MSt in Comparative Literature and Critical Translation

Course handbook 2024-25

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1. Foreword

1.1 Statement of Coverage

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Comparative Literature and Critical Translation course. It applies to students starting the course in Michaelmas term 2024. The information in this handbook may be different for students starting in other years.

This handbook is to be read in conjunction with the General information for interdisciplinary programmes students, also to be found on Canvas https://canvas.ox.ac.uk/courses/281619

1.2 Version

This is version 1 of the Handbook for the Master of Studies in Comparative Literature and Critical Translation., published in September 2024.

1.3 Disclaimer

The *Examination Regulations* relating to this course are available at : https://examregs.admin.ox.ac.uk/Regulation?code=mosiclandcrittran&srchYear=2024&srchTerm=1&year=2024&term=1 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 Graduate Studies Administrator interdisciplinary@humanities.ox.ac.uk

The information in this handbook is accurate as of September 2024, however it may be necessary for changes to be made in certain circumstances, as explained at 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.

1.4 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 Asian and Middle Eastern 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. 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
Dr Joseph Hankinson
Convenosr of the MSt in Comparative Literature and Critical Translation

1.5 Useful contacts

Course Contacts

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

Karina Beck - Course Administrator
Email: interdisciplinary@humanities.ox.ac.uk
Phone: 01865 615264

Dr Jospeh Hankinson - Convenor, Michaelmas term 202
Email: joseph.hankinson@jesus.ox.ac.uk

Prof Matthew Reynolds – Convenor, Hilary and Trinity terms 2025
Email: matthew.reynolds@ell.ox.ac.uk

Prof Adriana X. Jacobs – Course Convenor
Email: adriana.jacobs@orinst.ox.ac.uk

Prof Benjamin Morgan – Co-convenor
Email: ben.morgan@mod-langs.ox.ac.uk

Prof Ming Tak Ted Hui – Co-convenor
Email: ming.hui@ames.ox.ac.uk

Martha Swift – Academic Mentor
Email: martha.swift@ell.ox.ac.uk

Georgie Fooks – Graduate Teaching Assistant
Email: georgina.fooks@trinity.ox.ac.uk

Alyssa Ollivier– Graduate Teaching Assistant
Email: alyssa.ollivier@wolfson.ox.ac.uk

Any member of the course team may be contacted by email to arrange a meeting. Your course convenor/director and academic mentor are also available at specific times each week for discussion, please see the timetable for more details.

Other contacts

You may also find the following contacts helpful:

IT Services
Online enquires: https://help.it.ox.ac.uk/help/request
Phone: 01865 (6)12345

Library
Online enquiries: https://www.bodleian.ox.ac.uk/ask

Disability Advisory Service
Email: disability@admin.ox.ac.uk

1.6 Governance and Oversight of the Course

The MSt in Comparative Literature and Critical Translation is overseen by

the Humanities Interdisciplinary Programmes Committee, which consists of the courses' directors and is chaired by the Associate Head for Education of the Humanities Division; the divisional masters' student representative is invited to attend. The Committee meets once each term.

The organisation and running of the programme is the responsibility of a steering committee, consists of the course Convenors, the Academic Mentor, and two student representatives. The Steering Committee meets once each term..

1.7 Key Places

Teaching for your courses may take place in any of the participating Faculties, or in any College. A searchable map of Oxford University locations is available here: https://www.ox.ac.uk/visitors/map?wssl=1

We anticipate your core lectures and seminars will primarily take place in the following venues:

Interdisciplinary Masters' Room, Seminar Room 11, St Anne's College

This room also serves as common-room and study space when it is not being used for interdisciplinary MSt teaching.

During term time, Seminar Room 11 at St Anne's College is reserved for the sole use of the Humanities Interdisciplinary Masters programmes.

The bookings calendar can be viewed here: 24-25 Interdisciplinary Seminar Room Bookings.xlsx.

Whilst priority is given to teaching bookings (you may well find some of your seminars or tutorials take place in this venue), the space remains open for use by Interdisciplinary Masters students whenever it is not required for teaching.

If you would like to reserve the whole space during an available slot for academic purposes (e.g. hosting a discussion group, film screening…), please make a request

via email to interdisciplinary@humanities.ox.ac.uk at least 2 working days in advance.

Otherwise, at all times when the room appears free on the calendar, students can drop in to use it as a study space/common room. Please leave the space as you found it, taking any rubbish with you, and returning any furniture, if moved, to it's original layout (as it may have been set out for an event/seminar).

Access to the building and room, is via your University card; on your first visit to the venue you will need to ask the Porters in the lodge to activate your card. If you require lift access (the room is on the top floor), please do also request the lift key from the Porters Lodge.

Tsuzuki Lecture Theatre, Ruth Deech Building, St Anne's College

Examination Schools, High Street

The Faculties participating in the course are:

Faculty of Asian and Middle Eastern Studies: https://www.orinst.ox.ac.uk/

Faculty of English Language and Literature: https://www.english.ox.ac.uk/

Faculty of Medieval and Modern Languages: https://www.mod-langs.ox.ac.uk/

1.8 Important Dates

Dates of Full Term

The dates of Full Term in the academic year 2024-25 are as follows:

Term	From	To
Michaelmas 2024	Sunday 13 October 2024	Saturday 7 December 2024
Hilary 2025	Sunday 19 January 2025	Saturday 15 March 2025
Trinity 2025	Sunday 27 April 2025	Saturday 21 June 2025

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

Teaching dates

Details of your core seminars and lectures are detailed in this handbook (see Teaching and Learning, section 3), or may be confirmed early in Michaelmas Term or at your induction sessions.

Dates and times for your option course classes should be communicated to you by your host faculty or option tutor; these may have to be discussed and agreed with your option tutors and fellow students at the beginning of term to avoid clashes with core teaching.

Summative Assessment Deadlines

Your summative assessments will be due as follows. The submission times and dates must be strictly adhered to; please see Assessment (section 4), and the Exam Conventions (Appendix C) for more details.

Assignment	**Date**	**Time**
Core Course Essay	Thursday of Week 8, Hilary Term (Take Home Examination Paper will be released Thursday of Week 6, Hilary Term)	12 noon
Dissertation	Tuesday of Week 8, Trinity Term	12 noon
MT/HT Option Assessments	Please refer to your host faculty for submission deadlines and examination regulations.	

Formative Assessment Deadlines

Your formative/draft essays will be due as follows:

Assignment	**Date**	**Time**
Core Course Practice Essay	Monday of Week 0, Hilary Term	12 noon

Other important deadlines

Please also note the following important dates. Unless otherwise indicated, the required information should be sent to the course administrator.

Action required	**Date**
Submit Dissertation Outline (200 words max)	Friday of Week 6, Hilary Term

2. Course Content and Structure

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

2.1 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.

2.2 Intended Learning Outcomes

Knowledge and understanding

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.

2.3 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 during Michaelmas Term; some research is done during Hilary Term; the majority of the work is done in Trinity Term.

A. Core Course: Practice 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.

This course aims to 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. These aims are embodied in the structure of the teaching.

The *lectures* will present key topics and offer arguments about them, and are open to anyone in the university. Each week 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*, which are restricted to students taking the MSt Comparative Literature and Critical Translation, will be led by the week's lecturer, together with the graduate teaching assistant, and 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. They will enable you to bring your own arguments to the table and explore them via discussion. 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.

In Appendix A of this handbook, you will find a summary of the core 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 make sure to study them so as to be able to engage with the arguments presented. The 'Optional Further Reading' is – as the title suggests – *optional*: this section of the list contains texts that may help you develop your ideas, so browse them according to your interests.

All this material is also available via the "Reading List" link on your Canvas site, or by searching Oxford Reading Lists Online (ORLO) for "CLCT": Getting started - Oxford Reading Lists Online (ORLO) - Oxford LibGuides at Oxford University

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

B. Option Courses

You will take one option course in **Michaelmas Term** and one option course in **Hilary 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 Comparative Literature and Critical Translation, i.e. 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 Comparative Literature and Critical Translation.

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 Comparative Literature and Critical Translation: Asian and Middle Eastern 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 Comparative Literature and Critical Translation 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.

C. A Dissertation

Your dissertation (10,000-12,000 words) 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 will be assigned a dissertation supervisor, as outlined in section 3.The dissertation must be on a topic in comparative literature and/or literary translation studies, and it must involve two or more languages. 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 3rd 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 8th 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 is may well have a detrimental effect on results. **No dissertation supervision will be available after the end of Week 8, Trinity term.**

2.1 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 Comparative Literature and Critical Translation. Your additional language must be different from the two main languages on which you are focusing for the MSt. Teaching will generally take the form of weekly classes. You should register for classes asap after induction, and no later than Monday of Week 1 using the following form:
https://forms.office.com/e/K7Ru63Y4CW

3. Teaching and Learning

3.1 Organisation of Teaching and Learning

This section of the handbook aims to clarify how teaching and learning will take place on the MSt in Comparative Literature and Critical Translation.

As an interdisciplinary programme, the degree is administered by the Humanities Division, who is responsible for the organisation and delivery of the course. The teaching is delivered by academic staff who are based in faculties or departments. The course is managed by the MSt in Comparative Literature and Critical Translation Steering Committee.

The role of colleges is primarily supportive. You will be allocated a college advisor who will provide a focal point for your relationship with the college, and general academic or pastoral advice and assistance throughout your course of study.

One of the course convenors will usually be your general supervisor. They will provide you with regular information as to your progress and, where problems arise, provide guidance and assistance as to necessary corrective action.

You will be allocated a dissertation supervisor who may be the same person as the general supervisor, or another person. They will support you in the writing of your dissertation through a pattern of regular meetings and ensure that you work to a planned framework with clearly agreed stages.

The academic mentor supports the work of the programme convenors/ director by fostering group identity among students on the course, and will act as mentor for your studies and research.

The Graduate Teaching Assistant supports the work of the convenors/ director by helping to lead discussion in the seminars which form part of the Core Course in MT and HT.

If you have any issues with teaching or supervision please raise them with the course convenors, or with the administrators, as soon as possible so that they can be addressed promptly.

Induction

Session	With	Day	Time	Venue/Details
Introductions and Course Overview	Course Convenors Academic Mentor Graduate Teaching Assistants	Monday, Week 0	10am-12pm	Seminar Room 11, Library Building, St Anne's College Tea and coffee available on arrival.
Language Centre	Marion Sadoux	Tuesday, Week 0	2-3pm	Meet at the Language Centre Sign up for your language class by Friday of Week 0 here: https://forms.office.com/Pages/DesignPageV2.aspx?subpage=design&FormId=G96VzPWXk0-0uv5ouFLPkfM21YkBQ5xBvmA4HwsFoe5UQldNVFpRRDNFVEdEOFpLTjRRNTlUVkdVTS4u&Token=f85cb512de4c4324947d66ad0233b176
Library	Joanne Ferrari	Wednesday, Week 0	2-3.30pm	Meet at the Taylorian
IT Services	Induction videos and guidance can be accessed at a time that suits you here: https://skills.it.ox.ac.uk/inductions-students			
Careers	Information on services: www.careers.ox.ac.uk/how-we-help and events schedule: www.careers.ox.ac.uk/term-planner			

Michaelmas Term

Teaching	Day	Weeks	Time	Venue
Core Course Lecture	Monday	1-6	11am-12pm	Examination Schools, Room 2
Core Course Seminar	Wednesday	1-6	10am-12pm	Interdisciplinary Room, St Anne's College
Option Course	As determined by option tutor/host faculty			
Language Course (Optional)	As determined by Oxford Language Centre			

Formative Assessment	Day	Weeks	Time	Venue
Core Course Formative Essay Paper Released	Wednesday	6	12 noon	Canvas
Other Key Dates/Events				
Supervision	Weeks 3 and 6 – Meetings with Dr Hankinson to discuss your progress and plans for your dissertation. Week 7/8 – First meeting with Dissertation Supervisor.			

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 practice essay relating to the core course.

Throughout the term, you are encouraged to participate in the research culture of the Oxford Comparative Criticism and Translation Research Centre, with its discussion groups, seminars and other events.

The Academic Mentor will be available weekly throughout term for informal advice.

Hilary Term

Teaching	Day	Weeks	Time	Venue
Core Course Lecture	Monday	1-6	11am-12pm	TBC
Core Course Seminar	Wednesday	1-6	10am-12pm	Interdisciplinary Room, St Anne's College
Option Course	As determined by option tutor/host faculty			
Language Course (Optional)	As determined by Oxford Language Centre			
Formative Assessment	**Day**	**Weeks**	**Time**	**Location**
Core Course Formative Essay Deadline	Thursday	0	12 noon	Submit to Canvas
Summative Assessment	**Day**	**Weeks**	**Time**	**Location**
Core Course Essay Examination Paper Released	Thursday	6	12 noon	Inspera/Canvas
Core Course Essay Deadline	Thursday	8	12 noon	Submit to Inspera
Other Key Dates/Events				
Supervision	Week 2 – Meeting with Prof Reynolds to receive feedback on your formative Core Course practice essay. Week 4 – Meeting with Prof Reynolds to discuss your progress. You may also wish to arrange further meetings with your dissertation supervisor.			

Dissertation Proposal Submission	Friday of Week 6 - 200 word outline to be submitted via link provided by Course Administrator
Dissertation Workshop	Week 3 with Prof Reynolds and Academic Mentor

In 7th and 8th 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 and core course.

You are encouraged to continue to participate in the research culture of the Oxford Comparative Criticism and Translation Research Centre.

The Academic Mentor will again be available weekly throughout term for informal advice.

Trinity Term

Teaching				
Language Course (Optional)	As determined by Oxford Language Centre			
Summative Assessment	**Day**	**Weeks**	**Time**	**Venue**
Dissertation Deadline	Tuesday	8	12 noon	Submit to Inspera
Other Key Dates/Events				
Supervision	Week 4 – Meeting with Prof Reynolds to discuss progress. Dissertation supervision to be arranged between student and supervisor throughout term.			
Dissertation Seminar Day	Week 3 – Present work in progress towards your dissertation.			

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.

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.

3.1 Roles/responsibilities of course team

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 will help foster a sense of group identity among students taking the MSt Comparative Literature and Critical Translation, and connect them to the larger community of DPhil students and academics working in comparative literature and translation. They also have responsibility for helping you with matters relating to workload management and professional development. The Mentor will hold meetings about study skills and be available for informal meetings throughout the year. They will also co-ordinate

a seminar afternoon in Trinity Term at which Comparative Literature and Critical Translation 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 Comparative Literature and Critical Translation 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 Asian and Middle Eastern 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.

3.2 Expectations of Study

Students are responsible for their own academic progress. You should treat the course as a full-time job. You might therefore expect to work 35-40 hours per week during term. In weeks 1-6 of Michaelmas and Hilary Terms, between about 5 and 7 of these hours will consist of the scheduled teaching for the core course and option, together with your language course if you are taking one. The hours you spend on preparation are likely to vary depending on your interests and on the amount of preparation you might have been able to do in advance. On average, you might expect to spend between about 6 and 10 hours preparing for the core course seminar, and between about 15 and 20 hours working on your option. You might spend 2 hours doing the preparation for your language course, and 2 hours doing some reading towards your dissertation. If you wish, you might also attend the OCCT Discussion Group or a research seminar that interests you. In weeks 7-8 of these terms the pattern will be different but the time commitment will be similar. Here you are likely to be working mainly on the summative assessment for your option course and (in Hilary Term) for the core course. In Trinity Term you will be working wholly on your dissertation. During the Christmas and Easter vacations things are of course more flexible. Of each vacation's six weeks, you might expect to take two weeks' holiday, and to spend the remaining four weeks finishing off assessments and preparing for the following term.

In your preparation and learning, aim to be self-motivated and to pursue your interests. At Oxford, perhaps more than in some other institutions, it is hoped that you will develop your own ideas and share them in seminar discussion, supported by appropriate evidence. In written work, try to develop your own argument, in dialogue with existing views, so that you are bringing something distinctive to the topic being explored. Seminars and tutorials are conceived as a discussion among equals, where everyone – students and tutors – collaborates in sharing thoughts and moving towards intellectual clarity. So, do try to participate actively in seminars and tutorials. If this style of learning is new to you, support is available from the Academic Mentor as well as from the Convenors and the Graduate Teaching Assistants. Do please speak to one of us if you have any uncertainties or feel you would like advice. And please let the convenor in charge of teaching (Matthew Reynolds) know at once if you are struggling with the workload or experiencing any other difficulties. Everyone involved in the course is keen to support you to feel happy in your work, to be interested by it, and to make good progress.

4. Assessment

4.1 Assessment structure

The course is assessed through:

- Core course essay
- Michaelmas term Option essay
- Hilary term Option essay
- Dissertation

4.2 Summative assessment

The three assessment have equal weight, **however specific marks in each are required to graduate with a given classification**; details are in examination conventions (Appendix C, Final outcome rules).

Deadlines for submissions are in section 1 above (Summative Assessment Deadlines).

Full details of the procedures for summative assessment are given in the Examination Conventions and Regulations. **you should read these carefully before embarking on any examined work.**

Examination regulations are the formal register of the structure of the examinations of the course.

The examination regulations are at
https://examregs.admin.ox.ac.uk/Regulation?code=mosiclandcrittran&srchYear=2024&srchTerm=1&year=2024&term=1

Marks for individual assessments will be released with the publication of the degree outcome. You will receive assessors' feedback on the dissertation at the end of the examination cycle.

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking and classification criteria, scaling of marks, progression, resits, use of viva voce examinations, penalties for late submission, and penalties for over-length work.

The examination conventions are in Appendix C and on Canvas:
https://canvas.ox.ac.uk/courses/281619

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

Assessment	Deadline	Time
Core Course Essay	Thursday of Week 8, Hilary Term	12 noon
Dissertation	Monday of Week 8, Trinity Term	12 noon

Option Essays	Please refer to your host faculty for submission deadlines and examination regulations for your option courses.

Core Course Essay

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 Canvas/Inspera at **12 noon on Thursday of Week 6, Hilary Term** and a link will be emailed to you by the Course Administrator. The answer will be submitted electronically via Inspera. 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 E: Guidelines for the Presentation of Written Work below.

Option Essays

Each option course is both taught and examined within one of the faculties that participate in the MSt Comparative Literature and Critical Translation: Asian and Middle Eastern 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.

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 by **Friday of Week 6, 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 and appendices but excludes the bibliography and translations of quotations in languages other than English. If a substantial appendix is needed, students must seek approval from the exam board to exclude it from the word count, and must email the course administration outlining the grounds for their request and evidencing their supervisor's support.The formatting and presentation of your dissertation must follow scholarly norms – see Appendix E: Guidelines for the Presentation of Written Work below. The dissertation must be submitted electronically to Inspera.

4.3 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.

4.4 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. For further guidance, please see Appendix D below. More information about on plagiarism may be found here: 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 E below. Further general guidance on referencing may be found here: https://www.ox.ac.uk/students/academic/guidance/skills/referencing

4.5 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.

4.6 Submitted Work

Deadlines for submitting your assessments are above.

All assessments will be submitted online via Inspera. Ensure you are familiar with the online submission process in advance of any deadline. Full information is provided on the Oxford students website (www.ox.ac.uk/students/academic/exams/submission).

Please note:

- 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.

- **No acknowledgments are to be included** in essays or the dissertation. This to minimise any possibility of students being identified ; the process of assessment examination is anonymous.

Electronic submission

- All submitted files must be in PDF format.
- Hardware or internet connectivity problems unrelated to the Inspera 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 course coversheet (provided online on Canvas) 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, student number, college or supervisor to any part of the work.
- 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.

Word limits:

- **Include**
  - footnotes/endnotes
  - quoted text
  - appendices
  - text in original language

- **Exclude**
  - title
  - table of contents
  - illustration and table captions/ legends
  - bibliography
  - translations or glosses of text in the original language

4.7 Problems completing assessments

There are a number of University processes in place to help you if you find that illness or other personal circumstances are affecting your assessments or if you experience technical difficulties with an online exam or submission. Full information is available on the Oxford students website (www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment). If you are late in handing work in or believe you will not meet a deadline, you should consult your college Senior Tutor as a matter of urgency.

4.8 Examiner's Reports

Past examiner's reports can be accessed on the course Canvas site: https://canvas.ox.ac.uk/courses/281619

Appendix A – The Core Course: Reading and Preparation

The tutors are the course convenors: Joseph Hankinson (JH), Matthew Reynolds (MR), Ming Tak Ted Hui (MTTH) and Benjamin Morgan (BM), with additional lectures by Minying Huang (MH) and Sophia Buck (SB).

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 make sure to study them so as to be able to engage with the arguments presented. The 'Optional Further Reading' is – as the title suggests – *optional*: this section of the list contains texts that may help you develop your ideas, so browse them according to your interests. 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. 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 read the focus texts. If you are giving a presentation, you should prepare a 7-10 minute talk offering an analysis of *one* of the groups of focus texts: (a), (b), (c) or (d). The further reading gives you material with which to contextualize the focus texts.

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) 1st 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 preface pp. vi-viii, and the essay by de Man, pp. 32-61.]

d) Historicizing Theory

- Rita Felski, *The Limits of Critique* (Chicago: Chicago UP, 2015), esp. pp. 1-51, pp. 151-93.

Optional Further Reading

a) Goethe

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

b) 1st 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

- Felski published useful edited collections 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).

- Elizabeth S. *Anker* and Rita Felski, eds., *Critique and Postcritique* (Durham, NC: Duke UP, 2017).
- Her latest book is: *Hooked: Art and Attachment* (Chicago: Chicago UP, 2020).

2. Theorizing World Literature – MTTH

This lecture will explore the evolving field of world literature and the complex issues that shape its scholarly discourse. Recent scholarship on world literature has attempted to move beyond the limitations of nation-based literary studies and the Eurocentric approach of privileging certain 'masterpieces' from around the world. Instead, these scholars have sought to examine the global system of literary production, dissemination, and evaluation, looking beyond just Europe and its former colonies.

The lecture will trace the different conceptions of 'world literature' that have emerged over time. A key focus will be examining the debates surrounding the translatability of the Chinese poet Beidao's work, and what this reveals about the challenges and complexities involved in studying literature from a global perspective. Through this examination of the shifting definitions and approaches to world literature, the lecture aims to provide insights into the dynamic and multifaceted nature of this growing field of literary scholarship.

Preparation for the Seminar

Seminar participants are required to read the focus texts in advance and come ready to discuss the political implications of 'world literature' and how the theoretical models of world literature presented in the readings and lecture relate to and intersect with their own research and academic pursuits.

This week's presenters should prepare a 7 to 10-minute presentation that considers the ways in which the conceptualizations of 'world literature' covered in the assigned texts and the course

Focus Texts

- Beidao, *The August Sleepwalker*. Translated by Bonnie S. McDougall. London: Anvil Press Poetry, 1988. Esp. One Step,' 'Bodhisattva,' 'The August Sleepwalker,' 'Language,' and 'You Wait For Me In The Rain.'
- Stephen Owen, 'Stepping Forward and Backward: Issues and Possibilities for "World" Poetry.' In *Modern Philology* 100.4 (2004): 532–548.
- Franco Moretti, 'Conjectures on World Literature,' *New Left Review* 1 (2000): 54–68.
- Eric Hayot, 'On Literary Worlds', *Modern Language Quarterly* 72.2 (2007): 130–161.
- Nirvana Tanoukhi, 'The Scale of World Literature,' *New Literary History* 39.3 (2009): 599–617.
- Pheng Cheah, Introduction 'Missed Encounters: Cosmopolitanism, World Literature, and Postcoloniality,' in *What Is a World? On Postcolonial Literature as World Literature* (Durham, NC: Duke University Press, 2016), pp. 1–20.

Optional Further Reading

- Pascale Casanova, *The World Republic of Letters*. Translated by M.B. DeBevoise. Cambridge, MA: Harvard University Press, 2004
- Mads Rosendahl Thomsen, *Mapping World Literature: International Canonization and Transnational Literatures*. London and New York: Continuum, 2008.
- Aamir R. Mufti, 'Orientalism and the Institution of World Literatures,' in *Critical Inquiry* 36.3 (2010): 458–493.
- Emily Apter, *Against World Literature: On the Politics of Untranslatability*. New York: Verso, 2013.
- David Damrosch, *Comparing the Literatures: Literary Studies in a Global Age*. Princeton, NJ: Princeton University Press, 2022.
- Warwick Research Collective, *Combined and Uneven Development: Towards a New Theory of World-Literature* (Liverpool: Liverpool UP, 2015), pp. 1-48.

3. 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 entrapped woman (from Richardson's *Pamela* to *The Handmaid's Tale*), the flâneur, Faust (Dr Faustus, Faust, Manfred, Victor Frankenstein, Adrian Leverkühn), Frankenstein's monster, Hamlet, the Hotel, Odysseus (Homer to Joyce, Walcott and Atwood), Ophelia,

Prometheus (Goethe, Shelley, Byron), the Sanatorium (from Mann's *Magic Mountain* and Schnitzler's *Fräulein Else* to Murakami's *Norwegian Wood*).

Focus Texts

- Terence Cave, *Mignon's Afterlives: Crossing Cultures from Goethe to the Twenty-First Century* (Oxford: OUP, 2011), pp. 1-41, pp. 234-62.
- George Steiner, *Antigones: The Antigone Myth in Western Literature, Art and Thought* (Oxford: OUP, 1984), pp. 1-106.

Optional Further Reading

To better understand the arguments, you could (re-)read the primary texts. For 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.

The lecture will also discuss the re-working of both Goethe and Hegel in Angela Carter's *Nights at the Circus* (1984).

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).

4. 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
- Karin Kukkonen, *4E Cognition and Eighteenth-Century Fiction* (Oxford: OUP, 2019), pp. 1-24, pp. 197-221.
- Franco Moretti, *Distant Reading* (London: Verso, 2013), pp. 1-62, pp. 159-78. [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), pp. 1-20, pp. 265-99. [Pavel's own revised translation of *La pensée du roman* 2003.]

Optional 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).
- John Frow, *Genre*, 2nd ed. (London: Routledge, 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).

5. Comparison and Parallax—JH

This lecture will explore ways in which we can think with the distinctive deictic and self-reflexive expressions of poetry from Africa, the Caribbean, and South America, and

especially with the tendency to make sense of relations across time and between cultures and languages through the perspectival logic of parallax. Drawing impetus as much from comparative aesthetics as from comparative theory, this lecture will probe the relational imagination, transpositional movement, and internal borders of poetic language for compelling models of comparative thought not limited to conventional standards of comparability, and in which asymmetries and differences become the points of contact between a variety of writers and acts of writing.

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 familiarise themselves with the focus texts so as to be able to engage with and develop the arguments presented in the lecture; you may also like to browse in the optional further reading if you have time. As preparation for the seminar, please either (a) choose one text from the further reading and identify one interesting point in it that can help us extend our understanding of issues raised in the lecture, or (b) find one 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 do not need to complete the small task prescribed above. Instead, please prepare a 7-10-minute talk which takes one of the following forms:

Either: a). 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: b). Discuss how one of the texts in the 'Further Reading' relates to the arguments made in the lecture.

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

Focus Texts

- Derek Walcott, *Tiepolo's Hound* (London: Faber & Faber, 2000), parts IX-XI of Book II.
- Kojin Karatani, *Transcritique: On Kant and Marx*, trans. by Sabu Kohso (Cambridge, MA: MIT Press, 1995), chapter 3, 'Transcritique'. Online via SOLO.
- Naoki Sakai, *Translation & Subjectivity: On "Japan" and Cultural Nationalism* (Minneapolis: University of Minnesota Press, 1997), 'Introduction: Writing for Multiple Audiences and the Heterolingual Address'. Online via SOLO.
- Joanna Gavins, *Poetry in the Mind: The Cognition of Contemporary Poetic Style* (Edinburgh: Edinburgh University Press, 2021), chapters 1, 'Reading Poetry', and 2, 'Time and Space'. Online via SOLO.
- Tom Jones, *Poetic Language: Theory and Practice from the Renaissance to the Present* (Edinburgh: Edinburgh University Press, 2012), 'Introduction'. Online via SOLO.

Optional Further Reading

- Karima Laachir, Sara Marzagora, and Francesca Orsini, 'Significant Geographies', *Journal of World Literature*, 3:3 (2018), pp. 290-310. Online via SOLO.
- M. NourbeSe Philip, *She Tries Her Tongue, Her Silence Softly Breaks* (Middletown, Connecticut: Wesleyan University Press, 2014), Afterword, 'The Absence of Writing'. Online via SOLO.
- Fred Moten, *Black and Blur* (Durham: Duke University Press, 2017), Chapter 1, 'Not In Between'. Online via SOLO.
- Dominik Finkelde, 'Introduction', in *Parallax: The Dialectics of Mind and World*, ed. by Dominik Finkelde, Slavoj Žižek, and Christoph Menke (London and New York: Bloomsbury, 2021).
- Paul Friedrich, *The Language Parallax: Linguistic Relativism and Poetic Indeterminacy* (Austin: University of Texas Press, 1986). Online via SOLO.
- Kojin Karatani, *Architecture as Metaphor: Language, Number, Money*, trans. by Sabu Kohso (Cambridge, MA: MIT Press, 1995), Part Three: 'Teaching and Selling'.
- Eric Hayot, 'Vanishing Horizons: Problems in the Comparison of China and the West', in *A Companion to Comparative Literature*, ed. by Ali Behdad and Dominic Thomas (Chichester: Blackwell, 2011), pp. 88-107. Online via SOLO.
- Joseph Hankinson, 'A Poetics of Parallax: The Significant Geographies of Derek Walcott's *Omeros* (1990)', *Journal of Postcolonial Writing*, 58:4 (2022), pp. 453-467. Online via SOLO.

6. The Visibility and Ethics of Translation – MTTH

Translation is often viewed as a straightforward exercise in conveying texts between linguistic contexts. However, this perspective overlooks the crucial role of translators as active cultural mediators, whose contributions are frequently dismissed unless deemed unobtrusive. Contemporary translation studies seek to challenge this notion of 'translator's invisibility' and recognize the complex politics surrounding translation.

This lecture will explore these dynamics, including the vital question posed by scholars: would the construction of a global language reconcile the world's peoples by eliminating misunderstandings caused by language barriers? Or would such an endeavour perpetuate the violence of linguistic imperialism by imposing a single, hegemonic language upon all peoples? The lecture will survey these perspectives by revisiting Walter Benjamin's seminal essay 'The Task of the Translator' and examining how it has been interpreted and criticized over time. It will also explore extreme cases where the very concept of untranslatability is embraced, challenging traditional notions of translation. Through this examination, the lecture aims to shed light on the visibility of translators, the power dynamics inherent in translation, and the broader socio-political implications of the global circulation of texts and ideas mediated by translation.

Preparation for the Seminar

For those presenting this week, please prepare a 7 to 10-minute talk that builds upon the issues raised in the lecture. Discuss how the contested role of translation in shaping cultural exchange and negotiating linguistic diversity relates to and informs your own research project. You are welcome to bring a brief translation sample and reflect on your personal translation practices.

Focus Texts

- Walter Benjamin, 'The Task of the Translator." Translated by Harry Zohn. In *Selected Writings. Vol. 1, 1913–1926*. Edited by Marcus Bullock and Michael W. Jennings (Cambridge, MA: Harvard University Press, 1996), pp. 253–263.
- Jacques Derrida, 'Des tours de Babel.' Translated by Joseph F. Graham. In *Difference in Translation* (Ithaca: Cornell University Press, 1985), pp. 165–207.
- Emily Apter, 'Taskography: Translation as Genre of Literary Labor,' *PMLA* 122.5 (2007): 1403–415.
- Lawrence Venuti, Chapter 1 'Invisibility,' *The Translator's Invisibility: A History of Translation* (London: Routledge, 2018), pp. 1–34.
- Paulo de Medeiros, 'Translation and Cosmopolitanism.' In *Translation and World Literature*. Edited by Susan Bassnett (London: Routledge, 2018), pp. 60–74.

Optional Further Reading

- Sandra Bermann and Michael Wood eds. *Nation, Language, and the Ethics of Translation*. Princeton, N.J.: Princeton University Press, 2005.
- Paul Ricoeur. *On Translation*. Translated by Eileen Brennan. New York: Routledge, 2006.
- Jacques Lezra, 'This untranslatability which is not one.' *Paragraph* 38.2 (2015): 174–188.
- Brian O'Keefe, 'The "Saran Wrap" Theory of Translation: Transparency and Invisibility, or the Kernel and the Envelope.' *symploke* 23.1-2 (2015): 375–392.

Hilary Term

1. Comparison, Translation, Critical Writing,and AI – MR

Translation was discounted by 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, many comparative scholars have recognized that literature is inherently translingual, and therefore translational, and have become more interested in contexts other than nations (eg regions, cities, ethnicities, sexualities, the environment, '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, or that explore translation, and on the role played by translation in constructing standard languages and national literatures; it will also touch on the place of machine translation, digital media and artificial intelligence in current literary and linguistic practice, and ask how the issues raised might affect our own literary-critical writing.

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 or a literary text which itself embodies translational practices. Please then go to the Discussions'page in our Canvas site and find the discussion entitled 'Comparison ,Translation , Critical Writing,and AI'. Paste in your example and write no more than 50 words of your own to elucidate what is interesting about it. If you are giving a presentation please be ready to spend 7-10 minutes outlining 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.
- Édouard Glissant, *Caribbean Discourse: Selected Essays*, tr. Michael J. Dash (Charlottesville: University Press of Virginia, 1989), the essays entitled 'Natural Poetics, Forced Poetics' and 'Cross-cultural Poetics'. Online via SOLO in Hathi Trust. (French text, *Le discours antillais* [Paris: Seuil, c. 1981] online via SOLO in Hathi Trust).
- Vicente L. Rafael, *Motherless Tongues: The Insurgency of Language Amid Wars of Translation* (Durham: Duke University Press, 2016), chapter 2 ('Wars of Translation: American English, Colonial Schooling, and Tagalog Slang').
- Ruth Bush, *Translation Imperatives* (Cambridge: Cambridge University Press, 2022), chapters 1 ('Introduction') and 2 ('Translation is not a Metaphor').
- Lily Robert-Foley, *Experimental Translation: The Work of Translation in the Age of Algorithmic Production* (London: Goldsmiths Press, 2024), 'Introduction'.
- Matthew Reynolds, 'Translanguaging Comparative Literature', *Recherche Littéraire/Literary Research* 38 (2022), 141-53, DOI: 10.3726/b20177.
- Caroline Bergvall, *Drift*, https://carolinebergvall.com/work/drift-performance/. Watch the video-edit of the performance and explore the records of the other manifestations of the work as drawing, installation and book. If you have time, track down the book in a library and consider its relation to the other manifestations.

Optional Further Reading

- 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'.

- 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.
- 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.)
- William J. Spurlin, ‘Contested Borders: Cultural Translation and Queer Politics in Contemporary Francophone Writing from the Maghreb, *Research in African Literatures* , 47. 2, special issue on Queer Valences in African Literatures and Film (2016), pp. 104-120.
- Caroline Bergvall, ‘Infra-materiality and Opaque Drifting’, in *Minding Borders: Resilient Divisions in Literature, the Body and the Academy*, eds Nicola Gardini, Adriana X. Jacobs, Ben Morgan, Mohamed-Salah Omri and Matthew Reynolds (Cambridge: Legenda, 2017).
- 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 Translatorly Metaphors’, 9 ‘Interpretation and ‘Opening’: Dryden, Chapman, and Early Translations from the Bible’ and 11 ‘Dryden, Behn, and what is ‘”secretly in the poet”’.
- Clive Scott, *The Work of Literary Translation* (Cambridge: Cambridge University Press, 2018): Chapter 1: ‘Understanding Translation as an Eco-Poetics’. Online via SOLO.

2. Translation and Multimodality– 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 visuality in translational and transmedial literary writing.

Preparation for the Seminar

Select one interesting example of the interaction between translation and transmediality. You might choose a page or a still from one of the focus texts, an image, page or phrase from the works by Cayley, Rauschenberg, Carson or Liszt in the further reading, or any instance from any relevant text that you have come across (this could be anything from a manuscript to a tweet). Please paste your example into the ‘Translation and Multimodalality’ discussion y’ collaboration in our Canvas site and write a comment of no

more than 50 words to indicate what is interesting about it. If you are giving a 7-10 minute presentation you can either (a) outline and discuss an interesting example of translation and transmediality of the sort just mentioned 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=pfZraM2oIMY ('L'Inferno (1911) Milano Films'). Watch at least the first half hour of this astonishing film.
- *Go Down, Death*, dir. Spencer Williams (Harlemwood Studios, 1944). https://www.youtube.com/watch?v=KSoUctLslis&t=2895s Watch at least the last 15 minutes of this film (from 38' onwards)
- Romeo Castellucci and Socìetas Raffaello Sanzio, *Inferno*, Avignon Festival, 2008. Get a sense of this performance from the programme material at https://festival-avignon.com/en/edition-2008/programme/inferno-24609 and recorded extracts at https://www.youtube.com/watch?v=LOv3QsyJG2I
- *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); watch the trailer (Electronic Arts, 2010): https://www.youtube.com/watch?v=UUOZRRU_Dyg ; and, if you wish, browse the various Dante's Inferno 'Game Movies' available on YouTube. NB this is a certificate 18 video game which includes nudity and physical violence.

Optional Further Reading, Looking, Watching and Listening

- John Cayley, with Giles Perring, translation (2004); re-engineered for the web (2019): https://programmatology.shadoof.net/ritajs/translation@babel_bodleian/ Instructions, commentary and context are at: https://programmatology.shadoof.net/?translation
- Robert Rauschenberg, *Dante Drawings* (1958-60): https://www.rauschenbergfoundation.org/art/series/dante-drawing
- Anne Carson, Nox (New York: New Directions, 2010).

- Franz Liszt, *A Symphony to Dante's Divine Comedy, S.109*, usually known as 'Dante Symphony' (156) – you might listen to any of the recordings available on streaming services such as Spotify.
- James Elkins, *On Pictures and the Words that Fail Them* (Cambridge: Cambridge University Press, 1988), Ch. 1 'Marks, Traces, Traits, Contours, Orli and Splendores'.
- Li Pan, Xiaoping Wu, Tian Luo and Hong Qian (eds), *Multimodality in Translation Studies: Media, Models and Trends in China* (Milton: Taylor & Francis Group, 2023).
- Monica Boria, Ángeles Carreres, Maria Noriega-Sánchez and Marcus Tomalin (eds), *Translation and Multimodality: Beyond Words* (Routledge, 2019), 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'.
- Matthew Reynolds, *Likenesses: Translation, Illustration, Interpretation* (Oxford: Legenda, 2013), 'Introduction: Translations, Illustrations, Interpretations' and Ch. 5 'Poussin and The Sight of Death'.

3. Geographies, Circulation, Empire, and Translation – MR

Texts move, not only across languages but also from place to place; and they don't only inhabit geographies, they also construct them. A book can travel long distances without being translated; equally, it can be translated and move no distance at all. Not only the source text but many other travelling texts may enter into any act of translation, and what happens in that act varies with location and genre. The lecture will explore the relationship between geographies, circulation, empire and translation, 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 or other resources to trace some of the travels of a text that interests you. Write no more than 100 words in our 'Geographies, Circulation, Empire, and Translation' discussion to outline what you have found. If you are giving a 7-10 minute presentation, please prepare to describe and explain one such journey for the group to discuss.

Focus Texts

Francesca Orsini, 'The Multilingual Local in World Literature', *Comparative Literature* 67.4 (American Comparative Literature Association / University of Oregon 2015), 345-74.

- Franco Moretti, *Atlas of the European Novel, 1800-1900* (London: Verso, 1998), Chapter 3 ('Narrative Markets, ca. 1850').
- Alexander Bubb, 'Triangulating Translation: Why Place Matters in Interlingual Encounters, *Victorian Literature and Culture*, 51.1 (Spring 2023), pp. 129-33.
- Alexa Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (New York: Columbia University Press, 2009), Ch 1 'Owning Chinese Shakespeares'.

- Federico Italiano, *Translation and Geography* (Milton Park: Routledge, 2016), 'Orientation: An Introduction' and Chapter 1 ('"Navegar ver ponente": the *Navigatio Sancti Brendani* Abbatis and its Venetian translation').
- Matthew Reynolds and others., *Prismatic Jane Eyre: Close-Reading a World Novel Across* Languages (Cambridge: Open Book, 2023): Chapter III ('Locating the Translations'), pp. 285-314. Read the chapter and explore the various interactive maps. (You might also be interested to browse elsewhere in the volume.) DOI: 10.11647/OBP.0319

Optional Further Reading

- 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'.
- A. E. B. Coldiron, *Printers Without Borders: Translation and Textuality in the Renaissance* (Cambridge: Cambridge University Press, 2014), Ch 1 '"Englishing 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.
- Dominique Kalifa and Marie-Ève Thérenty, 'Les Mystères urbains au XIXe siècle: Circulations, transferts, appropriations', https://www.medias19.org/publications/les-mysteres-urbains-au-xixe-siecle-circulations-transferts-appropriations/introduction. Use your browser's machine translation capability to read this essay as you wish/need.
- 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'.
- 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.

4. Translingual and Multilingual Texts - MH

Derrida wrote, "I have only one language; it is not mine." In the same text, the speaker posits that "we only ever speak one language" and that "we never speak only one language". What are we to make of these contradictions? In a multilingual world, the languages we speak bear traces of other tongues. Some of us operate in languages other than our "mother tongues" (itself a fraught term). What does it mean for us to possess language and is it even possible? This lecture explores how multilingual and translingual practices might unsettle what Yasemin Yildiz calls "the monolingual paradigm", which emerged in tandem with the modern nation-state, as well as questions of legibility/illegibility and critical ways of approaching multilingual and translingual texts.

Preparation for the Seminar

Questions to think about:

- How are the concepts of trans- and multilingualism relevant to Josefina Báez's performance text *Dominicanish* and John Yau's poem "ING GRISH"? Identify specific examples of multilingual and translingual practices in these texts. What do they enable the authors to do? How do our own personal language backgrounds affect the way we experience the texts?
- Do multilingual texts require multilingual critical approaches?
- What is the relation of multilingual literature to world literature?
- How translatable and legible are multilingual and translingual texts? What does this mean for questions of readership?

If presenting:

- Prepare a 7-10 minute outline and presentation of a text of your choice that employs multilingual and/or translingual practices. You may wish to attend to questions of its circulation, relationship to power, translatability, and legibility/illegibility, as well as how your own multilingual and translingual practices affect your approach to the text.

Focus Texts

- Josefina Báez, *Dominicanish 1st performance 1999* (New York City: Ay Ombe Theatre, 1999).
- Jacques Derrida, *Monolingualism of the Other: or, The Prosthesis of Origin*, trans. by Patrick Mensah (Stanford, CA: Stanford University Press, 1998), especially sections 1-4, pp. 1-27.
- Steven G. Kellman, 'Translingualism and the Literary Imagination', in *The Translingual Imagination* (Lincoln, NE: University of Nebraska Press, 2000), pp. 12–22.
- Abdelfattah Kilito, *Thou Shalt Not Speak My Language*, trans. by Waïl S. Hassan (Syracuse, NY: Syracuse University Press, 2008), especially "The Translator", pp. 21-37.
- Ngũgĩ wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind: The Politics of Language in African Literature* (Woodbridge and Rochester, NY: James Currey, 2005), pp. 4–33.
- John Yau, 'ING GRISH', *Conjunctions*, 37, 2001, pp. 381–84.

Optional Further Reading

- Karen Emmerich, 'Introduction: Difference at the "Origin," Instability at the "Source": Translation as Translingual Editing', Literatures, Cultures, Translation (Bloomsbury Academic, 2017), pp. 1–36.
- Adriana X. Jacobs, 'Extreme Translation', in *Prismatic Translation*, ed. Matthew Reynolds (Oxford: Legenda, 2019)
- Eileen Julien, "The Extroverted African Novel", *The Novel*, ed. Franco Moretti, vol. 1. (Princeton: Princeton University Press, 2006), pp. 667-700.

- Brian Lennon, *In Babel's Shadow: Multilingual Literatures, Monolingual States* (Minneapolis: University of Minnesota Press, 2010)
- Francesca Orsini, 'The Multilingual Local in World Literature', *Comparative Literature*, 67.4 (2015), pp. 345–74.
- Yasmin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition* (Fordham University, 2012).

5. Untranslatables and Universals: A Misunderstanding about Understanding?—SB

In literary theory of the early 20th century, (un)translatability was tied up with notions of literariness or the place of (world) literature – oscillating between Roman Jakobson's verdict of linguistic uniqueness, and Viktor Shklovsky's promotion of the (linguistic) portability of literariness. During the long 20th century, then, this dichotomy played out well beyond literature; it concerned the relation of languages, cultures, and the politics of understanding vis-à-vis post-modern conditions.

This lecture will, firstly, focus on two contrasting models of language since the 2000s: 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?

Secondly, the lecture will interrogate the gestures and charges of untranslatability proliferating in the 21st century, i.e. the spectrum of their political implications. Challenges brought forward against 'translatability' concern retaining a (subaltern, minor, peripheral) semiodiversity. On the contrary, the symbolic power of 'untranslatables' is taken to support figurations of sovereignty and authoritarianism in a history of political thought and risk neo-colonialist oppression.

In bridging the gap between the different models of language and discursive functions of 'untranslatability', the lecture will return, for one, to the work of Raymond Williams, and in particular, his account of socially situated forms of creativity in *The Long Revolution* (1961). For another, David Gramling's *The Invention of Monolingualism* (2016) addresses the age of global simultaneous translation by modifying Apter's 'right to untranslatability' to account for conceptions of justice on multiple levels—cultural, social, ecological, political-economic, historical and interspecies.

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), esp. pp. 19-24 & pp. 55-95.
- 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), especially Ch. 1 (pp. 1-11) and Ch. 4 (pp. 46-62).
- David Gramling, *The Invention of Monolingualism* (London: Bloomsbury, 2016), esp. Afterword (pp. 211-220).
- Hugo Mercier and Dan Sperber, *The Enigma of Reason* (London: Penguin, 2017), esp. Introduction (1-11) & Conclusion (pp. 328–337).
- Raymond Williams, *The Long Revolution* (London: Chatto & Windus, 1961), esp. Part One (pp. 3-124).

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).
- Roman Jakobson, "On Linguistic Aspects of Translation" [1959], in: *The Translation Studies Reader*, edited by Lawrence Venuti, 3rd edition, (London and New York: Routledge, 2012), pp. 126–39.
- Oisín Keohane, "Bodin on Sovereignty: Taking Exception to Translation?" *Paragraph* 38:2 (2015) pp. 245–60.
- Duncan Large et al. (eds). *Untranslatability: Interdisciplinary Perspectives* (Boca Raton, FL: Routledge, 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. Migration, Travel and Encounter: Minding Borders - MH

Metaphors and vocabularies of movement are common in discourses of literature and translation. Like people and bodies, ideas and texts are said to migrate and traverse geographic, cultural, and linguistic borders. Translation, then, is viewed as the portal, bridge, or vehicle that facilitates new encounters. But, in the world of nation states and violent border politics, where people are being made into refugees and experiencing varying degrees of precarious life and death, is such a conception of translation tenable? The literary world is not divorced from questions of power, politics, and people. This lecture examines the policing of borders, bodies, ideas, and texts, the relationships between their policing, as well as the relationships between literal and literary borders and between literary and real encounters.

Preparation for the Seminar

Questions to think about:

- What are the relationships between style, form, language, and politics in Gloria Anzaldúa's "The homeland, Aztlán / *El otro México*"? How does knowing or not knowing Spanish affect our experience of the text? What kinds of borders are significant for this text? Is Achille Mbembe's notion of necropolitics relevant?
- What prevents texts and ideas from travelling? What complicates their travel?
- Does the concept of influence illuminate or obscure in literary studies?
- What is the role of art and literature in the production and deconstruction of borders and bio/political power?

If presenting:

- Research and prepare a 7-10 minute presentation on either Michel Foucault's concept of biopolitics or Achille Mbembe's concept of necropolitics. You may wish to centre part of your talk on a text or case study of your choice that speaks to both the concepts of borders and biopolitics/necropolitics.

Focus Texts

- Nicola Gardini and others, 'Introduction', in *Minding Borders: Resilient Divisions in Literature, the Body and the Academy*, ed. by Nicola Gardini and others, Transcript (Legenda, 2017), v, 1–16.
- Gloria Anzaldúa, 'The Homeland, Aztlán / *El otro México*', in *Borderlands/La Frontera: The New Mestiza* (Aunt Lute Books, 1987), pp. 1–13.
- Achille Mbembe, 'Necropolitics', in *Necropolitics* (Duke University Press, 2019), pp. 66–92.
- Giordano Nanni, 'Introduction', in *The Colonisation of Time: Ritual, Routine, and Resistance in the British Empire* (Manchester University Press, 2012), pp. 1–24.
- Edward Said, 'Traveling Theory', in *The World, the Text, and the Critic* (Harvard University Press, 1983), pp. 226–47..

Optional Further Reading

- Pascale Casanova, *The World Republic of Letters* (Harvard University Press, 2004).
- Sylvia Molloy, 'Too Wilde for Comfort: Desire and Ideology in Fin-De-Siècle Spanish America', *Social Text*, 31/32, 1992, pp. 187–201, doi: https://doi.org/10.2307/466225.
- María Lugones, 'The Coloniality of Gender', in *The Palgrave Handbook of Gender and Development: Critical Engagements in Feminist Theory and Practice*, ed. by Wendy Harcourt (Basingstoke and New York: Palgrave Macmillan, 2016), pp. 13–33.
- Tao Leigh Goffe, '"Guano in Their Destiny": Race, Geology, and a Philosophy of Indenture', *Amerasia Journal*, 45.1 (2019), pp. 27–49, doi: https://doi.org/10.1080/00447471.2019.1617625.

- Edward Said, *Orientalism* (Vintage Books, 1979).
- Joseph Allen Boone, *The Homoerotics of Orientalism* (Columbia University Press, 2014).
- Marilyn Booth, 'Introduction', in *Harem Histories: Envisioning Places and Living Spaces*, ed. by Marilyn Booth (Duke University Press, 2010), pp. 1–19.
- Édouard Glissant, *Poetics of Relation*, trans. by Betsy Wing (University of Michigan Press, 1997).
- Mohamed-Salah Omri, 'Min ajl nadharīya fī al-tarāfud al-adabī' ['Towards a theory of literary *tarāfud*/confluency'], in *Al-dars al-muqāranī wa-taḥāwur al-ādāb* (Bayt al-Ḥikma, 2015), pp. 13–52.
- Loredana Polezzi, 'Translation and Migration', *Translation Studies*, 5.3 (2012), pp. 345–56, doi: https://doi.org/10.1080/14781700.2012.701943.

Appendix B - 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.ailc-icla.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.ailc-icla.org/ ; American Comparative Literature Association – https://www.acla.org/ . Again, please seek out relevant organisations in other locations and languages.

Appendix C - Examination Conventions

1. Introduction

This document sets out the examination conventions applying to the MSt in Comparative Literature and Critical Translation for the academic year 2024-25. The supervisory body for this course is the Humanities Division.

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.

2. Rubrics for individual papers

The course will be assessed in the following elements:

The Core Course: Comparative Criticism and Critical Translation – Practices and Theories: one essay of up to 4,000 words.

Two Option Courses: the examination conventions that apply to each option are those of its teaching faculty.

A dissertation of between 10,000 and 12,000 words in length.

3. 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

<u>Dissertation</u>

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

Each submission will be marked by two markers. The marks will fall within the range of 0 to 100 inclusive.

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.

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.

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. A third marker will be appointed in all cases of differences of 10 marks or over between the marks awarded by the first two markers.

The third reader of a submission will adjudicate between the two internal marks, and their mark will be the final one.

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.

3.4 Scaling

Scaling is not used in the assessment of this course.

3.5 Short-weight convention

There are no formal penalties for work that falls short of the minimum word limit. However, work that is significantly under-length is likely to be inadequate in its coverage and content, and will be so marked. As a rough guideline, less than three-quarters of the maximum word limit is likely to be inadequate.

3.6 Penalties for late or non-submission of submitted work

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.)

Late submission	**Penalty**
After the deadline but submitted on the same day	-5 marks
Each additional calendar day	-1 mark
Max. deducted marks up to 14 days late	-18 marks
More than 14 days late	Fail

Failure to submit a required element of assessment will result in the failure of the assessment. The mark for any resit of the assessment will **be** capped at a pass.

3.7 Penalties for over-length work and departure from approved titles or subject-matter in submitted work

The Board has agreed the following tariff of marks which will be deducted for over-length work:

Percentage by which the maximum word count is exceeded:	**Penalty** (up to a maximum of –10)
Up to 5% over word limit	-1 mark
Up to 10% over	-2
Up to 15% over	-3
Each further 1-5% over	-1 further mark

3.8 Penalties for poor academic practice in submitted work

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.

4. 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 Distinction in cases where a candidate achieves a mark of 70 or above in the Dissertation and a weighted average mark of 70 or above across the four elements of the course;

a Merit in cases where a candidate achieves a mark of 68 or above in the Dissertation and a weighted average mark of at least of 72 or above across the four elements of the course.

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. Final marks of 0.5 or higher will be rounded up, and final marks of 0.4 or lower will be rounded down.

4.3 Progression rules

Not applicable to this course.

4.4 Use of vivas

Vivas are not used in relation to this course.

5. Resits

Should a candidate fail any element of the examination, that element may be re-submitted once, and once only, as outlined in the General Regulations for the Degree of Master of Studies (https://examregs.admin.ox.ac.uk/Regulation?code=grftdomastofstud). In these circumstances, and if the resit is successful, the candidate degree's classification will be capped at a Pass.

6. Consideration of mitigating circumstances

A candidate's final outcome will first be considered using the classification rules/final outcome rules as described above in section 4. The exam board will then consider any further information they have on individual circumstances. Where a candidate or candidates have made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen circumstances may have had an impact on their performance in an examination. A subset of the board (the 'Mitigating Circumstances Panel') 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. The Panel will evaluate, on the basis of the information provided to it, the relevance of the circumstances to examinations and assessment, and the strength of the evidence provided in support. 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 decide whether and how to adjust a candidate's results. *Further information on the procedure is provided in the the Examination and Assessment Framework, Annex E and information for students is provided at https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment*.

7. Details of examiners and rules on communicating with examiners

The examiners are:

Prof Benjamin Morgan (Chair)

Prof Ming Tak Ted Hui (Internal Examiner)

Prof Matthew Reynolds (Internal Examiner)

Dr Emily Finer (External Examiner)

Candidates should not under any circumstances contact individual internal or external examiners

Appendix D - Plagiarism

https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism

Information about what plagiarism is, and how you can avoid it.

The University defines plagiarism as follows:

"Presenting work or ideas from another source as your own, with or without consent of the original author, 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, as is the use of material generated wholly or in part through use of artificial intelligence (save when use of AI for assessment has received prior authorisation e.g. as a reasonable adjustment for a student's disability). Plagiarism can also include re-using your own work without citation. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence."

The necessity to acknowledge others' work or ideas applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text and data drawn from books and journals, and to unpublished text and data, whether from lectures, theses or other students' essays. You must also attribute text, data, or other resources downloaded from websites.

Please note that artificial intelligence (AI) can only be used within assessments where specific prior authorisation has been given, or when technology that uses AI has been agreed as reasonable adjustment for a student's disability (such as voice recognition software for transcriptions, or spelling and grammar checkers).

The best way of avoiding plagiarism is to learn and employ the principles of good academic practice from the beginning of your university career. Avoiding plagiarism is not simply a matter of making sure your references are all correct, or changing enough words so the examiner will not notice your paraphrase; it is about deploying your academic skills to make your work as good as it can be.

Students will benefit from taking an online course which has been developed to provide a useful overview of the issues surrounding plagiarism and practical ways to avoid it.

Forms of plagiarism

Verbatim (word for word) quotation without clear acknowledgement
Quotations must always be identified as such by the use of either quotation marks or indentation, and with full referencing of the sources cited. It must always be apparent to the reader which parts are your own independent work and where you have drawn on ideas and language from another source.

Cutting and pasting from the Internet without clear acknowledgement
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.

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 if you do not give due acknowledgement to the author whose work you are using.

A passing reference to the original author in your own text may not be enough; you must ensure that you do not create the misleading impression that the paraphrased wording or the sequence of ideas are entirely your own. It is better to write a brief summary of the author's overall argument in your own words, indicating that you are doing so, 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.

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. As well as listing your sources (i.e. in a bibliography), you must indicate, using a footnote or an in-text reference, where a quoted passage comes from. Additionally, you should not include anything in your references 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 (for example, Bradshaw, D. Title of Book, discussed in Wilson, E., Title of Book (London, 2004), p. 189).

Failure to acknowledge assistance
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, or to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

Use of material written by professional agencies or other persons
You should neither make use of professional agencies in the production of your work nor submit material which has been written for you even with the consent of the person who has written it. 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.

Auto-plagiarism
You must not submit work for assessment that you have already submitted (partially or in full), either for your current course or for another qualification of this, or any other, university, unless this is specifically provided for in the special regulations for your course. Where earlier work by you is citable, ie. it has already been published, you must reference it clearly. **Identical pieces of work submitted concurrently will also be considered to be auto-plagiarism.**

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. 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.

Why should you avoid plagiarism?

There are many reasons to avoid plagiarism. You have come to university to learn to know and speak your own mind, not merely to reproduce the opinions of others - at least not without attribution. At first it may seem very difficult to develop your own views, and you will probably find yourself paraphrasing the writings of others as you attempt to understand and assimilate their arguments. However it is important that you learn to develop your own voice. You are not necessarily expected to become an original thinker, but you are expected to be an independent one - by learning to assess critically the work of others, weigh up differing arguments and draw your own conclusions. Students who plagiarise undermine the ethos of academic scholarship while avoiding an essential part of the learning process.

You should avoid plagiarism because you aspire to produce work of the highest quality. Once you have grasped the principles of source use and citation, you should find it relatively straightforward to steer clear of plagiarism. Moreover, you will reap the additional benefits of improvements to both the lucidity and quality of your writing. It is important to appreciate that mastery of the techniques of academic writing is not merely a practical skill, but one that lends both credibility and authority to your work, and demonstrates your commitment to the principle of intellectual honesty in scholarship.

What happens if you are thought to have plagiarised?

The University regards plagiarism in examinations as a serious matter. Cases will be investigated and penalties may range from deduction of marks to expulsion from the University, depending on the seriousness of the occurrence. Even if plagiarism is inadvertent, it can result in a penalty. The forms of plagiarism listed above are all potentially disciplinary offences in the context of formal assessment requirements.

The regulations regarding conduct in examinations apply equally to the 'submission and assessment of a thesis, dissertation, essay, or other coursework not undertaken in formal examination conditions but which counts towards or constitutes the work for a degree or other academic award'. Additionally, this includes the transfer and confirmation of status exercises undertaken by graduate students. Cases of suspected plagiarism in assessed work are investigated under the disciplinary regulations concerning conduct in examinations. Intentional plagiarism in this context means that you understood that you were breaching the regulations and did so intending to gain advantage in the examination. Reckless, in this context, means that you understood or could be expected to have understood (even if you

did not specifically consider it) that your work might breach the regulations, but you took no action to avoid doing so. Intentional or reckless plagiarism may incur severe penalties, including failure of your degree or expulsion from the university.

If plagiarism is suspected in a piece of work submitted for assessment in an examination, the matter will be referred to the Proctors. They will thoroughly investigate the claim and call the student concerned for interview. If at this point there is no evidence of a breach of the regulations, no further disciplinary action will be taken although there may still be an academic penalty. However, if it is concluded that a breach of the regulations may have occurred, the Proctors will refer the case to the Student Disciplinary Panel.

If you are suspected of plagiarism your College Secretary/Academic Administrator and subject tutor will support you through the process and arrange for a member of Congregation to accompany you to all hearings. They will be able to advise you what to expect during the investigation and how best to make your case. The OUSU Student Advice Service can also provide useful information and support.

Does this mean that I shouldn't use the work of other authors?

On the contrary, it is vital that you situate your writing within the intellectual debates of your discipline. Academic essays almost always involve the use and discussion of material written by others, and, with due acknowledgement and proper referencing, this is clearly distinguishable from plagiarism. The knowledge in your discipline has developed cumulatively as a result of years of research, innovation and debate. You need to give credit to the authors of the ideas and observations you cite. Not only does this accord recognition to their work, it also helps you to strengthen your argument by making clear the basis on which you make it. Moreover, good citation practice gives your reader the opportunity to follow up your references, or check the validity of your interpretation.

Does every statement in my essay have to be backed up with references?

You may feel that including the citation for every point you make will interrupt the flow of your essay and make it look very unoriginal. At least initially, this may sometimes be inevitable. However, by employing good citation practice from the start, you will learn to avoid errors such as close paraphrasing or inadequately referenced quotation. It is important to understand the reasons behind the need for transparency of source use.

All academic texts, even student essays, are multi-voiced, which means they are filled with references to other texts. Rather than attempting to synthesise these voices into one narrative account, you should make it clear whose interpretation or argument you are employing at any one time - whose 'voice' is speaking.

If you are substantially indebted to a particular argument in the formulation of your own, you should make this clear both in footnotes and in the body of your text according to the agreed conventions of the discipline, before going on to describe how your own views develop or diverge from this influence.

On the other hand, it is not necessary to give references for facts that are common knowledge in your discipline. If you are unsure as to whether something is considered to be

common knowledge or not, it is safer to cite it anyway and seek clarification. You do need to document facts that are not generally known and ideas that are interpretations of facts.

Does this only matter in exams?

Although plagiarism in weekly essays does not constitute a University disciplinary offence, it may well lead to College disciplinary measures. Persistent academic under-performance can even result in your being sent down from the University. Although tutorial essays traditionally do not require the full scholarly apparatus of footnotes and referencing, it is still necessary to acknowledge your sources and demonstrate the development of your argument, usually by an in-text reference. Many tutors will ask that you do employ a formal citation style early on, and you will find that this is good preparation for later project and dissertation work. In any case, your work will benefit considerably if you adopt good scholarly habits from the start, together with the techniques of critical thinking and writing described above.

As junior members of the academic community, students need to learn how to read academic literature and how to write in a style appropriate to their discipline. This does not mean that you must become masters of jargon and obfuscation; however the process is akin to learning a new language. It is necessary not only to learn new terminology, but the practical study skills and other techniques which will help you to learn effectively.

Developing these skills throughout your time at university will not only help you to produce better coursework, dissertations, projects and exam papers, but will lay the intellectual foundations for your future career. Even if you have no intention of becoming an academic, being able to analyse evidence, exercise critical judgement, and write clearly and persuasively are skills that will serve you for life, and which any employer will value.

Borrowing essays from other students to adapt and submit as your own is plagiarism, and will develop none of these necessary skills, holding back your academic development. Students who lend essays for this purpose are doing their peers no favours.

Unintentional plagiarism

Not all cases of plagiarism arise from a deliberate intention to cheat. Sometimes students may omit to take down citation details when taking notes, or they may be genuinely ignorant of referencing conventions. However, these excuses offer no sure protection against a charge of plagiarism. Even in cases where the plagiarism is found to have been neither intentional nor reckless, there may still be an academic penalty for poor practice.

It is your responsibility to find out the prevailing referencing conventions in your discipline, to take adequate notes, and to avoid close paraphrasing. If you are offered induction sessions on plagiarism and study skills, you should attend. Together with the advice contained in your subject handbook, these will help you learn how to avoid common errors. If you are undertaking a project or dissertation you should ensure that you have information on plagiarism and collusion. If ever in doubt about referencing, paraphrasing or plagiarism, you have only to ask your tutor.

Examples of plagiarism

There are some helpful examples of plagiarism-by-paraphrase and you will also find extensive advice on the referencing and library skills pages.

The following examples demonstrate some of the common pitfalls to avoid. These examples use the referencing system prescribed by the History Faculty but should be of use to students of all disciplines.

Source text

From a class perspective this put them [highwaymen] in an ambivalent position. In aspiring to that proud, if temporary, status of 'Gentleman of the Road', they did not question the inegalitarian hierarchy of their society. Yet their boldness of act and deed, in putting them outside the law as rebellious fugitives, revivified the 'animal spirits' of capitalism and became an essential part of the oppositional culture of working-class London, a serious obstacle to the formation of a tractable, obedient labour force. Therefore, it was not enough to hang them – the values they espoused or represented had to be challenged.

(Linebaugh, P., The London Hanged: Crime and Civil Society in the Eighteenth Century (London, 1991), p. 213. [You should give the reference in full the first time you use it in a footnote; thereafter it is acceptable to use an abbreviated version, e.g. Linebaugh, The London Hanged, p. 213.]

Plagiarised

1. Although they did not question the inegalitarian hierarchy of their society, highwaymen became an essential part of the oppositional culture of working-class London, posing a serious threat to the formation of a biddable labour force. (This is a patchwork of phrases copied verbatim from the source, with just a few words changed here and there. There is no reference to the original author and no indication that these words are not the writer's own.)
2. Although they did not question the inegalitarian hierarchy of their society, highwaymen exercised a powerful attraction for the working classes. Some historians believe that this hindered the development of a submissive workforce. (This is a mixture of verbatim copying and acceptable paraphrase. Although only one phrase has been copied from the source, this would still count as plagiarism. The idea expressed in the first sentence has not been attributed at all, and the reference to 'some historians' in the second is insufficient. The writer should use clear referencing to acknowledge all ideas taken from other people's work.)
3. Although they did not question the inegalitarian hierarchy of their society, highwaymen 'became an essential part of the oppositional culture of working-class London [and] a serious obstacle to the formation of a tractable, obedient labour force'.1 (This contains a mixture of attributed and unattributed quotation, which suggests to the reader that the first line is original to this writer. All quoted material must be enclosed in quotation marks and adequately referenced.)
4. Highwaymen's bold deeds 'revivified the "animal spirits" of capitalism' and made them an essential part of the oppositional culture of working-class London.1 Peter Linebaugh argues that they posed a major obstacle to the formation of an obedient labour force. (Although the most striking phrase has been placed within quotation

marks and correctly referenced, and the original author is referred to in the text, there has been a great deal of unacknowledged borrowing. This should have been put into the writer's own words instead.)

5. By aspiring to the title of 'Gentleman of the Road', highwaymen did not challenge the unfair taxonomy of their society. Yet their daring exploits made them into outlaws and inspired the antagonistic culture of labouring London, forming a grave impediment to the development of a submissive workforce. Ultimately, hanging them was insufficient – the ideals they personified had to be discredited.1 (This may seem acceptable on a superficial level, but by imitating exactly the structure of the original passage and using synonyms for almost every word, the writer has paraphrased too closely. The reference to the original author does not make it clear how extensive the borrowing has been. Instead, the writer should try to express the argument in his or her own words, rather than relying on a 'translation' of the original.)

Non-plagiarised

1. Peter Linebaugh argues that although highwaymen posed no overt challenge to social orthodoxy – they aspired to be known as 'Gentlemen of the Road' – they were often seen as anti-hero role models by the unruly working classes. He concludes that they were executed not only for their criminal acts, but in order to stamp out the threat of insubordinacy.1 (This paraphrase of the passage is acceptable as the wording and structure demonstrate the reader's interpretation of the passage and do not follow the original too closely. The source of the ideas under discussion has been properly attributed in both textual and footnote references.)
2. Peter Linebaugh argues that highwaymen represented a powerful challenge to the mores of capitalist society and inspired the rebelliousness of London's working class.1 (This is a brief summary of the argument with appropriate attribution.)

   1 Linebaugh, P., The London Hanged: Crime and Civil Society in the Eighteenth Century (London, 1991), p. 213.

Appendix E - 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.