of abbreviated forms or should be readily interpretable from the bibliography. Follow the form:

Author's surname; comma; initials or first name (although in footnotes these should precede the surname – e.g. Henry James, W.W. Greg); comma; title (italicised); place of publication; colon; name of publisher; comma; date of publication (all this in parenthesis); comma; volume (in lower-case roman numerals); full stop; number of page or pages on which the reference occurs; full stop.

For example, an entry in the bibliography should be in the form:

Greg, W.W., *The Calculus of Variants* (Oxford, 1927).

Or:

Greg, W.W., *The Calculus of Variants* (Oxford: Oxford University Press, 1927).

But a reference in a footnote should be in one of the following forms:

*(First time cited)* Either:

See W.W. Greg, *The Calculus of Variants* (Oxford, 1927), pp. 43-4.

Or: See W.W. Greg, *The Calculus of Variants* (Oxford: Oxford University Press, 1927), pp. 43-4.

*(Subsequent citations)* Either:

See Greg, *Calculus*, pp. 43-4.

Or: See Greg (1927), pp. 43-4.

*Journals*: Follow the form:

Author's surname; comma; initials or first name; title of article (in single quotation marks); comma; title of journal (either full title or standard abbreviation, italicised); volume (in lower-case roman numerals); date (in parenthesis); comma; page number(s); full stop.

For example, an entry in the bibliography should be in this form:

Bennett, H.S., 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

But a reference in a footnote should be in the form:

*(first citation)*:

H.S. Bennett, 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

*(subsequent reference)*:

*either*: Bennett, 'Secular Prose', p. 258.

*Or*: Bennett (1945), p. 258.

*Plays*: In special cases you may wish to use through line numbering, but in most instances follow the

form:

Title (italicised); comma; act (in upper-case roman numerals); full stop; scene (in lower-case roman

numerals); full stop; line (arabic numerals); full stop.

E.g. *The Winter's Tale*, III.iii.3.

*Other works*: Many works, series, as well as books of the Bible, have been abbreviated to common forms which should be used. Serial titles distinct from those of works published in the series may often be abbreviated and left in roman. Follow these examples:

Bede, *Historia ecclesiastica* 2.3, ed. B. Colgrave and R.A.B. Mynors (Oxford, 1969), p. 143.

Bede, *Historia ecclesiastica* 2.3, p. 143 (for subsequent references)  
Prov. 2:5; Thess. 4:11, 14. (Do not italicise books of the Bible.)

*Manuscripts:* Both in the text and in the notes the abbreviation MS (plural MSS) is used only when it precedes a shelfmark. Cite the shelfmark according to the practice of the given library followed by either

f. 259r, ff. 259r-260v or fol. 259r, fols. 259r-260v. The forms fo. and fos. (instead of f. or fol.) are also acceptable.

The first reference to a manuscript should give the place-name, the name of the library, and the shelf-mark. Subsequent references should be abbreviated.

e.g. Paris, Bibliothèque Nationale, MS lat. 4117, ff. 108r-145r. Vatican City, Biblioteca Apostolica Vaticana, MS Vat. Lat. 5055, f. 181r.

### **Bibliography:**

A list of works consulted must be provided, usually at the end of the essay or dissertation.

The bibliography should be in alphabetical order by authors' surnames, or titles of anonymous works, or of works (especially of reference works) usually referred to by title, e.g. *Middle English Dictionary*, not under Kurath, H. and Kuhn, S., its editors.

It is sometimes helpful, and therefore preferable, to present the bibliography in sections: manuscripts, source material, and secondary writings. You might follow the pattern:

#### 1. Primary

A. Manuscripts

B. Printed Works

#### 2. Secondary

A. Contemporary with the author(s) or work(s), the subject of your dissertation

B. Later studies

References must be consistently presented, and consistently punctuated, with a full stop at the end of each item listed.

Either capitalise all significant words in the title, or capitalise the first word and only proper nouns in the rest of the title. In capitalising foreign titles follow the general rule for the given language. In Latin titles, capitalise only the first word, proper nouns and proper adjectives. In French titles, capitalise only the first word (or the second if the first is an article) and proper nouns.

Whereas in footnotes, and for series, publishing details may be placed within parentheses, for books in the bibliography the item stands alone and parenthetical forms are not normally used.

Give the author's surname first, then cite the author's first name or initials. Place the first line flush to the left-hand margin and all subsequent lines indented.

The publishing statement should normally include the place of publication; colon; publisher's name; comma; date of publication. When the imprint includes several places and multiple publishers simplify them to the first item in each case.

The conventional English form of the place-name should be given (e.g. Turin, not Torino), including the country or state if there is possible confusion (Cambridge, Mass., unless it is Cambridge in England).

For later editions and reprints, give the original date of publication only, followed by semicolon; repr. and the later publishing details: *Wuthering Heights*. 1847; repr. London: Penguin, 1989.

For monographs in series, omit the series editor's name and do not italicise the series title. Follow the form:

Borst, A., *Die Katherer*, Schriften der Monumenta Germaniae Historica 12. (Stuttgart, 1953), pp. 45-50.

For edited or translated works, note the distinction in the use of ed. in the following examples:

Charles d'Orléans, *Choix de poésies*, ed. John Fox. Exeter: Exeter University Press, 1973. [In this case the abbreviation means that the work is edited by Fox and does not change when there is more than one editor.]

Friedberg, E., ed., *Corpus iuris canonici*. 2 vols. Leipzig, 1879-81. [Here the abbreviation refers to the editor; the plural is eds.]

Bloch, Marc, *Feudal Society*, trans. L.A. Manyon. Chicago: Chicago University Press, 1961.

# 10. Annex D

## Examination Conventions

### Introduction

This document sets out the examination conventions applying to the MSt in Comparative Literature and Critical Translation (CLCT) for the academic year 2017-18. The supervisory body for this course is the Steering Committee for the MSt in Comparative Literature and Critical Translation.

Examination conventions are the formal record of the specific assessment standards for the course to which they apply. They set out how examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of an award.

### Rubrics for individual papers

The papers to be examined fall into three categories:

The Core Course: Comparative Criticism and Critical Translation – Practices and Theories

Two Option Courses

Dissertation

#### The Core Course

The core course will be assessed by a take-home examination paper. The paper will require candidates to write an essay, of up to 4,000 words, that answers one of a list of questions relating to topics covered in the course. The paper will be released on Weblearn at **noon on Thursday of the sixth week of Hilary Term** and a link will be emailed to candidates by the Course Administrator. The answer will be due in by **noon on Thursday of the eighth week of Hilary Term** and will need to be submitted electronically as a Weblearn assignment: the Course Administrator will email candidates a link to enable them to do this. The word limit of 4,000 words includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English.

#### Two Option Courses

Each option course is both taught and examined within one of the faculties that participate in the MSt CLCT: Oriental Studies, Medieval and Modern Languages, and English Language and Literature. The Examination Conventions that apply to each option are those of its host faculty. The same is true of arrangements for approval of titles (where required), presentation of work, word-length, and deadline. Candidates should ensure that they have familiarised themselves with the appropriate Conventions, which will be available from the graduate studies office of the host faculty.

## Dissertation

Candidates must gain formal approval of the topic of their dissertation by providing an outline of the topic, in not more than 200 words, to the Chair of M.St CLCT Examiners, by **Friday of the sixth week of Hilary Term**. A link will be emailed by the Course Administrator for this purpose. Candidates are not obliged to provide a title, but may do so if they wish. Please note that candidates may not repeat material that they have already submitted as part of another assessed piece of work.

The dissertation must be between 10,000 and 12,000 words in length: this word limit includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English. It must be submitted electronically as a Weblearn assignment, not later than **noon on Monday of the eighth week of Trinity Term**. A link will be emailed by the Course Administrator for this purpose.

## **Marking conventions**

### **3.1 University scale for standardised expression of agreed final marks**

Agreed final marks for individual papers will be expressed using the following scale:

70-100	Distinction
65-69	Merit
50-64	Pass
0-49	Fail

### **3.2 Qualitative criteria for different types of assessment**

#### Take-home examination paper

Distinction quality work will demonstrate:

- Strong engagement with the question
- Originality and a wide knowledge of relevant material
- An elegant and incisive argument with a deep understanding of the issues involved
- Very clear and subtle expression and exposition
- Very well-focussed illustration
- Very good scholarly apparatus and presentation

Merit quality work will demonstrate :

- Fairly strong engagement with the question
- Some originality and good knowledge of relevant material
- A clear argument with a good understanding of the issues involved
- Very clear expression and exposition
- Well-focussed illustration

- Good scholarly apparatus and presentation

Pass quality work will demonstrate:

- Relevance to the question
- A good understanding of the issues and grasp of relevant literature
- A good structure and appropriate scope
- Clear expression and exposition
- Appropriate illustration
- Due attention being paid to scholarly apparatus and presentation

Failing work may:

- Not be relevant to the question
- Show an insufficient depth of knowledge and understanding of issues
- Lack argumentative coherence
- Display an inadequate use of illustration
- Show problems relating to scholarly presentation

### Dissertation

Distinction quality work will demonstrate:

- The ability to pose and engage with sophisticated questions
- An elegant and incisive argument with a deep understanding of the issues involved
- Originality and a wide knowledge of relevant material
- Very clear and subtle expression and exposition
- Very well-focussed illustration
- Very good scholarly apparatus and presentation

Merit quality work will demonstrate:

- The ability to pose well-judged questions
- Some originality and good knowledge of relevant material
- A clear argument with a good understanding of the issues involved
- Very clear expression and exposition
- Well-focussed illustration
- Good scholarly apparatus and presentation

Pass quality work will demonstrate:

- A good understanding of the issues and grasp of relevant literature
- A good structure and appropriate scope
- Clear expression and exposition
- Appropriate illustration
- Due attention being paid to scholarly apparatus and presentation

Failing work may:

- Show an insufficient depth of knowledge and understanding of issues
- Lack argumentative coherence

- Display an inadequate use of illustration
- Show problems relating to scholarly presentation

### **3.3 Verification and reconciliation of marks**

Normally each submission will be marked by two markers. The marks will fall within the range of 0 to 100 inclusive. Examiners are encouraged to award high marks to good scripts, though marks above 85 will be reserved for scripts that are quite outstanding.

(ii) Each initial marker determines a mark for each submission independently of the other marker. The initial markers then confer and are encouraged to agree a mark. Where markers confer, this does not debar them from also re-reading where that may make it easier to reach an agreed mark.

(iii) In every case, the original marks from both markers are entered onto a marksheet available to all examiners, as well as the marks that result from conferring or re-reading.

(iv) If conferring or re-reading (which markers may choose to do more than once) does not reduce the gap between a pair of marks where a mark can be agreed between the markers, the submission is third read by an examiner, who may be an external examiner.

(v) Marks are accompanied by comments on the performance of each candidate. Comment sheets are provided by each assessor on each submission. Any comments are made available to external examiners.

(vi) The third reader of a submission (whether external or internal) may adjudicate between the two internal marks, and the third reader's mark will be the final mark.

(vii) The Board of Examiners may choose to ask the external examiner to act as an adjudicator, but this is not required by University regulations. The requirement is simply that the external examiner must be in a position to report on the soundness of the procedures used to reach a final agreed mark.

(viii) The expectation is that marks established as a result of third readings would not normally fall outside the range of the original marks. However, it is permissible for the third examiner to recommend to the Board of Examiners a final mark which falls outside the bounds of the two existing marks. Such a recommendation will only be approved by the Board if it can provide clear and defensible reasons for its decision.

(xiii) Numerical marking will be expressed in whole numbers for agreed final marks. These marks will be made available to students (as well as faculties and colleges), and will appear on transcripts generated from the Student System.

### **3.4 Scaling**

Scaling is not used in the assessment of this course.

### 3.5 Short-weight convention

The following tariff for deduction of marks applies to submissions which fall short of the minimum word limits:

<b>Percentage by which the length of the work falls below the minimum word limit:</b>	<b>Penalty</b> (up to a maximum of -10)
Up to 5% under word limit	-1 mark
5-10% under	-2
10-15% under	-3
Each further 5% under	-1 more

### 3.6 Penalties for late or non-submission

The scale of penalties agreed by the Board of Examiners in relation to late submission of assessed items is set out below. Details of the circumstances in which such penalties might apply can be found in the Examination Regulations (Regulations for the Conduct of University Examinations, Part 14.)

<b>Late submission</b>	<b>Penalty</b>
Up to one day (submitted on the day but after the deadline)	-5 marks (-5 percentage points)
Each additional day <i>(i.e., two days late = -6 marks, three days late = -7 marks, etc.; note that each weekend day counts as a full day for the purposes of mark deductions)</i>	-1 mark  (- 1 percentage point)
Max. deducted marks up to 14 days late	-18 marks  (- 18 percentage points)
More than 14 days late	Fail

### 3.7 Penalties for over-length work and departure from approved titles or subject-matter

The Board has agreed the following tariff of marks which will be deducted for over-length work:

<b>Percentage by which the maximum word count is exceeded:</b>	<b>Penalty</b> (up to a maximum of –10)
5% over word limit	-1 mark
10% over	-2
15% over	-3
Each further 5% over	-1 more

### 3.8 Penalties for poor academic practice

#### Penalties for poor academic practice

In the case of poor academic practice, and determined by the extent of poor academic practice, the board shall deduct between 1% and 10% of the marks available for cases of poor referencing where material is widely available factual information or a technical description that could not be paraphrased easily; where passage(s) draw on a variety of sources, either verbatim or derivative, in patchwork fashion (and examiners consider that this represents poor academic practice rather than an attempt to deceive); where some attempt has been made to provide references, however incomplete (e.g. footnotes but no quotation marks, Harvard-style references at the end of a paragraph, inclusion in bibliography); or where passage(s) are 'grey literature' i.e. a web source with no clear owner.

If a student has previously had marks deducted for poor academic practice or has been referred to the Proctors for suspected plagiarism the case will be referred to the Proctors. Also, where the deduction of marks results in failure of the assessment and of the programme the case will be referred to the Proctors.

In addition, any more serious cases of poor academic practice than described above will be referred to the Proctors.

## **Progression rules and classification conventions**

### **4.1 Qualitative descriptors of Distinction, Pass, Fail**

The Humanities Division encourages examiners to mark up to 100.

The Board of Examiners has adopted the following criteria:

#### Over 85 : 'Highest Distinction'

Outstanding work of publishable quality demonstrating most of the following: exceptional originality, critical acumen, depth of understanding, subtle analysis, superb use of appropriate evidence and methodology; impeccable scholarly apparatus and presentation.

#### 80-84 : 'Very High Distinction'

Excellent work with outstanding elements showing many of the following qualities: originality, wide and detailed knowledge, compelling analytical thought, excellent use of illustration to support argument, sophisticated and lucid argument; excellent scholarly apparatus and presentation.

#### 75-79 : 'High Distinction'

Excellent work with a deep understanding of the issues involved, originality, wide knowledge of relevant material, elegant and incisive argument, clarity of expression and exposition, the ability to pose and engage with sophisticated questions; very good scholarly apparatus and presentation.

#### 70-74 : 'Distinction'

Excellent work with a deep understanding of the issues involved, originality, wide knowledge of relevant material, elegant and incisive argument, clarity of expression and exposition; very good scholarly apparatus and presentation, but may exhibit uneven performance.

#### 65-69 : 'Merit'

High quality work showing some originality, a good understanding of the issues and grasp of relevant literature; good structure and scope, lucid analysis supported by well-focussed illustration; good scholarly apparatus and presentation.

#### 60-64 : 'High Pass'

Good work showing a fair grasp of issues and relevant literature; good scope, structure and illustration; clear expression and exposition; appropriate attention to scholarly apparatus and presentation.

#### 50-59 : 'Pass'

Competent work presenting relevant material and analysis; appropriate scope, structure and illustration; fairly clear expression and exposition; adequate scholarly apparatus and presentation.

### Below 49 : 'Fail'

Inadequate work which may be limited by insufficient depth of knowledge, understanding of issues or relevant literature; or by inadequate use of illustration, poor argument or organisation of material; or lack of clarity; or problems relating to scholarly presentation.

## **4.2 Final outcome rules**

The pass mark on each paper is 50, and this mark must be achieved on each element to gain the MSt.

The Examining Board may award a Merit in cases where a candidate achieves a mark of 65 or above in the Dissertation and an overall average of between 65 and 69 inclusive across the four elements of the course.

The Examining Board may award a Distinction in cases where:

A candidate achieves a mark of 70 or above in the Dissertation and an overall average of 70 across the four elements of the course; or

A candidate achieves a mark of 68 or above in the Dissertation and an overall average of 72 across the four elements of the course.

Any re-submitted element that passes will be awarded a mark of 50. Candidates who have initially failed any element of the examination will not be eligible for the award of a Distinction.

### **Progression rules**

Not applicable to this course.

### **Use of vivas**

Vivas are not used in relation to this course.

### **Resits**

Should a candidate fail any element of the examination, that element may be re-submitted once, and once only. Candidates may resubmit that element by noon on the last Monday of the following Long Vacation; the highest mark that may be awarded for resubmitted work is 50 (pass).

### **Mitigating Circumstances**

Where a candidate or candidates have made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen factors may have had an impact on their performance in an examination, a subset of the Board will meet to discuss the individual applications and band the seriousness of each application on a scale of 1-3 with 1 indicating minor impact, 2 indicating moderate impact, and 3 indicating very serious impact. When reaching this decision, Examiners will take into consideration the severity and relevance of the circumstances, and the strength of the evidence. Examiners will also note

whether all or a subset of papers were affected, being aware that it is possible for circumstances to have different levels of impact on different papers. The banding information will be used at the final Board of Examiners meeting to adjudicate on the merits of candidates. Further information on the procedure is provided in the *Policy and Guidance for examiners, Annex B* and information for students is provided at [www.ox.ac.uk/students/academic/exams/guidance](http://www.ox.ac.uk/students/academic/exams/guidance).