



**HANDBOOK FOR THE  
MASTER OF STUDIES  
IN COMPARATIVE LITERATURE AND  
CRITICAL TRANSLATION  
2021-22**

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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. It applies to students starting the course in Michaelmas term 2021. The information in this handbook may be different for students starting in other years.

## 1.2 Version

This is version 1 of the Handbook for the MSt Comparative Literature and Critical Translation, published on 21 September 2021.

## 1.3 Disclaimer

The *Examination Regulations* relating to this course are available at <https://examregs.admin.ox.ac.uk/Regulation?code=mosiclandcrittran&srchYear=2021&srchTerm=1&year=2021&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](mailto:interdisciplinary@humanities.ox.ac.uk)

The information in this handbook is accurate as at September 2021, however it may be necessary for changes to be made in certain circumstances, as explained at [www.graduate.ox.ac.uk/coursechanges](http://www.graduate.ox.ac.uk/coursechanges). If such changes are made the division will publish a new version of this handbook together with a list of the changes, and students will be informed.

## 1.4 Welcome/Introduction

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

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

The transition from undergraduate to postgraduate life, and perhaps also to a new university, can sometimes be stressful. Do please let us know at once if you are

encountering difficulties: contact details are in Section 1 of this handbook, and information about other sources of help and support follows in Section 6. Do please also let us know of anything that might be improved: the course structure offers many opportunities for feedback, appraisal and discussion. Everyone involved in the course is looking forward to joining with you in the collaborative process of teaching and learning.

Professor Matthew Reynolds

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

## 1.5 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](mailto:interdisciplinary@humanities.ox.ac.uk)

Phone: 01865 615264

**Prof Matthew Reynolds** – Course Convenor

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

**Prof Ben Morgan** – Co-convenor

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

**Professor Mohamed-Salah Omri** – Co-convenor

Email: [mohamed-salah.omri@orinst.ox.ac.uk](mailto:mohamed-salah.omri@orinst.ox.ac.uk)

Phone: 01865 277300

**Dr Marta Arnaldi** – Academic Mentor

Email: [marta.arnaldi@st-annes.ox.ac.uk](mailto:marta.arnaldi@st-annes.ox.ac.uk)

Any member of the course team may be contacted by email to arrange a meeting. Your course convenor 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](mailto:disability@admin.ox.ac.uk)

Please see section 7 for further information on who to contact for support.

## 1.6 Governance and Oversight of the Course

The MSt in Comparative Literature and Critical Translation is overseen by a Steering Committee which consists of the Course Convenors, one other senior academic, 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. Please click on the links for location and access information:

**Interdisciplinary Masters' Room**, Tim Gardam Building, St Anne's College

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23232425>

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

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

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:53003531>

**Radcliffe Humanities**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:55095840>

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

**The Oriental Institute**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23233588>

**Faculty of English Language and Literature**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23233578>

**Faculty of Medieval and Modern Languages**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23233584>

**The Bodleian Library**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23233598>

**Taylor Institution Library**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:32320087>

## 1.8 Important Dates

### Dates of Full Term

The dates of Full Term in the academic year 2021-22 are as follows:

Term	From	To
Michaelmas 2021	Sunday 10 October	Saturday 4 December
Hilary 2022	Sunday 16 January	Saturday 12 March
Trinity 2022	Sunday 24 April	Saturday 18 June

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

### Teaching dates

Details of your core seminars and lectures are detailed in this handbook (see Teaching and Learning, section 3).

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 for more details.

Assignment	Date	Time
<b>Core Course Essay</b>	Thursday of Week 8, Hilary Term  (Take Home Examination Paper will be released Thursday of Week 6, Hilary Term)	12 noon
<b>Dissertation</b>	Monday of Week 8, Trinity Term	12 noon
<b>MT/HT Option Assessments</b>	The deadlines for submission of examined work will fall after the end of the term in which the teaching was done. They are likely to be either in 10 <sup>th</sup> week, or in 0 <sup>th</sup> week of the following term depending on the nature of the assignment. Please 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, understanding and academic skills***

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

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

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

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

- find information, organise and deploy it, including through the use of libraries and information technology;
- use such information critically and analytically;
- consider and solve complex problems;
- work well independently and in co-operation with others;

- effectively structure and communicate their ideas in a variety of written and oral formats.

## 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 CLCT, 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.

Linked from the Canvas site, and 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 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.

## B. Option Courses

You will take one option course in **Michaelmas Term** and one option course in **Hilary Term**. The list of options from which you can choose is provided in Appendix C.

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

Please note that you are not guaranteed to get a place on your preferred options: some options may be over-subscribed, others may not run because of insufficient numbers. In such circumstances the course convenor will make every effort to ensure that you are able to take options that are appropriate to your interests.

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

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

## 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.

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 3<sup>rd</sup> week of Trinity Term, where you will receive feedback from other Masters students and doctoral students involved in OCCT as well as from the Course Convenors. The dissertation will be due in at noon on Monday of 8<sup>th</sup> week of Trinity Term.

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

### 2.4 Optional Additional Language Course

If you wish, you can learn, or improve your knowledge of, an additional language at the Oxford University Language Centre. This provision does not form part of the assessed learning for the MSt CLCT. Your additional language must be different from the two main languages on which you are focusing for the MSt. You will be asked if you wish to sign up for an additional language course at the Language Centre Induction in 0<sup>th</sup> week MT. Teaching will generally take the form of weekly classes.

## 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.

If you have any issues with teaching or supervision please raise them as soon as possible so that they can be addressed promptly. Details of who to contact are provided in section 7.2 complaints and appeals.

#### Induction

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

Session	With	Day	Time	Venue
<b>Introductions and Course Overview</b>	Prof Matthew Reynolds Prof Ben Morgan Prof Mohamed-Salah Omri Academic Mentor Graduate Teaching Assistants	Monday, Week 0	9:30am	Interdisciplinary Room, St Anne's College
<b>Library</b>	Joanne Ferrari	tbc	tbc	tbc
<b>IT Services</b>	Graham Addis	Monday, Week 0	2pm	Online (Teams)
<b>Language Centre</b>	Marion Sadoux	Monday, Week 0	3pm	Online (Teams)
<b>Careers</b>	Annie Dutton	Tuesday, Week 0	2pm	Online (Teams)

#### Michaelmas Term

Teaching	Day	Weeks	Time	Venue
Core Course Lecture	Monday	1-6	11am-12pm	Tsuzuki Lecture Theatre, St Anne's College
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
<b>Other Key Dates/Events</b>				
Supervision	Weeks 3 and 6 – Meetings with Prof Reynolds 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	Tsuzuki Lecture Theatre, St Anne's College
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	Monday	0	12 noon	Submit to Canvas
Summative Assessment	Day	Weeks	Time	Location
Core Course Essay Examination Paper Released	Thursday	6	12 noon	Inspira/Canvas
Core Course Essay Deadline	Thursday	8	12 noon	Submit to Inspira
<b>Other Key Dates/Events</b>				
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, Week 4 - 200 word outline to be submitted via link provided by Course Administrator
Dissertation Workshop	Week 3 with Prof Reynolds and Academic Mentor

In 7<sup>th</sup> and 8<sup>th</sup> weeks there is again no core course teaching. Just as in Michaelmas Term, this is to create space for you to focus on the examined written work for your option course 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	Monday	8	12 noon	Submit to Weblearn
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.

### 3.2 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 CLCT, 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 CLCT students will present work in progress towards their dissertations.

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

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

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

### **3.3 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.

For students who wish to undertake paid work during their time at Oxford please refer to the Paid Work Guidelines at [academic.admin.ox.ac.uk/policies/paid-work-guidelines-graduate-students](https://academic.admin.ox.ac.uk/policies/paid-work-guidelines-graduate-students).

## 4. Assessment

### 4.1 Formative Assessment/Feedback on learning

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.

### 4.2 Summative Assessment

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

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

### 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 but excludes the bibliography and translations of quotations in languages other than English. The formatting and presentation of your dissertation must follow scholarly norms – see Appendix E: Guidelines for the Presentation of Written Work below. The dissertation must be submitted electronically to Inspira.

### 4.3 Good Academic Practice and Avoiding Plagiarism

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

[www.ox.ac.uk/students/academic/guidance/skills/plagiarism](http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism)

Properly referencing your sources in written work can not only help you to avoid breaking the University's plagiarism rules, but can also help you to strengthen the arguments you make in your work. Advice on referencing may be found in Appendix E below. Further general guidance on referencing may be found here:

<https://www.ox.ac.uk/students/academic/guidance/skills/referencing>

### 4.4 Entering for University examinations

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

## 4.5 Sitting your Examination

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

## 4.6 External Examiner and Examiner's Reports

External Examiner: Dr Xiaofan Amy Li (University College, London)

Past examiner's report can be accessed on the course Canvas site. Students are strictly prohibited from contacting external examiners directly. If you are unhappy with an aspect of your assessment you may make a complaint or appeal.

## 4.7 Submission

Your Core Course Essay and Dissertation, must be submitted by upload to Inpera; no concomitant copy submission may be submitted, for any purpose.

The course administrator will provide access to the submission site.

Please note:

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

## 4.8 Late or Non-Submission

Please refer to the Examination Conventions. 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.

#### **4.9 Research integrity**

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

## 5. Skills and learning development

### 5.1 Academic Progress

At the end of each term, the relevant tutors/supervisors will submit a report, on the Graduate Student Reporting system (GSR), about your academic progress.

Within GSR you have the opportunity to contribute to your termly reports by reviewing and commenting on your own progress. You are strongly encouraged to take the opportunity to do this, and to record also any skills training you have undertaken or may need to undertake in the future, and your engagement with the academic community (e.g. seminar and conference attendance).

Students are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be visible to your tutors and to your College Advisor. These GSR reports provide a shared channel for recording and reflecting on your progress, and for identifying areas where further work is required.

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

### 5.2 Induction

At the start of the academic year, in the week before the beginning of formal classes (week 0), there will be induction sessions to introduce you to the course and to life as a Masters student at Oxford. See section 3.1 for details and a timetable.

### 5.3 Opportunities for skills training and development

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

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

The Bodleian Library holds workshops on information discovery, referencing, impact, intellectual property, open access and data management:

<http://www.bodleian.ox.ac.uk/using/skills>

### Humanities Researcher Development and Training Programme

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

The aims of the programme are:

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

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

### **How to get involved**

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

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

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

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

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

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

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

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

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

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

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

## 5.4 Opportunities to engage in the research community

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

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

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

## 5.5 Employability and careers information

The academic and college environment at Oxford University is rich with opportunities for you to develop many transferable skills that are eagerly sought by employers. Undertaking an intellectually demanding academic course) will equip you for the demands of many jobs. Your course will enable you to research, summarise, present and defend an argument with some of the best scholars in their subject. Under the direction of an experienced researchers, you will extend your skills and experiences through writing extended essays and dissertations. In college and university sports teams, clubs and societies you may have the chance to take the lead and play an active part within and outside the University.

Surveys of our employers report that they find Oxford students better or much better than the average UK student at key employability skills such as Problem Solving, Leadership, and Communication. Hundreds of recruiters visit the University each year, demonstrating their

demand for Oxford undergraduate and postgraduate students, fewer than 5% of whom are unemployed and seeking work six months after leaving.

Comprehensive careers advice and guidance is available from the Oxford University Careers Service, and not just while you are here: our careers support is for life. We offer tailored individual advice, job fairs and workshops to inform your job search and application process, whether your next steps are within academia or beyond. You will also have access to thousands of UK-based and international internships, work experience and job vacancies available on the [Careers Service website](#)

The Careers Service have a very full programme of events, talks, and workshops, together with the opportunity for one-to-one consultations and sessions tailored to the interests of particular subject groups ([www.careers.ox.ac.uk](http://www.careers.ox.ac.uk)).

## **6. Student Representation, Evaluation and Feedback**

### **6.1 Student Representation**

The MSt in CLCT is run by a Steering Committee, on which members of all faculties involved in the course are represented. The Committee is chaired by the co-directors. Students must provide two representatives to serve on the steering committee. They may be chosen by discussion and agreement, or if necessary by an election: the Academic Mentor will oversee this process.

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

The Humanities Division hosts a Graduate Joint Consultative Forum to discuss issues of common interest to students across the Humanities as well as to seek student views on a range of topics relevant to them. Meetings are normally held once per term. Membership will be established at the start of the academic year.

### **6.2 Divison and University Representation**

Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union (Oxford SU). Details can be found on the Oxford SU website, <https://www.oxfordsu.org/> along with information about student representation at the University level.

### **6.3 Opportunities to provide evaluation and feedback**

At the end of the course, the convenors convene an open discussion meeting with the cohort and also send out a course evaluation questionnaire. Feedback gathered from both of these is taken to the Steering Committee meeting in Michaelmas Term of the following year for analysis and any appropriate action in response.

Students on full-time and part-time matriculated courses are surveyed once per year by the university on all aspects of their course (learning, living, pastoral support, college) through the Student Barometer. Previous results can be viewed by students, staff and the general public at <https://www.ox.ac.uk/students/life/student-engagement?wssl=1>

## 7. Student Life and Support

### 7.1 Who to Contact for Help

Email addresses and phone numbers for your key course contacts are listed in section 1.5.

The Course Convenors are available to help with any aspect of your academic studies. Prof Reynolds will have individual meetings with you twice during Michaelmas Term (usually in 3rd week and 6th week) to discuss how you are settling into the course, and your ideas for your dissertation, and once during each of Hilary and Trinity Terms (usually in 4th week) to discuss your progress. In addition, you can email him at any time to set up further meetings if you have any questions or concerns.

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

The Academic Mentor, is also available to help with your integration into the research community of OCCT and the wider university, your professional development, and with day-to-day matters such as the management of your workload. They will hold meetings to discuss study skills during the Induction week and again later in Michaelmas Term. You can email to arrange further consultations whenever you feel they would be helpful.

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

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

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

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

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

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

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

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

## 7.2 Complaints and Appeals

### Complaints and academic appeals within the Humanities Division

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

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

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

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

### Complaints

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

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

- <http://www.proctors.ox.ac.uk/handbook/handbook/11complaintsprocedures/>
- the Student Handbook ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam))
- the relevant Council regulations ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://www.admin.ox.ac.uk/statutes/regulations/247-062.shtml))

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

### Academic appeals

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

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

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

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

Please remember in connection with all the academic appeals that:

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

### 7.3 Student Societies

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

### 7.4 Equality and Diversity

#### Equality and Diversity at Oxford

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

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

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of

opportunity and fostering good relations between people with and without the ‘protected characteristics’ of age, disability, gender, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief and sexual orientation. Visit our website for further details or contact us directly for advice: [www.admin.ox.ac.uk/eop](http://www.admin.ox.ac.uk/eop) or [equality@admin.ox.ac.uk](mailto:equality@admin.ox.ac.uk).

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

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

### **Student Welfare and Support Services**

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

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

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

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

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

### **7.5 Illness**

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

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

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

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

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

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

## **7.7 Residence Requirements**

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

## **7.8 Policies and Regulations**

The University has a wide range of policies and regulations that apply to students. These are easily accessible through the A-Z of University regulations, codes of conduct and policies available on the Oxford Students website [www.ox.ac.uk/students/academic/regulations/a-z](http://www.ox.ac.uk/students/academic/regulations/a-z)

Please note the Policy on recording lectures here:

[academic.admin.ox.ac.uk/policies/recording-lectures-other-teaching-sessions](http://academic.admin.ox.ac.uk/policies/recording-lectures-other-teaching-sessions)

## 8. Facilities

### 8.1 Social Spaces and Facilities

The University and individual colleges have numerous social facilities and students are encouraged to consult their College handbook and websites such as <http://www.ox.ac.uk/students> for further details.

### 8.2 Workspace

You should consult individual faculty libraries and your College for details of dedicated graduate workspaces that might be available. Many graduate students tend to work in the study areas provided by University, faculties and college libraries for use by all students and researchers.

You are also able to use the Interdisciplinary Room in St Anne's College for study sessions or screenings, the course administrator will provide details and a calendar for booking this.

### 8.3 Libraries and Museums

Oxford is richly provided with libraries and museums. For more information please consult: <http://www.ox.ac.uk/research/libraries>

### 8.4 IT and Email

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

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

You are encouraged to use your University email address as your main email address and should check your University account regularly. This will be one of the main ways in which supervisors, administrative staff and other members of the University contact you. It is not practicable to keep track of private email addresses for each individual student.

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

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

### **8.4.1 Canvas Virtual Learning Environment**

Oxford's virtual learning environment is called Canvas; the graduate studies administrator will provide access to this site close to the start of term. All material relating to the organisation of the course can be found here, including this handbook, timetables, guidelines for the submission of written work, examination regulations, and links to the participating Faculties.

### **8.4.2 Registration and Student Self-Service**

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

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

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

## Appendix A – The Core Course: Reading and Preparation

The tutors are the course convenors: Matthew Reynolds (MR), Mohamed-Salah Omri (MSO) and Ben Morgan (BM).

There follows a summary of the course, together with reading lists for each week, and instructions about how to prepare for the seminars. ‘Focus Texts’ will be central to each week’s lecture and you should 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. Histories of Comparison – MR

The lecture will explore some of the histories that it is possible to construct for comparative literature, touching on the relation between classics and vernacular languages (eg Dante), ideas about national literatures and relations between them (eg de Staël), and anti-colonial resistance and creolisation (eg Glissant). It will probe the functioning of comparison as a literary heuristic (with help from Auerbach), explore the overlaps between the kinds of comparative literary work that might be called criticism, translation, and original writing, and consider how the way we construct comparative literary history affects what we think comparative literary practice should be.

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

#### Preparation for the Seminar

All participants in the seminar should 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. Please then go to the ‘Collaborations’ page in our Canvas site and find the collaboration entitled ‘Histories of Comparison’. Insert a very brief account (no more than 50 words) of your interesting point or relevant text. Please complete this task by the end of day before our seminar: we will use this collaboration to help structure our seminar discussion.

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

- Dante Alighieri, *De Vulgari Eloquentia* (c. 1302-5), Book I, sections i, vii, viii, ix, x, xvi. English translation by Steven Botterill (Cambridge University Press, 1996) freely available at <https://www.danteonline.it/english/opere.asp?idope=3&idlang=UK>. (Original Latin text ed. Pio Rajna [Societa Dantesca Italiana, 1960] is at the same location.)
- Dante Alighieri, *Commedia* (c. 1308-20), *Inferno*, cantos 1, 2 and 4. English translations by Henry Wadsworth Longfellow (1867) and Allen Mandelbaum (1984), along with Dante's Italian are freely available at <https://digitaldante.columbia.edu/dante/divine-comedy/>. You might also like to look at other translations, such as Lawrence Binyon, tr., *Dante's Inferno* (London: Macmillan, 1933) and Charles S. Singleton, tr., *The Divine Comedy*, 3 vols in 6 (Princeton, N. J.: Princeton University Press, 1971-5).
- 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).
- Madame de Stael, *De l'Allemagne*, anonymous 1814 translation revised by O. W. Wight as *Germany*, 2 vols, (Boston: Houghton Mifflin, 1859). Part 2 Chapter 1: 'Why are the French unjust to German literature?' (pp. 145-49) and Chapter 2: 'Of the judgment formed by the English on the subject of German Literature' (pp. 150-3). Online via SOLO in Hathi Trust. (French text, *De l'Allemagne* [Paris: H. Nicolle, 1810] online via SOLO in Gallica).
- Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, tr. Willard R. Trask (Princeton, new Jersey: Princeton University Press, 2013), chapter 1: 'Odysseus' Scar'. Online via SOLO. (German text, *Mimesis : Dargestellte Wirklichkeit in der abendländischen Literatur* [Tübingen : Narr Francke Attempto, 2015]. Online via SOLO).
- Rosinka Chaudhuri, *The Literary Thing: History, Poetry and the Making of a Modern Cultural Sphere* (New Delhi: Oxford University Press, 2013; also Bern: Peter Lang, 2014), pp. xv – xlviii.

### Optional Further Reading

- David Damrosch, Natalie Melas and Mbongiseni Buthelezi (eds), *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present* (Princeton, NJ: Princeton University Press, 2009), especially Part 1.
- Joep Leerssen, 'Comparing What, Precisely? H. M. Posnett and the Conceptual History of 'Comparative Literature'', *Comparative Critical Studies*, 12.2 (June, 2015) special issue: 'Comparative Criticism: Histories and Methods', eds. Ben Morgan, Mohamed-Salah Omri and Matthew Reynolds, 197-212. Online via SOLO.
- Pascale Casanova, *The World Republic of Letters*, tr. by M.B. DeBevoise (Cambridge Mass., Harvard University Press, 2004), chapters 2 'The Invention of Literature' and 3 'World Literary Space'. (French text: *La République mondiale des lettres* [Paris: Seuil, 1999]).
- Eric Hayot, 'Vanishing Horizons: Problems in the Comparison of China and the West', in *A Companion to Comparative Literature*, eds Ali Behdad and Dominic Thomas (Chichester: Blackwell, 2011), pp. 88-107. Online via SOLO.
- Sharon Marcus, 'The Theater of Comparative Literature', in *A Companion to Comparative Literature*, eds Ali Behdad and Dominic Thomas (Chichester: Blackwell, 2011), pp. 136-54. Online via SOLO.
- Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton, NJ: Princeton University Press, 2005), chapter 3 'Global Translatio: The "Invention" of Comparative Literature, Istanbul, 1933'.

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

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

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

### Preparation for the Seminar

All participants should 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) 1<sup>st</sup> generation Yale critics:
- Erich Auerbach, 'The Philology of World Literature' (1952), in *Time, History, and Literature: Selected Essays of Erich Auerbach* (Princeton, N. J: Princeton UP, 2014), pp. 253-65. [See also the useful introduction by James I Porter]
  - René Wellek, 'The Crisis of Comparative Literature' (1959), in René Wellek, *Concepts of Criticism*, ed. Stephen G Nichols, Jr. (New Haven: Yale UP, 1963), pp. 282-95.
  - [Auerbach's 'Philology...' and Wellek's 'Crisis...' are both also anthologized in *The Princeton Sourcebook in Comparative Literature*.]
- c) The Next Generation
- Harold Bloom et al., *Deconstruction and Criticism* (London: Routledge and Kegan Paul, 1979). [There is a Continuum 2004 paperback reprint. See especially the 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* (Suttgart: Metzler, 2011), pp. 92-116.
  - Heinz Hamm, *Goethe und die französische Zeitschrift Le Globe: Eine Lektüre im Zeichen der Weltliteratur* (Weimar: Böhlhas, 1998).
- b) 1<sup>st</sup> generation Yale critics
- For a historicization and critique of Auerbach, see Emily Apter's chapters on Auerbach in *The Translation Zone* (Princeton, N. J.: Princeton UP, 2006), pp. 41-64, and *Against World Literature* (London: Verso, 2013), pp. 193-210.
  - Edward Said, *The World, the Text and the Critic* (Cambridge, Mass: Harvard UP, 1983).
- c) The Next Generation
- Marc Redfield, *Theory at Yale: The Strange Case of Deconstruction in America* (New York: Fordham UP, 2016).
- d) Historicizing Theory
- 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).

### 3. Worlds of comparison: ambitions and limitations - MSO

This lecture will examine various ‘world’ literary models from Goethe to Emily Apter and beyond, addressing the currency of ‘world literature’ in comparative literary studies, as well as the limits of comparison between literary worlds. Challenging the Western European legacy of *weltliteratur*, recent scholarship contests the translatability of the ‘world’ in world literature, advancing alternative formulations that acknowledge the particularities of language, place, and history. The lecture will also discuss the limitations of method in the practices of ‘world literature’. If ‘world literature’ is in part about global visibility what does it make visible and what does it conceal? And why?

#### Preparation for the Seminar

All participants in the seminar should read the focus texts and be prepared to discuss, among others, the following points: to what extent is ‘world literature’ the sum of its parts, literature + world? Consider the politics of “world literature” and the global, the local and the national dimensions and stakes in transnational literary exchange.

If you are giving a presentation this week, please prepare a 7-10 minute talk that considers how the conceptions of ‘world literature’ explored in the readings and in the lecture intersect with your own work and academic interests? The heading of such consideration could be: ‘world literature’ and I.

#### Focus Texts

- Hayot, Eric, ‘On literary worlds’, *Modern Language Quarterly*, 2011, 2007, Vol. 72(2), pp.130-161.
- Francesca Orsini and Laetitia Zecchini, *The Locations of (World) Literature: Perspectives from Africa and South Asia*, *Journal of World Literature* (2019) 1-2. Introduction, pp. 1–12.
- Pheng Cheah, *What Is a World? On Postcolonial Literature as World Literature* (Durham: Duke University Press, 2016), Introduction, pp. 1-19.
- Nirvana Tanoukhi, ‘The Scale of World Literature,’ *New Literary History* 39, no. 3 (2009): 599–617.
- Warwick Research Collective, *Combined and Uneven Development: towards a new theory of world-literature*. (Liverpool: Liverpool U P, 2015), Ch. 1. pp. 1-48.

#### Optional Further Reading

- ‘Olam/World,’ Barbara Cassin, ed. *Dictionary of Untranslatables: A Philosophical Lexicon* (Princeton: Princeton UP, 2014), pp. 733-34.
- Ignacio Infante, *After Translation: The Transfer and Circulation of Modern Poetics Across the Atlantic*. Fordham University, 2013.
- Emily Apter, *Against World Literature: On the Politics of Untranslatability* (NY: Verso, 2013).
- Xiaofan Amy Li, ‘When Do Different Literatures Become Comparable? The Vague Borders of Comparability and Incomparability,’ in *Minding Borders: Resilient Divisions in Literature, the Body and the Academy*, eds. Nicola Gardini et al. (Oxford: Legenda, 2017), pp. 201-217.

#### 4. Figures - BM

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

#### Preparation for the Seminar

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

Examples of figures might include: The adulteress (Emma Bovary, Effi Briest, Anna Karenina); the automaton (from Hoffmann’s *Sandman* to *Blade Runner* and McEwan’s *Machines like Me*), Byron, Cassandra (re-written by Christa Wolf), Don Quixote (Tom Jones, the Female Quixote, Wilhelm Meister), Dracula (including SpongeBob’s take on Nosferatu?), the 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 Hurakami’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).

## 5. Migration, Travel and Encounter: Minding Borders - MSO

Metaphors and language of movement pervade the discourse of translation: translation as passage, conduit, channel, bridge, transit, crossing over. Translation as migration, travel and encounter. But how do we reconcile the positive, even optimistic, associations that such language and metaphors summon with our current moment, when the daily news, on a global scale, carries reports of the migrant and refugee crises? How do we examine the relation between translation and movement in ways that acknowledge the severity and precarity of real-life migrants and refugees, that take into account the varying conditions of migrancy? To what extent is migrant literature and refugee literature 'world literature'? The lecture focuses on border crossing and border control in the movement of ideas, styles and people.

### Preparation for the Seminar

You will be asked to identify and reflect upon a relevant instances of migration, travel or encounter. It may be described in literary, historical or journalistic writing, or other media; or it may be from your own experience. It may be from human to non-human or the other way around, as suggested in essays in the chapters of the book *Minding Borders* (2017). If you are giving a presentation this week, prepare a 7-10 minutes talk reflecting on your own migratory practice (linguistic, spacial, intellectual, gendered...) in light of the focus texts and any relevant further reading. Discuss your case it in terms of comparability and translatability.

### Focus Texts

- Nicola Gardini, et al., eds. *Minding Borders: Resilient Divisions in Literature, the Body and the Academy* (Oxford: Legenda, 2017), 'Introduction': pp. 1-16.
- Édouard Glissant, *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: University of Michigan Press, 1997).
- Borges, Jorge Luis, "Averroes", *Labyrinths* (New York: New Direction Books, 1962), 148-155.
- Kilito, Abdelfattah, "The Portrait of the Intellectual as a Porter"  
<https://journeyofideasacross.hkw.de/between-places-al-muthanna-and-undermining-dichotomies/abdefattah-kilito.html>.

### Optional Further Reading

- And Emily Apter, *Against World Literature* (London: Verso, 2013), Ch. 5, pp: 247-264.
- Rebecca Gould, "The Poetics from Athens to al-Andalus: Ibn Rushd's grounds for comparison", *Modern Philology*, August 2014 , pp. 1-24.  
[https://www.researchgate.net/profile/Rebecca\\_Gould6/publication/275298158\\_The\\_Poetics\\_from\\_Athens\\_to\\_al-Andalus\\_Ibn\\_Rushd%27s\\_Grounds\\_for\\_Comparison/links/56889c2708ae051f9af5c827/The-Poetics-from-Athens-to-al-Andalus-Ibn-Rushds-Grounds-for-Comparison.pdf](https://www.researchgate.net/profile/Rebecca_Gould6/publication/275298158_The_Poetics_from_Athens_to_al-Andalus_Ibn_Rushd%27s_Grounds_for_Comparison/links/56889c2708ae051f9af5c827/The-Poetics-from-Athens-to-al-Andalus-Ibn-Rushds-Grounds-for-Comparison.pdf)
- Cecilia Vicuña, 'Language is a Migrant,' trans. Daniel Borzutzky, *Poetry Foundation*, April 18, 2016: <https://www.poetryfoundation.org/harriet/2016/04/language-is-migrant>
- Loredana Polezzi, 'Translation and migration,' *Translation Studies*, 5:3 (2012): 345-356, DOI: 10.1080/14781700.2012.701943
- Saloul, I. "Exilic Narrativity" in Durrant, S. and Lord, C.M. (Eds) *Essays on Migratory Aesthetics* (Leiden: Brill, 2007), pp. 111–128

## 6. Genres and Forms – BM

Drawing on classic studies by Lukács, Bakhtin and Watt, as well as more recent accounts of the novel and its history by Pavel and Moretti, Cohen and Kukkonen, this lecture will explore

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

### Preparation for the Seminar

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

### Focus texts

- Margaret Cohen, 'Traveling Genres,' *New Literary History*, Vol. 34, No. 3 (Summer, 2003): 481-499
- 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).

## Hilary Term

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

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

### Preparation for the Seminar

Please look for a text or circumstance where translation and ideas of comparative literature seem to be in tension. Examples might be the use or avoidance of translation in a scholarly text; a literary text which itself embodies translational practices; discussions of language in the context of machine translation. Please then go to the 'Collaborations' page in our Canvas site and find the collaboration entitled 'Translation Studies and Comparative Literatures'. 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.
- Miguel de Cervantes, *Don Quixote* [1605, 1615], tr. by John Rutherford (London: Penguin, 2000): Part I, Prologue and Chs 1, 8, 9, and Part II, Author's Preface and Chs 2 and 3. Other translations available electronically through SOLO are also worth a look, especially the much-reprinted C18 translation by Motteux and Ozell, *The History of the renowned Don Quixote de la Mancha*. (Spanish text: <https://cvc.cervantes.es/literatura/clasicos/quijote/> )
- Simon Gikandi, 'Contested Grammars: Comparative Literature, Translation, and the Challenge of Locality', in *A Companion to Comparative Literature*, eds Ali Behdad and Dominic Thomas (Chichester: Blackwell, 2011), pp. 254-272. Online via SOLO.
- Naoki Sakai, 'Translation', *Theory, Culture & Society* 23. 2-3 (2006), 71-86, DOI: 10.1177/0263276406063778. Online via SOLO.

- Annmarie Drury (tr.), *Stray Truths: Selected Poems of Euphrase Kezilahabi* (East Lansing, Michigan: Michigan State University Press, 2015): 'Translator's Introduction' and the poem-translations 'Fishing at Lake Victoria', 'The Nile River', 'Knife in Hand', 'Evening Meal', 'Flood'. Online via SOLO.
- Ezra Pound, *Cathay* [1915], in the Critical Edition ed. by Timothy Billings (New York: Fordham University Press, 2018). Read the following poems, together with the source texts and editorial notes: 'Song of the Bowmen of Shu', 'The River Merchant's Wife: A Letter', 'The Beautiful Toilet', 'Exile's Letter'.

### Optional Further Reading

- Susan Bassnett, *Comparative Literature: A Critical Introduction* (Oxford: Blackwell, 1993), Ch. 7, 'From Comparative Literature to Translation Studies'.
- 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.
- Eirin Mouré, *Sheep's Vigil by a Fervent Person: A Translation* (Toronto: House of Anansi Press, 2000), 'Notes in Recollection' and poems/translations I-X.
- 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.)
- 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' and 23 'Ezra Pound: "My Job was to bring a dead man to life"'.
- Matthew Reynolds, *Translation: A Very Short Introduction* (Oxford: Oxford University Press, 2016), Ch. 7 'Translational Literature'.

## 2. Translation and Transmediality – MR

Despite Roman Jakobson's distinction between 'interlingual' and 'intersemiotic' translation, the relationship between translation with words and with other means of signification is in fact intricate and blurry. The lecture will explore this border country by focusing on the long translational history of Dante's *Commedia*, taking in illustration, film and video gaming. (As

you prepare for the lecture, do pay attention to the instructions that accompany several of the focus text entries.) The lecture will conclude with some wider reflections on the relationship between legibility and 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 Transmediality' 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=iS4We4MDheg&t=227s&has\\_verified=1](https://www.youtube.com/watch?v=iS4We4MDheg&t=227s&has_verified=1) ('Dante's Inferno (1911) – World's Oldest Surviving Feature-Length Film'). Watch at least the first half hour of this astonishing film.
- *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 Societas 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\\_\(video\\_game\)](https://en.wikipedia.org/wiki/Dante%27s_Inferno_(video_game)); watch the trailer

(Electronic Arts, 2010): [https://www.youtube.com/watch?v=UOZRRU\\_Dyg](https://www.youtube.com/watch?v=UOZRRU_Dyg) ; and, if you wish, browse 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/](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' (1856) – you might listen to any of the recordings available on streaming services such as Spotify.
- Carol O'Sullivan, *Translating Popular Film*, Ch. 3 'Before and Beyond Subtitles' (Basingstoke: Palgrave Macmillan, 2011).
- James Elkins, *On Pictures and the Words that Fail Them* (Cambridge: Cambridge University Press, 1988), Ch. 1 'Marks, Traces, Traits, Contours, Orli and Splendores'.
- 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'.
- Manuela Perteghella and Riccarda Vidal, *Translation Games*: <http://translationgames.net/>
- Alexandra Marinescu, 'Liszt – Portrait of a Musician. Dante Symphony', *Studia Universitatis Babeş-Bolyai - Musica*, 61.2 (2016), pp.211-234. Online via SOLO.
- Liedeke Plate, 'How to Do Things with Literature in the Digital Age: Anne Carson's *Nox*, Multimodality, and the Ethics of Bookishness,' *Contemporary Women's Writing*, 9. 1 (March 2015), pp. 93–111. Online via SOLO.
- Matthew Reynolds, *Likenesses: Translation, Illustration, Interpretation* (Oxford: Legenda, 2013), 'Introduction: Translations, Illustrations, Interpretations' and Ch. 5 'Poussin and The Sight of Death'.

### 3. Translation and Circulation – MR

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

### Preparation for the Seminar

Please use library catalogues and maps to trace some of the travels of a text that interests you. Write no more than 100 words in our 'Translation and Circulation' collaboration 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

- Franco Moretti, *Atlas of the European Novel, 1800-1900* (London: Verso, 1998) Ch. 3 'Narrative Markets, ca. 1850'.
- Alexa Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (New York: Columbia University Press, 2009), Ch 1 'Owning Chinese Shakespeares'.
- Paulo Lemos Horta, *Marvellous Thieves: Secret Authors of the Arabian Nights*, (Cambridge, Mass.: Harvard University Press, 2017), 'Introduction' & Ch. 1 'The Storyteller and the Sultan of France'.
- Gisèle Sapiro, 'How do Literary works Cross Borders (Or Not)? A Sociological Approach to World Literature', *Journal of World Literature* 1.1 (2016), pp. 81-96. Online via SOLO.
- Matthew Reynolds et al., *Prismatic Jane Eyre: An Experiment in the Study of Translations*. [www.prismaticjaneeyre.org](http://www.prismaticjaneeyre.org). Explore the interactive maps of the global translation and circulation of Charlotte Brontë's novel.
- Francesca Orsini, 'The Multilingual Local in World Literature', *Comparative Literature* 67.4 (American Comparative Literature Association / University of Oregon 2015), 345-74. Pre-publication Accepted Version online at <https://core.ac.uk/download/pdf/42550970.pdf> .

### Optional Further Reading

- 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'.
- Paul Prescott, 'Shakespeare and the Dream of Olympism', in Paul Prescott and Erin Sullivan (eds), *Shakespeare on the Global Stage: Performance and Festivity in the Olympic Year* (London: Bloomsbury Arden, 2015), pp. 1-38.
- 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.

- Michael Cronin, *Translation in the Digital Age* (Abingdon: Routledge, 2013). Ch. 2 'Plain Speaking'.
- Karen Emmerich, *Translation and the Making of Originals* (London: Bloomsbury Academic, 2017), 'Introduction: Difference at the "Origin"; Instability at the "Source": Translation as Translingual Editing'.
- Peter D. McDonald, *Artefacts of Writing: ideas of the state and communities of letters from Matthew Arnold to Xu Bing* (Oxford: Oxford University Press, 2017), 'Introduction'. Online via SOLO.

#### 4. Translingual and Multilingual Texts - MSO

Multilingual texts challenge the limits of world and comparative literature as essentially monolingual practices. When writers compose multilingual texts, do they have in mind a reader equipped with all of these languages? Or do they anticipate that their works will remain, to varying degrees, illegible? Julien speaks of a distinction between introvert and extrovert texts. Some texts employ multilingual strategies to unsettle the monolingual authority of both original writing and translation. You are invited to explore the relation between multilingualism and translingualism in comparative literary criticism. We will consider the questions of being in a multilingual world and expressing it as well as the strategies authors employ to unsettle linguistic and cultural borders as they work across and within languages.

#### Preparation for the Seminar

All participants in the seminar should reflect on these questions in light of the Focus texts:

Do multilingual texts require multilingual critical approaches?

Is multilingual literature necessarily against world literature? Or the opposite?

Think about implied readers and translatability in multilingual literature.

If you are giving a presentation this week, you will need to prepare a 7-10 minute talk that addresses the question of language in literary production and circulation. Refer to your own multilingual practices in light of relevant ideas from the assigned reading.

#### Focus Texts

- Francesca Orsini, "The Multilingual (local) in world literature", *Comparative Literature* (2015) 67 (4): 345–374
- Abdelfattah Kilito, *Thou shalt not speak my language*, Trans. Wail Hassan (Syracuse UP, 2017)
- Ngũgĩ, Wa Tiong, *Decolonising the Mind: The Politics of Language in African Literature* (Studies in African Literature), (James Curry, 2009).

- Karen Emmerich, *Translation and the Making of Originals* (London: Bloomsbury Academic, 2017), 'Introduction: Difference at the "Origin"; Instability at the "Source": Translation as Translingual Editing'. DOI: [10.5040/9781501329944.0004](https://doi.org/10.5040/9781501329944.0004)
- Stephen Kellman, *The Translingual Imagination* (Lincoln: University of Nebraska Press, 2000), ch. 1, "Translingualism and the Literary Imagination".

### Optional Further Reading

- Eileen Julien, "The Extroverted African Novel", *The Novel*, ed. Franco Moretti, vol. 1. (Princeton: Princeton University Press, 2006), pp. 667-700.
- Jacques Derrida, *Monolingualism of the Other: or, The Prosthesis of Origin*, trans. Patrick Mensah (Stanford: Stanford University Press, 1998).
- Brian Lennon, *In Babel's Shadow: Multilingual Literatures, Monolingual States* (Minneapolis: University of Minnesota Press, 2010).
- Yasmin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition* (Fordham University, 2012).
- Adriana X. Jacobs, 'Extreme Translation', in *Prismatic Translation*, ed. Matthew Reynolds (Oxford: Legenda, 2019)

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

The lecture will focus on two contrasting models of language: on the one hand, the model which underpins the work of Emily Apter and Barbara Cassin, who draw attention to the specificity which practices of intercultural exchange can erase; on the other hand, the model underpinning Terence Cave's cognitively-inflected account of the situated and embodied processes which inform the reading experience across cultures. Does the idea of a literary 'affordance,' which Cave shares with other post-critical critics like Rita Felski, offer a way beyond the apparently irreconcilable models of literary communication? To begin answering this question, a culturally situated account of (mis) understanding will be developed, drawing on Edward Said's *Orientalism* (1978), and the work of cognitive philosophers Hugo Mercier and Dan Sperber, and historian of science Bruno Latour.

### 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), pp. 1-44, pp. 175-90.

- Barbara Cassin et al., eds. *Dictionary of Untranslatables: A Philosophical Lexicon* (Princeton, NJ: Princeton UP, 2014). Pick individual entries relevant to your own interests, but read in particular the entry on “to translate,” pp. 1139-55.
- Terence Cave, *Thinking with Literature* (Oxford: OUP, 2016).

### 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).
- Hugo Mercier and Dan Sperber, *The Enigma of Reason* (London: Penguin, 2017).
- 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).
- Raymond Williams, *The Long Revolution* (London: Chatto & Windus, 1961).
- Lisa Zunshine, ed. *Introduction to Cognitive Cultural Studies* (Baltimore: Johns Hopkins UP, 2010).

## 6. The Work of Translation – MSO

The lecture explores making visible the work of translation not only from text to text or language to language but also within society and at the global level. Walter Benjamin’s 1923 essay ‘Die Aufgabe des Übersetzers’ (The Task of the Translator) has become a—if not *the*—cornerstone of contemporary Translation Studies curricula, but often neglected in discussions of this work is that it initially served as his introduction to his German translations of Charles Baudelaire’s *Tableaux parisiens*. In his famed essay, however, Benjamin does not address the translations themselves, the strategies and choices that shaped them. Instead, he proposes a way of thinking about the relationship between translation and original that continues to influence translation theory and criticism today. In this week’s lecture and seminar, we will consider how translators write about and theorize translation—the poetics, politics and praxis of translation that they advance in their introductions, prefaces, afterwords, and increasingly academic articles and books. We will think about matters like: the politics of translation; global cognitive justice and decoloniality – all in relation to translation.

### Preparation for the seminar

The further readings consider the relation between comparative literary criticism and translation. You will be asked to reflect upon the role of translation in your own scholarly practice and to consider the challenges posed by your research material to its representation in academic writing. If you are giving a presentation this week, you will need

to prepare a 7-10-minute talk in which you select one text and its translation for comment with regard to the themes of the lecture, reflecting on word choices, the literary, ideological and political implications of seemingly “minor” gestures. You could also choose a short English text to translate in your other native or working language and self-reflect on positionality, etc. in the process of translation.

### Focus Texts

- Selim, Samah, “Pharaoh’s revenge: translation, literary history and colonial ambivalence”, *Critical Readings in Translation Studies*, ed. Mona Baker (London: Routledge, 2010): ch. 8, 3-19-336.
- Casanova, Pascale, ‘Consecration and accumulation of literary capital: translation as unequal exchange’, *Critical Readings in Translation Studies*, ed. Mona Baker (London: Routledge, 2010) Ch. 16, pp. 285-303
- Baker, Mona, “Reframing conflict in translation”, *Critical Readings in Translation Studies*, ed. Mona Baker (London: Routledge, 2010) Ch. 7, pp. 113-130.
- Walter Benjamin, ‘The Translator’s Task’, trans. by Stephen Rendall, *TTR*, 10.2 (1997), <http://id.erudit.org/iderudit/037302ar>. Students are welcome to seek out other translations into English or other languages, as well as Benjamin’s original

### Optional Further Reading

- Kate Briggs: *This Little Art* (London: Fitzcarraldo Editions, 2017).
- Emily Apter, ‘Taskography: Translation as Genre of Literary Labor’, *PMLA* 122, no. 5 (2007): 1403-415. <http://www.jstor.org/stable/25501793>.
- Thomas O. Beebee, *Transmesis: inside translation’s black box*. (Palgrave Macmillan, 2016).

## 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.aile-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.aicla.org/> ; American Comparative Literature Association – <https://www.acla.org/> . Again, please seek out relevant organisations in other locations and languages.

## Appendix C - Option Courses

### Michaelmas (autumn) Term

#### In the Faculty of Medieval and Modern Languages

##### French

##### **Writing Women in the Middle Ages (Michaelmas Term)**

Convenors: Professor Sophie Marnette and Professor Helen Swift

Whether as patrons, addressees, characters, or even authors, women were absolutely central to Medieval French Literature. The main focus of this course is twofold, considering women as objects of writing, typically in male-authored texts (including writings with a fairly misogynistic bias such as *Le Roman de la rose*), and women as writing subjects (such as Marie de France and Christine de Pizan). It also considers the issue of gender fluidity in comic and courtly narratives such as *Trubert* and *Le Roman de Silence*.

It is strongly recommended that students choosing this option have a knowledge of French and that they let the course convenor know as early as possible of their intention to choose the topic in order to access background resources in Medieval French Literature.

##### **Early Modern Inventions (Michaelmas Term)**

Convenors: Dr Jennifer Oliver and Dr Raphaële Garrod

For this paper, we'll be working on material from the 16<sup>th</sup> and 17<sup>th</sup> Century: books, maps, mechanical instruments and visual arts (drawings and paintings). Invention, according to the Oxford English dictionary, denotes both the faculty of devising, finding out, as well as contriving and making up, and the products stemming from it. It involves discovery and deceit, creativity and contrivance, inspiration and heresy. Invention was central to the way in which the early moderns reflected on, and assessed, the changes that took place in their times. It is, in historiographical terms, an actor's category, which means that it played an important part in the way in which the early moderns themselves conceived of their own age.

This seminar takes invention as its guiding thread to make sense of the early modern period, and winds its way through Renaissance literary theories of *copia*, wit, and wordplay to the rise of the mechanical 'arts' (from architecture to warfare) and related emergence of the 'New Science' (John Donne) born from new techniques of observation and the rise of the experimental method. This option should appeal to those who want to work on the sixteenth or seventeenth centuries either for the first time or to develop their knowledge of it. Four sessions of the seminar will take place in the first four weeks of Michaelmas term: 1/Introduction: what was 'invention' for the early moderns? 2/ Printing the world 3/Literary inventions, 4/Mechanical inventions.

##### **The Birth of Modern Poetry (Michaelmas Term)**

Convenor: Dr Katherine Lunn-Rockliffe

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

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

### **Contemporary French Thought: Paths of Deconstruction (Michaelmas Term)**

Convenors: Professor Ian Maclachlan and Dr Emily McLaughlin

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

### **Francophone Literature (Michaelmas Term)**

Convenor: Professor Jane Hiddleston

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

## **German**

### **Middle High German Courtly Literature (Michaelmas Term)**

Convenor: Professor Annette Volting

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

### **Belief and Unbelief in 18th and 19th Century German Literature (Michaelmas Term or Hilary Term)**

**Convenors: Professor Joanna Neilly and Dr Joanna Raisbeck**

Developments in philosophy, the sciences, theology and Biblical criticism in the period 1650-1750 put orthodox religion under increasing strain. These developments left their mark on 18th- and 19th-century German literature. A number of works reflected and indeed intervened in the

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

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

### **Literature and Medicine 1770-1930 (Michaelmas Term)**

#### **Convenor: Professor Barry Murnane**

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

### **Walter Benjamin in Weimar (Michaelmas Term)**

#### **Convenor: Professor Carolin Duttlinger**

Walter Benjamin is one of the most prolific and versatile writers of the Weimar Republic, and the legacy of his theoretical and literary works continues into the present day. Given the breadth of Benjamin's oeuvre, we will focus on one particular aspect of his texts: his role as a commentator on and critic of the Weimar Republic, its cultural life, technological innovations and social dynamics. Benjamin was greatly fascinated by Weimar culture, yet given his Marxist outlook he also adopted a highly critical stance towards its underlying political tendencies. The seminars will focus on select texts which illustrate Benjamin's roles as a literary critic, as a radio presenter and

journalist, a media theorist and political commentator. At the same time, Benjamin's writings will be read alongside those of contemporaries such as Siegfried Kracauer and Theodor W. Adorno, situating Benjamin's particular approach within the wider intellectual climate of his time.

### **Twentieth-Century German Drama and Theatre (Michaelmas Term)**

#### **Convenors: Professor Tom Kuhn and Professor Barry Murnane**

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

## **Greek**

### **Greek Literature & Culture After the 19th Century: Themes, Texts and Contexts 1 (Michaelmas Term)**

Convenor: Professor Dimitris Papanikolaou

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

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

### **C.P. Cavafy and the Writing of (Homo)sexuality (Michaelmas or Hilary Term)**

Convenor: Professor Dimitris Papanikolaou

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

### **Translation and Adaptation: Texts, Histories, Practices (Michaelmas Term or Hilary Term)**

Convenor: Kostas Skordyles

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

### **Modern Greek Literature in Comparative Frames (Michaelmas Term or Hilary Term)**

Convenors: Dr Foteini Dimirouli with Prof. Papanikolaou (if needed on specific topics)

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

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

## **Italian**

### **Problems in Dante Interpretation (Michaelmas Term)**

**Convenor: Professor Francesca Southerden**

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

### **Carlo Emilio Gadda (Michaelmas Term)**

**Convenor: Professor Giuseppe Stellardi**

Gadda is best known for his two major novels, but his writings (albeit unified by his unique and unmistakable style) cover an impressive variety of genres. This course, depending on the specific

interests of students, may address, in addition or in alternative to the novels (*La cognizione del dolore*, *Quer pasticciaccio brutto de Via Merulana*), also different aspects of Gadda's work: private diaries (*Giornale di guerra e di prigionia*); collections of shorter literary pieces (*Il castello di Udine*, *La Madonna dei filosofi*, *L'Adalgisa*); essays (*I viaggi la morte*); philosophical reflections (*Meditazione milanese*); other writings (*Eros e Priapo*, "technical" articles); letters.

## Portuguese

### **The World on Stage: Drama in the Sixteenth Century (Michaelmas Term)**

#### **Convenor: Dr Simon Park**

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

### **Sex, God, Money: Lyric Poetry in the Sixteenth Century (Michaelmas Term)**

#### **Convenor: Dr Simon Park**

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

### **The Colonial & Postcolonial Literature of Portuguese-Speaking Africa (Michaelmas Term)**

#### **Convenor: Professor Phillip Rothwell**

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

## Russian

### **The Russian Experience of Modernity 1905-45 (Michaelmas Term)**

Convenor: Professor Philip Bullock

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

### **Literature and Culture of the Russian Enlightenment (Michaelmas Term or Hilary Term)**

Convenor: Professor Andrei Zorin

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

### **Pushkin and Romanticism (Michaelmas Term)**

Convenor: Professor Andrew Kahn

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

### **The Gulag and the Russian Literary Process (Michaelmas Term)**

Convenor: Professor Polly Jones

This course contextualises the explosion of Gulag prose in the second half of the 20<sup>th</sup> century within broader historical and literary traditions of Russian prison narratives, emphasising its intertextuality and hybridity of genre. Students will be encouraged to draw on trauma theory and

studies of Holocaust literature, as well as cultural historical approaches to Russia's confrontation and repression of the memory of Stalinism (Etkind, Jones, Adler, Khapaeva). Some background reading on the Gulag and on dissidence and samizdat will be helpful.

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

## Spanish

### **Myth, History, and the Construction of Identity in Medieval Iberia (Michaelmas Term or Hilary Term)**

Convenor: Professor Geraldine Hazbun

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

### **Developments in Prose Narrative in the Spanish Renaissance (Michaelmas Term or Hilary Term)**

Convenor: Professor Jonathan Thacker

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

### **Drama in an Ideological Age (Michaelmas Term or Hilary Term)**

Convenor: Professor Jonathan Thacker

The main purpose of drama is not to support a dominant ideology. This statement is taken as axiomatic in this course's attempts to test the extent to which Golden-Age drama questioned the

dominant world-views of the period. An age which experienced a consolidation of power in church and state and in which many lived in fear of the agents of the Inquisition managed to produce a kind of theatre which could 'decir sin decir', which could subtly undermine the ruling ideologies. As well as examining the relationship of theatre to authority (including its use as propaganda) in the works of the major dramatists of the period, this course traces the history of the reception of Golden Age drama from its early troubles with the moralists through to present day critical orthodoxies.

### **Public Role and Private Self in Golden Age Drama (Michaelmas Term or Hilary Term)**

Convenor: Professor Jonathan Thacker

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

### **Literature and Painting in the Golden Age of Spain (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

This course explores the close relationship which existed between writing and painting in the Golden Age, one which went far beyond reworkings of Horace's 'ut pictura poesis'. There were poet-painters and painter-poets. Poets also wrote about painters and paintings, or cultivated a highly visual style; dramatists wrote plays about painters, and often use the metaphorical language of paintings. Painters wrote important treatises on painting which make frequent connections between verbal and visual art, while other writers have fascinating things to say about the programmatic nature of particular collections. The Council of Trent's decree on images affected the course of religious art. The long debate about the status of painting – mechanical craft or noble art – caused writers and painters alike to defend its nobility by emphasising the painter as learned in many things (the libraries of El Greco and Velázquez demonstrate how widely they read). The course will look especially at Juan de Jáuregui, José de Sigüenza, Vicencio Carducho and Francisco Pacheco, alongside paintings by Spanish artists of the period, notably El Greco and Velázquez.

### **Power, Patronage, and Baroque Culture in the Golden Age of Spain (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

In the Spanish Golden Age success in the creative arts was heavily dependent on the benevolent support and active assistance of patrons. This became increasingly the case in the seventeenth century with the reestablishment of the Court in Madrid and the rise of the controversial figure of the minister-favourite. Writers and artists flocked to Madrid, where they engaged in cut-throat battles about livelihoods, reputations, and preferment. The ultimate prize was the favour of the

king, the fountainhead of power and patronage. This course will examine aspects of the relationship between Court society and Baroque culture, looking at how writers and artists jockeyed for position, how successive ruling elites came to harness the power of the pen/brush, and how the patronage of, in particular, Philip IV and the Count-Duke of Olivares inspired some of the finest works of the Spanish Golden Age.

### **The Reception of Ovid's *Metamorphoses* in the Golden Age of Spain (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

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

### **Cervantes's Experiments in Fiction (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

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

### **Spanish American Poetry, 1500-1700 (Michaelmas Term)**

Convenor: Dr Imogen Choi

This course will explore the beginnings of Spanish American poetry in the colonial era, from Alonso de Ercilla to Sor Juana. A field of study which is expanding year on year, as new texts are discovered, edited and analysed, the poetry of this period presents a fascinating if incomplete panorama of the variety of ways in which imaginative literature responded to and interacted with the emergence of new, multilingual, multi-racial colonial urban and frontier societies. Close attention will be paid both to the historical contexts in which poetry was produced, circulated and received in the American viceroyalties, and to the ways in which poets interact both with literary currents in Europe and with the classical tradition. Comparative perspectives are welcome. Topics for study might include the historical epics of conquest and colonial warfare; collections of lyric; popular and occasional poetry; satire, burlesque and religious and devotional works.

### **Faith and Identity in the Early Modern Iberian World (Michaelmas Term or Hilary Term)**

Convenors: Dr Imogen Choi and Dr Alice Brooke

The sixteenth and seventeenth centuries in the Spanish-speaking world saw the creation of some of the greatest works of the mystical tradition, as well as a flourishing of religious poetry, drama, music and visual arts. These centuries were also a time of religious reformation, intolerance and persecution, during which Jewish, converso, and crypto-Muslim writers within and outside of Spain continued to produce their own literatures, which dealt with themes of exile, identity and the relationship to sacred texts in creative and surprising ways. Topics and authors studied might include Teresa of Ávila, John of the Cross, Luis de León, authors of the Sephardic diaspora, colonial devotional poetry and *aljamiado* Morisco texts, but students are encouraged to follow their own interests and will be introduced to a range of methodological approaches.

### **Convent Writing in the Early Modern Hispanic World, 1500-1700 (Michaelmas Term or Hilary Term)**

Convenor: Dr Alice Brooke

In the early modern period, women's literary activity was largely centred around the physical space of the convent. Pre-dating by several centuries Virginia Woolf's demand for a 'room of one's own' as essential to women's creativity, the convent cell provided not only a space to read and write (without the familial and domestic demands attendant on married women) but also a place within an institutional network of likeminded women that stretched from one's own community across the globe. Furthermore, the literary texts produced within convent walls were by no means exclusively religious. Rather, they included light-hearted comedias, erotic poetry, and pseudonymous entries to poetic justas. This course will explore the multifaceted nature of convent writing, and the circumstances that enabled it to flourish. Authors studied might include well-known figures such as Teresa of Ávila or Sor Juana, or lesser-known writers such as María de San José, María de Santa Isabel (Marcia Belisarda), or Sor Violante del Cielo. Topic-based approaches might consider religious autobiography, literature and leisure, participation in secular literary networks, trans-national literary exchange, multilingualism, or themes such as illness, sexuality, or race and ethnicity.

### **Nineteenth- and Twentieth-Century Spanish Women Writers (Michaelmas Term or Hilary Term)**

Convenor: Professor Xon de Ros

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

### **Responses to the Spanish Civil War (Michaelmas Term or Hilary Term)**

Convenor: Dr Daniela Omlor

This option explores the varied responses to the Civil War in Spanish literature across a range of genres. The Spanish Civil War (1936–1939) has played an important role not only in the history of Spain and Europe but also within literary and cultural production. During the war, literature and culture were often utilized as propaganda tools on both sides and the war continued to be a point of reference during Franco's dictatorship, both for writers in exile and at home. From the transition to democracy which followed Franco's death in 1975 onwards, Spanish literature has

been engaged in a so-called recovery of historical memory which ran in parallel with the passing of the Ley de Memoria Histórica (2006). Students will investigate the various responses to the war and its aftermath in the works of writers such as Javier Cercas and Javier Marías. They will have the opportunity to focus on those issues and genres that interest them the most and are encouraged to employ a variety of different approaches to the study of the subject, including a comparative one.

### **Realism and Its Alternatives in Spanish American Narrative (Michaelmas Term or Hilary Term)**

Convenor: Dr Dominic Moran

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

### **Latin American Avant-Garde Poetry: Theory and Practice (Michaelmas Term or Hilary Term)**

Convenor: Dr Dominic Moran

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

### **Political Commitment and the Avant-Garde in Latin American Literature (Michaelmas Term or Hilary Term)**

Convenor: Dr Dominic Moran

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

### **Borges (Michaelmas Term or Hilary Term)**

Convenors: Professor Ben Bollig (Michaelmas), Dr Dominic Moran (Hilary)

Not only did Borges have a seminal influence on contemporary Latin American literature, his work also had a remarkable impact on writers and theorists in Britain, the USA, France, Italy and

elsewhere. This course will look at key texts by Borges which anticipate some of the principal concerns of critical theory, e.g. the arbitrariness of personal identity, the “death of the author”, intertextuality, the “constructed” nature of subjectivity and knowledge. It will also study other phases and aspects of Borges’s output – e.g. the poetry of his youth and old age, his later fiction – in order to arrive at a fuller understanding of the range and variety of his interests.

### **Latin American Cultural Studies: Key Texts (Michaelmas Term)**

Convenor: Professor Ben Bollig

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

### **Latin American Cinema (Michaelmas Term or Hilary Term)**

Convenors: Professor Ben Bollig and Dr María Blanco

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

### **The Body in 20<sup>th</sup>- and 21<sup>st</sup>-Century Spanish American Fiction (Michaelmas Term or Hilary Term)**

Convenor: Dr Olivia Vázquez-Medina

This course allows students to conduct a thematic study of the body across a range of Spanish American fiction from the twentieth and twenty-first centuries. The body is a central motif in works by authors such as Miguel Ángel Asturias, María Luisa Bombal, Juan Rulfo, Rosario Castellanos, Gabriel García Márquez, Tomás Eloy Martínez, Luisa Valenzuela, Carmen Boullosa, Lina Meruane, and Guadalupe Nettel. In works by these and other writers, bodies have been used to articulate a variety of themes and concerns, addressing a range of human experience from the

personal to the national. Students will be able to focus on the primary texts that most interest them, and will be introduced to the contextual and theoretical frameworks that may be most relevant in each case.

### **Haunting in Latin American Fiction (Michaelmas Term or Hilary Term)**

Convenor: Dr María Blanco

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

### **Decadence, Art, and Science in Spanish America (Michaelmas Term or Hilary Term)**

Convenor: Dr María Blanco

In this course, MSt candidates will be able to study the literature, art, cultural, and scientific debates from the transatlantic fin de siècle (1880-1920), their reception in Spanish America and how these affected Spanish American thinking. An exploration of these debates will help candidates situate the emergence and expansion of *modernismo* across the region. Alongside key *modernista* texts such as Martí's *Versos sencillos* (1882), Darío's *Azul...* (1888), *Prosas profanas* (1896), *Los raros* (1896), and *Cantos de vida y esperanza* (1905), José Enrique Rodó's *Ariel* (1900), and Leopoldo Lugones's *Lunario sentimental* (1909), candidates will be able to read a series of essays, chronicles, and treatises on such areas of life as aesthetics, science, and sexuality, which were widely disseminated during this period (among them Darío's "Los colores del estandarte" from 1896, Pedro Emilio Coll's "Decadentismo y americanismo" from 1901, and others like Max Nordau's *Degeneration*, 1892).

## **In the Faculty of Oriental Studies**

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

### **Hindi, Urdu and Sanskrit**

#### **Literary Hindi (I. Bangha)**

This course is designed for advanced students with intermediate or advanced knowledge of Hindi or of colloquial Urdu, including heritage speakers. The class is targeted toward those learning Hindi for academic purposes, focusing on the skills of reading and writing more so than listening and speaking. Students with knowledge of Urdu or only colloquial Hindi are welcome to join. The classes consist of close reading, translation and discussion of various genres of literary texts, primarily prose texts but also with glimpses of Hindi theatre and classical and modern Urdu poetry. It also offers an opportunity to develop literary translation skills.

The course requires 5-10 hours of independent work per week in addition to the time spent in class. It is coordinated with and accompanied by the non-assessed Advanced Hindi course (optional for some students), in which students will be practicing writing and spoken skills and will be asked to prepare translations from English to Hindi.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Michaelmas term (or Hilary Term if taken as an HT option) is compulsory and will be followed by assessment.

### **Old Hindi Texts (I. Bangha)**

This course introduces you to the little-studied but rich classical heritage of Hindi from the fourteenth to the early nineteenth centuries. The weekly classes consist of close reading, translation and discussion of various genres of literary texts; some classes to read illustrated texts are held in the Ashmolean Museum. The course is designed for students with intermediate or advanced knowledge of Hindi or of colloquial Urdu including heritage speakers. Students unfamiliar with the Devanagari script will be introduced to it during the first two weeks of Michaelmas Term. The course requires 5-10 hours of independent work per week in addition to the time spent in class.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Michaelmas term (or Hilary Term if taken as an HT option) is compulsory and will be followed by assessment.

### **Urdu Prose Texts (I. Bangha)**

This course is designed for those with a good knowledge of colloquial Urdu/Hindustani or of Hindi, including heritage speakers as well as for students who have done Intermediate Hindi in the previous year. It consists of two modules. Introduction to written Urdu (weeks 1-3, Michaelmas Term) and Urdu Prose Texts (the rest of the year). Students who are not familiar with the script are required to do both, while others will only do the Urdu Prose Texts classes.

The classes consist of close reading, translation and discussion of various genres of literary texts. Although the course primarily focusses on prose texts you will also have a glimpse of Hindi theatre and classical and modern Hindi poetry. This course does not emphasize literal translation into English, but instead focuses on the understanding of the Urdu language. This means that when we translate, we usually do it aloud, and students will not be asked to write many translations from Urdu into English. The course requires 5-10 hours of independent work per week in addition to the time spent in class. It is coordinated with and accompanied by the non-assessed Advanced Urdu course by Dr Fozia Tenvir (optional for some students), in which students will be practicing writing and spoken skills and will be asked to prepare translations from English to Urdu.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Michaelmas term (or Hilary Term if taken as an HT option) is compulsory and will be followed by assessment.

### **Sanskrit literature**

This course is designed for students who have taken Elementary Sanskrit or equivalent Sanskrit language training, and are able to read at least simple Sanskrit literature. Students will attend text

reading/translation classes on two or more literary texts from different genres, including at least one kāvya text.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Michaelmas term (or Hilary Term if taken as an HT option) is compulsory and will be followed by assessment.

## Turkish

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

**Prof Laurent Mignon**

In recent years literature has become one of Turkey's most successful exports. The works of the Nobel laureate Orhan Pamuk, the novelist Elif Şafak and many others have obtained critical and popular success in Europe as well as in North America. However, just like the rare authors who achieved recognition in the West before them, namely Nazım Hikmet and Yaşar Kemal, their names have been associated with political controversy in Turkey. This is not a new development. Since the 1850s, authors and poets in Ottoman and republican Turkey have had, willingly or not, to take part in public debates on major social and cultural issues. Poetics had to rhyme with politics. While proposing a critical overview of the major evolutions and trends in modern Turkish literature from the Tanzimat to the present day, this course option aims at contextualising them within the major political, social and cultural debates which have shaped modern Turkish intellectual life, including the most recent revisionist debates on nationalism, orientalism, occidentalism, canonicity and minor literature. Some literary texts and literary criticism will be discussed in the seminars, but this option does not require any prior training in literary studies. Students are encouraged to meet with the course convenor for a discussion of the general readings and an introduction to the theoretical texts.

## Arabic

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

**Prof Julia Bray (may be taught MT or HT)**

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

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

**Prof. M. Booth**

Provides an introduction to the nahda, or 'rising-up' in Arabic letters and cultural activity (often translated as 'awakening' or 'renaissance'. Exploring new styles and genres of writing while looking

back to the great classical tradition of Arabic literary expression, intellectuals were articulating visions of indigenous modernity, expressing new sensibilities, and grappling with impacts of Europe on their societies. As modes of communication changed radically, so did ideas about writerly responsibility, audience composition, media of communication, and literary genre. There was a growing sense of publics that writers helped to build, and new ideas to convey about nationalism and imperial power, national economies and subjects' rights, gender and social organization, channels and targets of education, and the place of local customs and mores in an increasingly interconnected world. These debates took place in the new cafés and clubs of urban centres, and through exchanges in the press, travelogues, novels, poetry in both 'literary' and vernacular Arabic, theatre, and cartooning. Between the lines, we can trace the emergence of a notion that literary work creates a social self-consciousness that spurs reflection and ultimately, social, political and psychological transformation. This paper focuses on a range of prose writings published c. 1850-1900, in the contexts that gave rise to them. The focus is on texts that approach 'the modern' through cultural activism, issues of education and audience, and the gendered organization of society. The nahda was a much longer process, stretching at least from the early eighteenth century into the early twentieth; but we concentrate on the nineteenth century as the period when we can see a 'critical mass' of writing, an expanded publishing context, and new readerships.

There will be eight sets of short core texts to be read in Arabic, and associated texts read in English translation or in Arabic with an English translation to hand, plus background readings. The paper emphasises prose, while recognizing that the nahḍa was important poetically, too, and for Arabic drama. The paper is designed to give students an introduction to the cultural efflorescence of the 19th century in its broad political context. Authors likely to be included are Rifā'ah Rāfi' al-Ṭaḥṭāwī, 'Alī Mubārak, Zaynab Fawwāz, Buṭrus al-Bustānī, Aḥmad Fāris al-Shidyāq, Khalīl al-Khūrī, Muḥammad 'Abduh, Alīs al-Bustānī, 'A'ishah Taymūr, Wardah al-Yāzījī, Hind Nawfal, Sāra Nawfal, Ibrāhīm al-Yāzījī, Amīn Fikrī, and 'Abdallah Nadīm. Lecture/thematic topics are likely to include: (1) Introduction to the nahḍa; (2) Language, writing, community and the nahḍa intellectual; (3) Education: Sites of schooling, the literature of schooling, questions of autodidacticism, gender and schooling; (4) Knowledge production, knowledge dissemination: the press, encyclopedias, associations, theatre, popular history, translation; (5) Entertainment vs public education: The debate over the novel, original and translated; (6) 'Woman' as nahḍa focus: Inscriptions, aspirations, subjectivities; (7) Gender: Issues, arguments, stances, programmes; (8) The modern moral subject and the question of authenticity.

## **In the Faculty of English Language and Literature**

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

**Course Convenor: Dr Laura Ashe ([laura.ashe@ell.ox.ac.uk](mailto:laura.ashe@ell.ox.ac.uk))**

This course will consider the dramatic literary developments of the post-Conquest period, in terms of the cultural, political, and ideological transformations of the high middle ages, both Europe-wide, and in ways distinctive to England. It will include the birth of the romance genre, and the development of fictional narrative; the new focus on subjectivity and the individual; the emergence of social phenomena such as chivalry, the culture of confession, affective piety, and the elevation of heterosexual love. Texts considered will include many written in Latin and French (which can be studied in parallel text and translation), as well as Middle English; genres include foundation myths

and pseudo-histories; chronicles and epics; lives of saints, knights, and kings; insular and continental romances and lais, such as the various versions of the Tristan legend, the Arthurian romance, and the romances of 'English' history; and devotional and didactic prose.

1. Historiography, foundation, and *translation*: *The Song of Roland*; Geoffrey of Monmouth, *Historia regum Britanniae*; Geffrei Gaimar, *Estoire des Engleis*; Wace, *Brut*.
2. The discovery of the soul: *Life of Christina of Markyate*; Richard of St Victor, *The Four Degrees of Violent Love*; *Ancrene Wisse*.
3. Chivalry and fiction, a new romance: Chrétien de Troyes, *Erec*, *Yvain*, *Lancelot*, *Cligès*; *Le Roman des eles* and *Ordene de chevalerie*.
4. Life writing and myth-making: *Lives of Thomas Becket*; *Gui de Warewic*; *The History of William Marshal*; *Vita Haroldi*.
5. Love and the individual: Marie de France, *Lais*; Thomas of Britain, *Tristran*; *Sir Orfeo*.
6. The romance of England: *Romance of Horn*; *Layamon, Brut*; *Havelok the Dane*; *King Horn*; *Sir Gawain and the Green Knight*.

## The Age of Alfred

**Course Convenor:** Dr Francis Leneghan ([francis.leneghan@ell.ox.ac.uk](mailto:francis.leneghan@ell.ox.ac.uk))

**Outline:** King Alfred of Wessex (871–99) has been credited with the invention of English prose, the Anglo-Saxon kingdom and even the idea of "Englishness". However, recent scholarship has begun to question the extent of the king's personal involvement in the so-called 'Alfredian renaissance'. This course will interrogate these issues by exploring the burgeoning vernacular literary culture associated with Alfred's court and its wider impact on English writing and society in the ninth and tenth centuries and beyond. Under consideration will be the first philosophical writing in English, biblical translations and reworkings of Latin classics. Texts will be studied in Old English, so some prior knowledge of the language (basic level) will be required. Key texts will include the Old English translations of the following works:

- Gregory the Great, Pastoral Care
- Boethius, The Consolation of Philosophy
- St Augustine, Soliloquies
- Psalms 1-50
- Orosius, Seven Books of History Against the Pagans

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

## Contemplative Worlds, 700-1450

**Course Convenor:** Ayoush Lazikani ([ayoush.lazikani@ell.ox.ac.uk](mailto:ayoush.lazikani@ell.ox.ac.uk))

This C Course focuses on the emerging, interdisciplinary field of contemplative studies. The course aims to introduce you to cross-cultural and globalizing approaches when studying medieval English 'contemplative' writing, a term used in preference to the more fraught 'mysticism'. We will also interrogate the boundaries of 'contemplative' writing, expanding the range of texts and practices that would traditionally be given this label.

You will be able to read and discuss all non-English texts in translation. This year, the course will focus on Christian and Islamic texts. But you will also encounter other traditions that may interest you, including (for example) Buddhist treatises on visualization; the Jewish Kabbalah; Daoist apophatic meditations; and Hindu *bhakti* texts.

Earlier scholarship adopted a Perennialist understanding of 'mysticism' across cultures, as encapsulated, for instance, in the classic work of Evelyn Underhill. During this course, we will reflect on the limitations of this earlier Perennialist approach (one that is not alert to contextual difference), whilst also considering the methodological opportunities and challenges of cross-cultural study of contemplative writing.

### **Andrewes and Donne: Performing Religious Discourse**

**Course Convenor: Professor Peter McCullough** ([peter.mccullough@lincoln.ox.ac.uk](mailto:peter.mccullough@lincoln.ox.ac.uk))

This course will attend to one of the most prominent, but now often neglected, literary genres of the early modern period, the sermon. Its first aim will be to provide a detailed understanding of the sermon as a particular, even peculiar, genre which combines the forms and methods of Classical rhetoric with uniquely Christian motives and methods of discourse and interpretation. We will then pay particular attention not just to sermons as 'occasional' texts – written for very specific occasions and auditories – but also as texts intended to be performed, creating a unique economy of bodily as well as intellectual engagement, even cooperation, between preacher, auditory, place, and time. Four seminars will pair a specimen sermon by each of the two great contemporaries Lancelot Andrewes (1555-1626) and John Donne (1572-1631) preachers with fundamentally different religious sensibilities, views of preaching, and of language itself – and two seminars will focus on one alone. In an effort to capture something of the sermons as Donne and Andrewes originally intended them – as what contemporaries called 'lively preaching', and we might call 'performance art' – sermons by both preachers will be presented *viva voce* in the historically accurate setting of Lincoln College chapel (1629-31).

Students will be encouraged to apply to sermons the interrelated aspects of authorship, performance, and textual history which may be more familiar from studying early modern theatrical forms such as plays and masques. The course will also be a good way to learn about some of the many contested aspects of the religious and political culture of the period. Although the course will challenge the tradition of treating sermons as a footnote to literary history, or as a convenient mine for glosses on works in more familiar genres like poetry, it will also – precisely by asserting the centrality of the sermon to the period's literary culture – encourage the exploration of how this culturally pervasive genre influenced others. Extensive reading in Andrewes, Donne, and their contemporaries, as well as a wide-ranging body of secondary critical and historical sources, will inform each week's seminar.

### **Slow Reading Spenser**

**Course Convenor: Professor Simon Palfrey** ([simon.palfrey@bnc.ox.ac.uk](mailto:simon.palfrey@bnc.ox.ac.uk))

This course has a bifold ambition: to discover anew Edmund Spenser's *The Faerie Queene*; and in doing so to explore broader questions about the protocols and possibilities of critical reading. *The Faerie Queene* is chosen for a number of reasons. First, it is the exemplary humanist poem, designed for active readerly *virtu*, inviting unusually multifaceted relationships between readers and protagonists. Second, it is an index of poetic forms,

working in systems unprecedented in English poetry for their interactive range and sophistication. Third, it is a multiply original work: reanimating its sources and analogues; novel in its invention; generative in its effects. Fourth, it is a poem that at many points is commenting upon itself, critiquing or characterising or storifying its own procedures, and so offers a rare model of a creative work that adumbrates and extends the possibilities of criticism.

Slow reading differs from close reading. It situates both reader and poem in time; more than that, it implies differential movement in time. The poem cannot be abstracted from its various continuums or contexts: but it can be seen to operate at varying speeds or momentum in relation to them. Slow reading is alert to interruption, to irruption, to forward and backward movements, to simultaneity that need not imply synchrony. The poem may work at a different speed to other discourses or institutions; more profoundly, it may work at a different speed to itself; some figures may be slow, others like lightning; the same applies to scenes, and indeed within scenes. Disparity in time-scales may also imply anachrony at larger scales. What kind of historicity might be recovered? To which pasts, presents, or futures might the poem be speaking?

The idea of slow reading points to the reflexive purposes of this course. We will think about what and why we are doing as we do it. We will think about the implied hierarchies in critical reading: how do we decide upon importance? More foundationally, how do we decide upon the presence in a poem of action, passion, sentience? How delicate should our attention be? And equally importantly, how might our critical prose speak to such refinements?

## Twelfth Night

**Course Convenor: Professor Emma Smith ([emma.smith@hertford.ox.ac.uk](mailto:emma.smith@hertford.ox.ac.uk))**

By focussing on a single Shakespeare play, this C-course option enables a deep dive into the morphology of Shakespeare studies. We will cover *Twelfth Night* and its reception on the page, stage and in criticism, equipping seminar members to write informed and original work on the play and to situate their own research in larger critical and theatrical traditions. Adjacent texts range from Marston's *What You Will* to Fickman's *She's The Man*; critical approaches include theories of comedy and festivity, historicism and theatre history, adaptation theory, textual criticism, gender and queer studies, and the emerging field of early modern trans studies. We will ask why Edmond Malone thought *Twelfth Night* Shakespeare's last play (and why we are so sure he is wrong), why Simon Godwin cast Malvolia as a frustrated lesbian in his 2017 National Theatre production, and why Viola's apostrophe 'O, frailty is the cause, not we', is routinely emended to 'Our frailty is the cause, not we'. Each week we will focus, critically, on a critical question; each week we will also watch a film or stage production of the play online. No particular approach – historicist, performance studies, textual criticism, gender studies – will be prescribed: instead, we will engage in discussing different methodologies and their scholarly investments over the long history of this play.

## Place and Nature Writing 1750-Present Day

**Course Convenor: Professor Fiona Stafford ([fiona.stafford@some.ox.ac.uk](mailto:fiona.stafford@some.ox.ac.uk))**

The last decade has seen a boom in what has been labelled 'New Nature Writing', with numerous poems, essays and books about birds, wildflowers, animals, insects, pebbles, trees, old roads, lost paths, small villages, tiny islands, empty shores and remote mountains. But why are so many twenty-first century writers turning to the natural world – and is there really anything new about 'New Nature Writing'? Is it just another version of pastoral? Or do literary traditions change in response to new technological, economic and environmental challenges? To what extent do older traditions, or ideas absorbed in childhood affect attitudes to place and nature? In an age transformed by the internet and globalisation, in a world in which urban populations exceed those of

rural areas and where climate change and global capitalism combine to drive unprecedented numbers of species to extinction, the call of the wild and the sense of place have come to seem more urgent than ever before. How does contemporary writing respond to these concerns and does it differ essentially from the literature of earlier periods? This course examines the long literary traditions of writing about Place and Nature, exploring continuities and contrasts from the Romantic period to the present day. The larger questions relating to text and place, the Anthropocene, the place of humanity, nature therapy, literature and the environmental crisis will form a framework for discussion, but the course will also focus closely on the individual, the tiny, the particular and the local, on textual and natural detail. We will consider, over several weeks, the relationship between the particular and the general in the literature of place and nature writing, new and old.

### Writing Illness

**Course Convenor: Dr Erin Lafford** ([erin.lafford@ell.ox.ac.uk](mailto:erin.lafford@ell.ox.ac.uk))

*'To know ourselves diseased, is half our cure'*  
(Edward Young, *Night-Thoughts*)

This C course explores how eighteenth- and nineteenth-century writers represented the experience of mental, physical, and emotional illness, as well as how they experimented with its imaginative and formal possibilities. Starting from the premise that illness is not simply a biomedical fact, but culturally constructed and mediated, we will consider from a historical and theoretical perspective how selected writers explore the relationship between illness and identity, and how illness at once energizes and challenges narrative and representation. Working with a variety of forms and genres via a thematic approach, we will consider how illness and its related mental, physical, and emotional facets prompts examinations of the relationship between body and mind, how it tests the capacities of language and articulation as well as the limits of sympathy, how it is laden with cultural and moral values, and how it might become a rich site of self-fashioning. We will also explore the fertile relationship between literature and medicine in this period, considering how literary texts could become vehicles for the dissemination of medical knowledge, but also how literature might complicate medical models of diagnosis and cure, and confuse or resist distinctions between the healthy and the pathological. Together we will be asking how questions that persist in the Medical and Health Humanities today (what is the meaning of illness? What does it *feel* like to be ill? What role can literature play in shaping our understanding of mental and physical suffering?) flourish in this period and in the attention these writers pay to bodies, minds, and their intersection with culture, society, and environment.

### Pluralism and the Imagination: from Romanticism to Modernism

**Course Convenor: Professor Seamus Perry** ([seamus.perry@balliol.ox.ac.uk](mailto:seamus.perry@balliol.ox.ac.uk))

Romanticism, said the philosopher Isaiah Berlin, was “the greatest single shift in the consciousness of the West that has occurred”; and, he went on, “all the other shifts which have occurred since in the course of the nineteenth and twentieth centuries” were, by contrast, “less important, and at any rate deeply influenced by it”. For Berlin, and for other scholars and political theorists, the “shift” in question was a radical change in the nature of the conception of truth: where truth had been regarded as singular and universal, it now became plural and diverse, and this new diversity sponsored a new political ideology based upon the authority of the individual: liberalism. How did

this “shift” in thought affect the literary imagination? How is literature to depict plurality? What are the effects of this new moral criterion? (And how plausible is this account of the intellectual history of the period anyway?) This course will consider plurality as a philosophical and religious idea about the world; as an ethical and political idea operative within that world; and as a principle within literary aesthetics. The selections of texts below will be provided as a course-pack, as will a more detailed secondary reading list. I hope that, as well as being a route into the interplay of literary and political thinking in the long nineteenth century, the paradoxical role that plurality plays then may suggest some connections with the contemporary life of pluralism as a political and cultural idea.

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

**Course Convenor: Dr Ushashi Dasgupta ([ushashi.dasgupta@pmb.ox.ac.uk](mailto:ushashi.dasgupta@pmb.ox.ac.uk))**

This C-Course is about literature, geography, and modernity. London as we know it came into being during the long nineteenth century, and novelists, poets, journalists, social investigators and world travellers were irresistibly drawn to this space, determined to capture the growth and dynamism of the Great Metropolis. Do we have Pierce Egan, Henry Mayhew, Arthur Conan Doyle and Alice Meynell to thank for our conception of ‘the urban’? As our classes will show, these authors *created* the city to a certain extent, even as they attempted to describe it and to use it as a literary setting. In order to appreciate the sheer breadth of responses London inspired, we will discuss writing from across the century, with a coda on Virginia Woolf. We will explore the role of the city in forming identities and communities, the impact of space upon psychology and behaviour, and the movements between street, home, shop and slum. Each week, we will think about London’s relation to the nation and the world – the significance of the capital city in the history of imperialism and globalisation, and as a site of encounter between diverse groups of people. And finally, we will consider the central tension in all city writing: was the capital a place of opportunity and freedom, or was it dangerous and oppressive?

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

### **Citizens of Nowhere: Literary Cosmopolitanism at the Turn of the Twentieth Century**

**Course Convenor: Dr Stefano Evangelista ([stefano-maria.evangelista@trinity.ox.ac.uk](mailto:stefano-maria.evangelista@trinity.ox.ac.uk))**

Cosmopolitanism, derived from the Greek for ‘world citizenship’, denotes the aspiration to transcend national, cultural and linguistic boundaries, and to imagine oneself in relation to a global community. In this course we will explore the meaning of cosmopolitanism, its relevance for literary studies and its role in the literature of the ‘long’ *fin de siècle*. By focusing on a broad range of authors and genres, we will study how cosmopolitanism was theorised, debated, practised, defended and attacked in this period. Questions we will address include: how did authors understand the relationship between the local and the global? What were the literary and social politics of cosmopolitanism at the turn of the twentieth century? How did international mobility affect the perception of the world (cosmos) and individual identity? What was the role of empire in the formulation of a specifically British cosmopolitan ideal? In our study of how texts and ideas migrated

across borders, we will pay attention to the specifics of the European, trans-Atlantic and global connections of English literature from this period.

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

**Course Convenor: Professor Matthew Bevis** ([matthew.bevis@ell.ox.ac.uk](mailto:matthew.bevis@ell.ox.ac.uk))

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

### **Sea Voyages, Literature and Modernity**

**Course Convenor: Professor Santanu Das** ([santanu.das@all-souls.ox.ac.uk](mailto:santanu.das@all-souls.ox.ac.uk))

#### **Overview**

'When you think of how central the sea has been across human history to the songs we sing, the stories we tell, the books we read, you have to ask yourself – where has all that gone?' observes John Lanchester in a recent article (22 April, 2021) in the *LRB*. The maiden transatlantic voyage of the *Great Western* in 1837 marked the beginning of the end of a whole way of feeling and writing about the sea, as we move from a world held together by wooden hulls, wind-power and enterprise to the age of steam-ship and global empire. Two broad questions will guide us in this course: how does literature, alongside archival, historical and visual material, register and represent the experience and aesthetics of sea-voyages in this period of transition? Second, how does a view from the deck reframe our understanding of some of the most fraught issues within modernist writing – from questions of perception and consciousness to those of race, empire and sexuality – as well as provide insights into the workings of literary form?

We will start with late nineteenth-century literature and art which depict the gradual shift from sail to steam. Instead of maritime fiction coming to an end, the voyage narrative, as we will see, undergoes a radical transformation: writers as diverse as Melville, Conrad, Woolf, Hanley and Traven capture this change through the worlds of merchant marine, navy, cargo and passenger ships. What distinguishes their sea-worlds is a new kind of aesthetics where the processes of perception are intertwined with complex political, epistemological and formal questions, ranging from those about empire or the social conditions of post-war Europe to issues of doubt and serendipity to meditations on the nature of representation. In the first four weeks, we will explore how these writers inherit and transform the 'poetics' of the eighteenth-century sea-voyage: the synaesthesia of seafaring is evolved into a complex phenomenology as some of the most contentious issues of the twentieth century – race, imperialism, labour, sexuality – are sifted across from what Freud called the 'grey of theory' to the 'green of experience'. In the final two seminars, we will examine how two

contemporary writers, the British-Guyanese writer Fred D'Aguiar and the Indian novelist Amitav Ghosh, in turn, engage with some of these issues as they delve into colonial histories, particularly those of slave transportation and opium trade; and as they recreate the minutiae of past voyages, they present us with the antimatter of modernism – 19th-century realism.

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

**Course Convenor: Professor Michael Whitworth ([michael.whitworth@ell.ox.ac.uk](mailto:michael.whitworth@ell.ox.ac.uk))**

This course aims to place Woolf's novels and other writings in dialogue with texts by her contemporaries and with some of the larger historical contexts surrounding them. The course aims to ask about the value and limits of understanding literary context in terms solely of texts: what happens to non-literary texts when they are reworked in literary ones? How can we deal with contexts that are, in the first instance, non-verbal? For students who are already familiar with a wide range of Woolf's writing, the course is an opportunity to explore writings by her contemporaries, and to examine ideas of historical contextualization.

### **British Literature and Culture 1940-1970**

**Course Convenor: Professor Marina MacKay ([marina.mackay@ell.ox.ac.uk](mailto:marina.mackay@ell.ox.ac.uk))**

One important recent critical development has been the rediscovery of mid-century British writing after decades of neglect. Long overshadowed by the more pyrotechnic accomplishments of modernism and postmodernism, the literature of the mid-century was once – indeed, starting even in its own time – characterised as a period of retrenchment, of modest scope and limited formal ambitions. This course will reconsider some of its key authors, modes, and phases. Topics to be considered will include the persistence of modernism into the mid-century; literature and society in the age of the welfare state; intersections among popular, 'middlebrow', and conventionally literary writing; and the revival of the avant-garde.

### **Prison Writing and the Literary World**

**Course Convenor: Dr Michelle Kelly ([michelle.kelly@ell.ox.ac.uk](mailto:michelle.kelly@ell.ox.ac.uk))**

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

This course will focus on writing representing or produced under conditions of incarceration in the later twentieth and early twenty-first centuries. Incorporating writing from locations like newly independent African states, the US, the UK, Ireland, and South Africa, the course aims to map prison writing as a distinctive form, shaped both materially and formally by the conditions in which it was created, but nonetheless integral to broader patterns of literary and cultural production in the later twentieth and early twenty-first centuries. The selection of texts ranges across key historical moments

(the Cold War, decolonization, the war on terror), and a wide range of locations, both core and peripheral, and enjoy varying degrees of global circulation. In this way, the course aims to interrogate the extent to which prison writing is a genre of world literature, and to consider its potential to reconfigure the coordinates of the literary *world*. As the course progresses, we will test the appropriateness of particular critical and theoretical frameworks to this distinctive form of writing. How does prison writing fit within the field of postcolonial literature, or the various paradigms of world literature? To what extent might it challenge some of these models? What do examples of prison writing tell us about the relationship between the writer and the state? Is prison writing a form of resistance literature, as Barbara Harlow describes it, or is it more appropriately considered within the sphere of the biopolitical? Drawing on legal and archival materials we will consider the circulation of prison writing within the literary field, and in the case of texts by imprisoned writers, their relationship to the writers' reputation and oeuvre. The discussion will critically consider the circulation and prominence achieved by some of these texts, reading them in relation to forms like autobiography and confession, as well as legal testimony. But it will also take seriously the privileged position granted to writing and reading within this body of work.

### **Literatures of Empire and Nation 1880-1935**

**Course Convenor: Dr Graham Riach** ([graham.riach@ell.ox.ac.uk](mailto:graham.riach@ell.ox.ac.uk))

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

### **American Renaissances**

**Course Convenor: Professor Lloyd Pratt** ([lloyd.pratt@ell.ox.ac.uk](mailto:lloyd.pratt@ell.ox.ac.uk))

This course considers several key texts of what was long known as the "American Renaissance," focusing in particular on how they anticipate new and urgent questions in literary studies: the relation of the human to the non-human, the emergent Anthropocene, liberal individualism, racial belonging, slavery and capitalism, and cultural nationalism.

Melville, Herman. *Moby-Dick*. 1851. Ed. Hershel Parker. 3<sup>rd</sup> ed. Norton Critical Edition. 2018.

Emerson, Ralph Waldo. *Emerson's Prose and Poetry*. Ed. Sandra Morris and Joel Porte. 1st ed. Norton Critical Edition. 2001.

Thoreau, Henry David. *Walden, Civil Disobedience, and Other Writings*. Ed. William Rossi. 3rd ed. Norton Critical Edition. 2008.

Dickinson, Emily. *Final Harvest*. Ed. Thomas Herbert Johnson. Back Bay Books. 1964.

Douglass, Frederick. *Narrative of the Life*. 1845. Ed. William Andrews and William S. McFeely. 2nd

ed. Norton Critical Edition. 2016.

Jacobs, Harriet. *Incidents in the Life of a Slave Girl*. 1861. Ed. Frances Smith Foster and Richard Yarborough. 2nd ed. Norton Critical Edition. 2019.

Fuller, Margaret. *Woman in the Nineteenth Century*. 1845. Ed. Larry J. Reynolds. 1st ed. Norton Critical Edition. 1998.

Hawthorne, Nathaniel. *The House of the Seven Gables*. 1851. Ed. Robert S. Levine. 2nd ed. Norton Critical Edition. 2020.

Week 1: Whiteness; Week 2: Human and Non-Human Worlds; Week 3: Liberal Individualism; Week 4: Liberal Interiors; Week 5: History, Nationalism, and Democracy; Week 6: Summary and Review Discussion

### **Henry James and his Literary Legacies**

**Course Convenor: Professor Michèle Mendelssohn ([Michele.mendelssohn@ell.ox.ac.uk](mailto:Michele.mendelssohn@ell.ox.ac.uk))**

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

This course explores James’s literary posterity by focusing on the intricate relationships between life-writing, influence and fiction. How has James’s legacy been shaped by his fiction and autobiography? How have generations of biographers and writers lifted the veil on the Master and dropped others? Why did James’s ‘international novel’ (a form he pioneered) prove so enabling for authors wishing to question social norms? What does James’s groundbreaking treatment of psychology and sexuality make possible?

In addition to reading James’s works, students on this course will read c20<sup>th</sup> writing by James Baldwin, Ezra Pound, Edith Wharton and Virginia Woolf, as well as contemporary writing by John Banville, Alan Hollinghurst, Maggie Nelson, Colm Toibin. We will consider how these authors are in conversation with James’s legacy, and how they turn it to their own ends. Seminars will invite students to reflect on the development of the “Jamesean” approach to style, ethics and the imagination, literary form (the novel, the short story, the essay), and influence.

### **On Being (and Not Being) a Person: The Function of Literary Character**

**Course Convenor: Dr Wendy Veronica Xin ([wendy.xin@ell.ox.ac.uk](mailto:wendy.xin@ell.ox.ac.uk))**

#### **Course Description:**

Reference or structure, personhood or lexical symbols, major or minor, round or flat, dynamic or static, protagonist or antagonist, individual or type, the list could continue; whichever way we slice it, literary character seems perpetually trapped between binaries, with critics repeatedly noting the internal contradictions and conflicts held in abeyance within the idea of character itself. In this seminar, we will mobilize the critical and formal problems locked within literary character to think about a set of dilemmas in social life, ones concerning the nature of agency, functionality, ontology, morality, (political) identity, and ontology. A central paradox concerning character will orient our

discussions, namely, that an individual literary character's freedom to "choose" a destiny exists in generative tension with the aesthetic coherence of the fiction itself, which has already preassigned these characters to a certain, and inevitable, fate.

Taking off from this representational dilemma unique to literary form, we will mobilize the lexicon of novel theory and character studies to consider a range of important questions in cultural theory and moral philosophy: what does it mean to be a subject or to have agency within a social order?; what is it to *have* character, to be a character, or to play a role in a system that operates beyond one's own will?; is a person's reduction to "function" or "functionality" within a narrative system (think Propp's 31 types of "functionaries" or *dramatis personae*) a recapitulation of structural dispossession, or can it be a site of different modes of power and of possibility?; if someone takes on the role of a "vanishing mediator" or assumes a functional part for themselves, would that very act constitute an instance of self-determination, or one of erasure and self-negation?; how can femininity be likened to a "genre" or cluster of conventions that constitute a form of what Lauren Berlant calls "aspirational normativity"?

Each week focuses on a set of nineteenth- and twentieth-century novels and/or films (generally two per author apart from the last week, which will range across forms of speculative fiction), paired with 1) some key works of novel theory that place particular emphasis on issues and problems of literary character (Barthes, Booth, Bremond, Frow, Jameson, Lynch, Miller, Moretti, Woloch, to mention a few); and 2) a set of critical/theoretical texts drawing out the same formal problem in political or social systems operating beyond the realm of the aesthetic. Our seminars will use the "problematics" encapsulated in literary form to imagine a language supple enough to capture some of the experiences of dissonance and difference depicted in our primary literary works. The question we will keep at the top of our minds, throughout the course, is an obvious but important one: how can we tie matters of (literary) signification to matters of (sociopolitical) significance?

## Hilary (spring) Term

### In the Faculty of Medieval and Modern Languages

#### French

##### **Brief Encounters: Medieval Short Narratives (Hilary Term)**

Convenor: Professor Daron Burrows

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

##### **Law and Literature in France, 1450-1700 (Hilary Term)**

Convenor: Dr Jonathan Patterson

What is justice and in what sense is it attainable? How does one respond to a perplexing dilemma? What is the role of rhetoric in the courtroom, and how might prevailing narratives about gender and class determine legal judgements? To what degree is criminal punishment morally efficacious? These are some of the questions addressed in this special subject, which will introduce you to a vibrant interdisciplinary research field – the ‘Law and Literature’ movement. Within this field, we’ll be focusing on pre-modern France (c.1450-1700).

Legal-literary inquiries can take many forms. Our study will pursue two major lines of inquiry that will broaden and deepen your understanding of pre-modern French drama, poetry, and prose (a technical grasp of pre-modern French law is not a pre-requisite). Firstly, we shall identify different forms of law at work in literary texts of the period, considering how legal habits of mind are represented, distorted, and even displaced in French literature before 1700. Secondly, we shall look at historical change impacting both law and literature. The French pre-modern period tells a fascinating story of literary developments (texts, genres, and theories used to interrogate them) that coincide with the slow transformation of the justice system in France. If you are interested in long-term cultural shifts, and in their repercussions in current critical debate, this special subject is for you.

There will be four seminars in the first four weeks of Hilary term: 1. Introduction: what is ‘law and literature’?, 2. Judiciary farce and faux-testament in late fifteenth-century France: *La Farce de Pathelin* and *Le Testament Villon*, 3. Perplexity and justice in sixteenth-century ‘case narratives’: Rabelais, Montaigne, Marguerite de Navarre, 4. Crime and punishment in *le grand siècle*: Rosset and Corneille.

### **Reality, Representation and Reflexivity in Nineteenth-Century Prose Writing (Hilary Term)**

Convenors: Dr Andrew Counter and Professor Jennifer Yee

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

### **Poetry & Ethics (Hilary Term)**

Convenors: Dr Carole Bourne-Taylor and Dr Emily McLaughlin

Poetry & Ethics brings together various strands of *poétique*. In the modern period poets have sought to articulate the relationship between poetry and forms of life (in its widest sense) with a view to foregrounding its ethical potential. Experience is the crux of these various poetic practices whose restrained lyricism reveals a far-reaching agenda centred on a commitment to the world. This course investigates how poets such as Jacques Roubaud, Valérie Rouzeau, Madeleine

Gagnon, Philippe Rahmy, Michel Deguy, Emmanuel Merle, Philippe Jaccottet, Yves Bonnefoy or Patrick Chamoiseau rethink human relationships in exciting new ways, challenging how we've traditionally defined notions like love or community, or re-evaluating ingrained assumptions about human and nonhuman agencies. This course explores the diverse range of innovative formal practices that these poets use to interrogate and to transform our relationships to ourselves, other people, and the physical world. Students will tackle a diverse range of themes - love, death, the body, the natural world, human and nonhuman beings - and will be introduced to a diverse range of poetic and theoretical movements, from New Elegy to Eco-poetics.

### **Life Writing (Hilary Term)**

Convenors: Professor Marie-Chantal Killeen and Professor Ian Maclachlan

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

### **Conscience and Consciousness in French and Francophone Literature (20th-21st Century) (Hilary Term)**

Convenor: Professor Ève Morisi

This special subject examines the manifestations and literary figuration of human interiority in French and Francophone literature, from the early twentieth century until today. Without aiming for exhaustiveness, we will focus on the ways in which the conscience and consciousness of writers and/or their characters have engaged with 20<sup>th</sup>- and 21<sup>st</sup>-century realities and experiences at critical socio-historical junctures. The representation of the rational, moral, emotional, partisan, or metaphysical responses of contemporary subjects to events big and small, personal or/or political, will be our object of study, spanning perception, sensation, introspection, resistance, *engagement*, trauma, and critical judgment, among other modes of awareness. We will consider a wide array of genres and forms that shed light on this active inner life and its relation to an outside world shaped by major upheavals (such as the world wars, colonization and decolonization) but also by norms, customs, ideologies, and fields such as science, religion, and philosophy: the novel, automatic writing, epistolary fiction, poetry, testimonies, essays, the polyphonic novel, the *nouveau roman* and/or autobiography.

Students will meet for four sessions of two hours each. The reading list indicates a small number of 'set' texts to read for each of sessions, as well as recommended secondary sources. Students are advised to have made a good start on the primary reading before term begins.

Each student will give a short presentation on one of the set texts (10 to 15 minutes per student,

in one session each, to be agreed by email ahead of Week 1). Please prepare a handout summarizing the structure and main points and citations of your presentation for your classmates. Students will also write essays for one other session (2500 words). The choice of topics for these [are listed here](#). Essays should be submitted 48 hours before the seminar and include word count and bibliography.

## German

### **Women's Writing in Medieval Germany (Hilary Term)**

Convenor: Dr Linus Ubl

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

### **German Literature and the Beginnings of Printing (Hilary Term)**

Convenor: Professor Henrike Lähnemann

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

### **Reformation: Printing, Singing, Translating (Hilary Term)**

**Convenor: Professor Henrike Lähnemann**

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

### **Belief and Unbelief in 18th and 19th Century German Literature (Michaelmas Term or Hilary Term)**

**Convenors: Professor Joanna Neilly and Dr Joanna Raisbeck**

Developments in philosophy, the sciences, theology and Biblical criticism in the period 1650-1750 put orthodox religion under increasing strain. These developments left their mark on 18th- and

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

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

### **The Bildungsroman 1770-2000 (Hilary Term)**

#### **Convenor: Professor Barry Murnane**

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

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

### **Nietzsche and His Impact (Hilary Term)**

#### **Convenor: Professor David Groiser**

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

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

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

### **Jews & Judaism in German Literature from 1740 to the Present (Hilary Term)**

**Convenor: Professor David Groiser**

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

### **Cinema in a Cultural Context: German Film 1930 to 2020 (Hilary Term)**

**Convenor: Professor Ben Morgan**

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

Topics for the period 1930-1970 will include propaganda and entertainment films in the Third Reich, the realism of the Rubble Films of the late 1940s, the different strategies for remembering and coming to terms with the past in the popular films of the 1950s and 1960s. German films of the period will be put in dialogue with relevant Hollywood productions of the period. The period includes the political ruptures of 1933, 1945, 1968, and the aesthetic 'new beginning' of the Oberhausen manifesto in 1962. But the focus of the course will be the continuities that can be observed in film style, narrative techniques and in the way film is used as a medium for reflecting

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

### **German Literature and Visual Culture since 1900 (Hilary Term)**

#### **Convenor: Professor Carolin Duttlinger**

This course examines the various points of interaction between literature and the visual media from the early twentieth century up to the present. Literature has always defined itself both in relation and in contradistinction to the visual arts. In the twentieth century, however, this relationship takes on a new dimension with the invention of film and the emergence of a predominantly visual mass culture – developments to which writers react with a mixture of anxiety and fascination. This course explores the ways in which German-speaking writers have engaged with different types of visual media, such as film and photography, as well as more traditional art forms. While candidates are free to pursue their own interests, the course offers an overview over different forms of text-image interaction, such as Dadaist collage, the political satire of Kurt Tucholsky, Rolf Dieter Brinkmann's illustrated travelogues and the documentary use of visual material in contemporary memory writing (Sebald, Wackwitz). Yet it is not only by integrating images into their texts that writers engage in a dialogue with visual culture; authors such as Kafka, Musil and, more recently, Uwe Timm and Thomas Kling, engage with the visual media on a more implicit level, within their texts. The course also offers an introduction to theories about the relationship between literature and visual culture by critics such as Walter Benjamin and Friedrich Kittler.

### **Greek**

#### **Storytelling in Byzantium (Hilary Term)**

Convenor: Professor Marc Lauxtermann

People in the middle ages loved telling each other stories. Popular tales include the Alexander Romance, the Life of Aesop, Joseph and Aseneth, Digenis Akritis, the numerous saints' lives, the memoirs of Kekaumenos, and oriental tales, such as Stephanitis and Ichnilatis, Syntipas, and Barlaam and Joasaph. However, all these stories have come down to us as texts, transmitted in

manuscript copies; there are obviously no recordings of oral performances. Can we reconstruct the oral settings? How are the narratives structured? What can we say about their audiences?

### **The Greeks of Venice (Hilary Term)**

Convenor: Professor Marc Lauxtermann

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

### **Struggling with the Classics (Hilary Term)**

Convenor: Professor Dimitris Papanikolaou

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

### **C.P. Cavafy and the Writing of (Homo)sexuality (Michaelmas or Hilary Term)**

Convenor: Professor Dimitris Papanikolaou

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

(Lapathiotis, Hristianopoulos, Aslanoglou, Ioannou) and abroad (E.M.Forster, William Plomer, W.H. Auden, James Merrill, Mark Doty).

### **The Remembrance of National History (Hilary Term)**

Convenor: Kostas Skordyles

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

### **Translation and Adaptation: Texts, Histories, Practices (Michaelmas Term or Hilary Term)**

Convenor: Kostas Skordyles

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

### **Modern Greek Literature in Comparative Frames (Michaelmas Term or Hilary Term)**

Convenors: Dr Foteini Dimirouli with Prof. Papanikolaou (if needed on specific topics)

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

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

## Italian

### **Tradition and Innovation in Medieval Lyric Poetry (Hilary Term)**

**Convenor: Professor Elena Lombardi**

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

### **Biography and Autobiography in the Italian Renaissance (Hilary Term)**

**Convenor: Professor Simon Gilson**

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

### **The Italian Novel in the Nineteenth and Twentieth Century (Hilary Term)**

**Convenor: Professor Giuseppe Stellardi**

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

### **Literature in and Cinema in Italian Culture (Hilary Term)**

**Convenor: Professor Guido Bonsaver**

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

### **Literature and Politics in 20<sup>th</sup> Century Italy (Hilary Term)**

**Convenor: Professor Guido Bonsaver**

Fascism had a major impact on Italian culture during the 1920s and 30s and has continued to be a central issue in political and cultural debate since the end of World War II. This course will offer students the opportunity to look at the work of significant authors who in different degrees made

a commitment to Fascism (such as Bontempelli, Ungaretti and Vittorini), at others who attempted to stand back from it (such as Montale), and at different tendencies within Fascism (in particular traditionalism versus modernism), bearing in mind throughout how views of Fascism and Fascist literature have evolved over the last fifty years.

### **Lusophone Women Writers (Hilary Term)**

**Convenor: Professor Claudia Pazos Alonso**

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

### **Race, Gender, & Nation across Nineteenth-century Portuguese-speaking Contexts (Hilary Term)**

**Convenor: Professor Claudia Pazos Alonso**

This module will examine critically a range of nineteenth-century prose texts and involve a comparative study of writing from different locations of the Portuguese empire (i.e. Cape Verde and Goa) as well as Brazil and Portugal. Its exploration of representations of slavery, race, gender, domestic life, and empire will engage with the (pre- and post-abolition) historical debates during which such texts were produced and disseminated. The module will also consider the impact of broader trends within the literary culture of the period, from the consumption of serialized fiction via the periodical press to the wider circulation of ideas across continents.

Authors may include a selection of the following: José Evaristo de Almeida (Cape Verde); Francisco Luís Gomes (Goa); Ana Plácido, Camilo Castelo Branco and Eca de Queiros (Portugal); Maria Firmina dos Reis, Bernardo Guimarães, Aluísio de Azevedo, Adolfo Caminha, Machado de Assis and Júlia Lopes de Almeida (Brazil).

### **National Identity and Society in Brazilian Film (Hilary Term)**

**Convenor: Professor Claire Williams**

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

### **Contemporary Brazilian Fiction (Hilary Term)**

**Convenor: Professor Claire Williams**

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

### **Polish**

#### **Comparative Perspectives on Polish Literature (Hilary Term)**

Convenor: Dr Karolina Watroba

The precise focus of this course will be agreed between the tutors and the students. Possible topics include:

- Polish Modernism in the European Context: Zofia Nałkowska's "Choucas"
- Jewish Literature in Central Europe: Bruno Schulz and Franz Kafka
- Metaphysical Detective Fiction: Witold Gombrowicz
- A Female Gaze on Animal Studies: Olga Tokarczuk

### **Russian**

#### **Gender and Representation in Russian Culture from 1800 (Hilary Term)**

Convenor: Dr Josephine von Zitzewitz

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

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

#### **Late Soviet and Post-Soviet Russian Literature (Hilary Term)**

Convenor: Professor Polly Jones

Glasnost, perestroika, the abolition of censorship and the disintegration of the USSR have

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

### **Literature and Culture of the Russian Enlightenment (Michaelmas Term or Hilary Term)**

Convenor: Professor Andrei Zorin

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

### **Rise of the Russian Novel (Michaelmas Term or Hilary Term)**

Convenor: Professor Andrei Zorin

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

### **Russian Lyric Poetry, Themes and Forms (Hilary Term)**

Convenor: Professor Andrew Kahn

The modern Russian poetic canon is exceptionally rich and diverse. It is full of formal experimentation, original voices, and has proven to be historically and politically alert at all times (sometimes underground, sometimes from abroad) and in complex dialogue with the nation's history, European art forms, and larger artistic movements. The course will consist of four sets of primary texts organized under a thematic rubric. Rubrics include Identity/Consciousness, Nature, Art and Objects, Cycles. Given the time available, the approach to texts will be more synchronic

than historical with an emphasis more on lines than lives (to use a distinction G.S. Smith articulated). There is an ample and methodologically diverse scholarly tradition that in itself repays study, especially at the postgraduate level, as an education in different schools, including Formalism, Structuralism, semiotics, intertextuality, visual poetry, and, of course, New Criticism. One aim of the MSt. option is to encourage the taker to consider (and apply) major approaches in the study of lyric poetry, Western and Russian. The anthology per topic will contain approximately 20 poems, drawn chronologically from various periods and movements. The selection of texts will aim to help the graduate student form a rounded view of the depth of the tradition and to become acquainted with major, second-tier and even minor poets who have written interesting poems. The list of proposed works of poetry will favour poets from the twentieth and twenty-first centuries but may also reach back to the nineteenth century.

## Spanish

### **Myth, History, and the Construction of Identity in Medieval Iberia (Michaelmas Term or Hilary Term)**

Convenor: Professor Geraldine Hazbun

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

### **Developments in Prose Narrative in the Spanish Renaissance (Michaelmas Term or Hilary Term)**

Convenor: Professor Jonathan Thacker

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

### **Drama in an Ideological Age (Michaelmas Term or Hilary Term)**

Convenor: Professor Jonathan Thacker

The main purpose of drama is not to support a dominant ideology. This statement is taken as axiomatic in this course's attempts to test the extent to which Golden-Age drama questioned the dominant world-views of the period. An age which experienced a consolidation of power in church and state and in which many lived in fear of the agents of the Inquisition managed to produce a kind of theatre which could 'decir sin decir', which could subtly undermine the ruling ideologies. As well as examining the relationship of theatre to authority (including its use as

propaganda) in the works of the major dramatists of the period, this course traces the history of the reception of Golden Age drama from its early troubles with the moralists through to present day critical orthodoxies.

### **Public Role and Private Self in Golden Age Drama (Michaelmas Term or Hilary Term)**

Convenor: Professor Jonathan Thacker

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

### **Literature and Painting in the Golden Age of Spain (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

This course explores the close relationship which existed between writing and painting in the Golden Age, one which went far beyond reworkings of Horace's 'ut pictura poesis'. There were poet-painters and painter-poets. Poets also wrote about painters and paintings, or cultivated a highly visual style; dramatists wrote plays about painters, and often use the metaphorical language of paintings. Painters wrote important treatises on painting which make frequent connections between verbal and visual art, while other writers have fascinating things to say about the programmatic nature of particular collections. The Council of Trent's decree on images affected the course of religious art. The long debate about the status of painting – mechanical craft or noble art – caused writers and painters alike to defend its nobility by emphasising the painter as learned in many things (the libraries of El Greco and Velázquez demonstrate how widely they read). The course will look especially at Juan de Jáuregui, José de Sigüenza, Vicencio Carducho and Francisco Pacheco, alongside paintings by Spanish artists of the period, notably El Greco and Velázquez.

### **Power, Patronage, and Baroque Culture in the Golden Age of Spain (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

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

and how the patronage of, in particular, Philip IV and the Count-Duke of Olivares inspired some of the finest works of the Spanish Golden Age.

### **The Reception of Ovid's *Metamorphoses* in the Golden Age of Spain (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

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

### **Cervantes's Experiments in Fiction (Michaelmas Term or Hilary Term)**

Convenor: Dr Oliver Noble Wood

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

### **Faith and Identity in the Early Modern Iberian World (Michaelmas Term or Hilary Term)**

Convenors: Dr Imogen Choi and Dr Alice Brooke

The sixteenth and seventeenth centuries in the Spanish-speaking world saw the creation of some of the greatest works of the mystical tradition, as well as a flourishing of religious poetry, drama, music and visual arts. These centuries were also a time of religious reformation, intolerance and persecution, during which Jewish, converso, and crypto-Muslim writers within and outside of Spain continued to produce their own literatures, which dealt with themes of exile, identity and the relationship to sacred texts in creative and surprising ways. Topics and authors studied might include Teresa of Ávila, John of the Cross, Luis de León, authors of the Sephardic diaspora, colonial devotional poetry and *aljamiado* Morisco texts, but students are encouraged to follow their own interests and will be introduced to a range of methodological approaches.

### **Convent Writing in the Early Modern Hispanic World, 1500-1700 (Michaelmas Term or Hilary Term)**

Convenor: Dr Alice Brooke

In the early modern period, women's literary activity was largely centred around the physical space of the convent. Pre-dating by several centuries Virginia Woolf's demand for a 'room of one's own' as essential to women's creativity, the convent cell provided not only a space to read

and write (without the familial and domestic demands attendant on married women) but also a place within an institutional network of likeminded women that stretched from one's own community across the globe. Furthermore, the literary texts produced within convent walls were by no means exclusively religious. Rather, they included light-hearted comedias, erotic poetry, and pseudonymous entries to poetic justas. This course will explore the multifaceted nature of convent writing, and the circumstances that enabled it to flourish. Authors studied might include well-known figures such as Teresa of Ávila or Sor Juana, or lesser-known writers such as María de San José, María de Santa Isabel (Marcia Belisarda), or Sor Violante del Cielo. Topic-based approaches might consider religious autobiography, literature and leisure, participation in secular literary networks, trans-national literary exchange, multilingualism, or themes such as illness, sexuality, or race and ethnicity.

### **Nineteenth- and Twentieth-Century Spanish Women Writers (Michaelmas Term or Hilary Term)**

Convenor: Professor Xon de Ros

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

### **Responses to the Spanish Civil War (Michaelmas Term or Hilary Term)**

Convenor: Dr Daniela Omlor

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

### **Realism and Its Alternatives in Spanish American Narrative (Michaelmas Term or Hilary Term)**

Convenor: Dr Dominic Moran

Since the 1940s Spanish American narrative has been among the most innovative and vibrant in the world, as is witnessed by the work of such authors as Borges, Asturias, Carpentier, and Rulfo, who were established figures before the 'Boom' of the 1960s and 1970s, by internationally acclaimed 'Boom' writers like García Marquez, Vargas Llosa, Cortázar, and Fuentes, and by several generations of later authors who have been the focus of international attention. While some have been innovative realists, others have sought alternative means of depicting their sub-continent

and conveying their personal vision. Students will investigate the various responses to realism seen in the works of modern Spanish American writers; they will, however, be encouraged to concentrate on those areas and issues that most interest them and to employ a range of approaches in their study of this subject.

### **Latin American Avant-Garde Poetry: Theory and Practice (Michaelmas Term or Hilary Term)**

Convenor: Dr Dominic Moran

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

### **Political Commitment and the Avant-Garde in Latin American Literature (Michaelmas Term or Hilary Term)**

Convenor: Dr Dominic Moran

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

### **Surrealism in Spanish American Poetry (Hilary Term)**

Convenor: Dr Dominic Moran

This course allows students to study, in both broadly literary-historical/aesthetic and more narrowly textual terms, the impact of Surrealism on a range of Spanish American poetry. They may choose to focus on groups, such as La Mandrágora in Chile or the Contemporáneos in Mexico, or on individual poets, such as César Moro and Emilio Westphalen (Peru), Humberto Díaz-Casanueva, Rosamel del Valle and Gonzalo Rojas (Chile), and Octavio Paz (Mexico). They may also wish to assess how applicable the label 'surrealist' is to the work of poets such as the early Pablo Neruda or César Vallejo. Students will be encouraged to consider the challenges of translating Surrealist precepts into poetic practice, and the degree to which specific aspects of poetic language, rhetoric and form might be particularly suited to embodying those precepts.

### **Borges (Michaelmas Term or Hilary Term)**

Convenors: Professor Ben Bollig (Michaelmas), Dr Dominic Moran (Hilary)

Not only did Borges have a seminal influence on contemporary Latin American literature, his work also had a remarkable impact on writers and theorists in Britain, the USA, France, Italy and elsewhere. This course will look at key texts by Borges which anticipate some of the principal concerns of critical theory, e.g. the arbitrariness of personal identity, the "death of the author", intertextuality, the "constructed" nature of subjectivity and knowledge. It will also study other

phases and aspects of Borges's output – e.g. the poetry of his youth and old age, his later fiction – in order to arrive at a fuller understanding of the range and variety of his interests.

### **Sex, Sexuality, and Masculinities in Spanish American Literature (Hilary Term)**

Convenor: Professor Ben Bollig

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

### **Latin American Cinema (Michaelmas Term or Hilary Term)**

Convenors: Professor Ben Bollig and Dr María Blanco

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

### **The Body in 20<sup>th</sup>- and 21<sup>st</sup>-Century Spanish American Fiction (Michaelmas Term or Hilary Term)**

Convenor: Dr Olivia Vázquez-Medina

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

### **Haunting in Latin American Fiction (Michaelmas Term or Hilary Term)**

Convenor: Dr María Blanco

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

### **Decadence, Art, and Science in Spanish America (Michaelmas Term or Hilary Term)**

Convenor: Dr María Blanco

In this course, MSt candidates will be able to study the literature, art, cultural, and scientific debates from the transatlantic fin de siècle (1880-1920), their reception in Spanish America and how these affected Spanish American thinking. An exploration of these debates will help candidates situate the emergence and expansion of *modernismo* across the region. Alongside key *modernista* texts such as Martí's *Versos sencillos* (1882), Darío's *Azul...* (1888), *Prosas profanas* (1896), *Los raros* (1896), and *Cantos de vida y esperanza* (1905), José Enrique Rodó's *Ariel* (1900), and Leopoldo Lugones's *Lunario sentimental* (1909), candidates will be able to read a series of essays, chronicles, and treatises on such areas of life as aesthetics, science, and sexuality, which were widely disseminated during this period (among them Darío's "Los colores del estandarte" from 1896, Pedro Emilio Coll's "Decadentismo y americanismo" from 1901, and others like Max Nordau's *Degeneration*, 1892).

### **In the Faculty of Oriental Studies**

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

### **Hindi, Urdu and Sanskrit**

#### **Literary Hindi (I. Bangha)**

This course is designed for advanced students with intermediate or advanced knowledge of Hindi or of colloquial Urdu, including heritage speakers. The class is targeted toward those learning Hindi for academic purposes, focusing on the skills of reading and writing more so than listening and speaking. Students with knowledge of Urdu or only colloquial Hindi are welcome to join. The classes consist of close reading, translation and discussion of various genres of literary texts, primarily prose texts but also with glimpses of Hindi theatre and classical and modern Urdu poetry. It also offers an opportunity to develop literary translation skills.

The course requires 5-10 hours of independent work per week in addition to the time spent in class. It is coordinated with and accompanied by the non-assessed Advanced Hindi course (optional for some students), in which students will be practicing writing and spoken skills and will be asked to prepare translations from English to Hindi.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Hilary Term (or Michaelmas Term if taken as an MT option) is compulsory and will be followed by assessment.

### **Old Hindi Texts (I. Bangha)**

This course introduces you to the little-studied but rich classical heritage of Hindi from the fourteenth to the early nineteenth centuries. The weekly classes consist of close reading, translation and discussion of various genres of literary texts; some classes to read illustrated texts are held in the Ashmolean Museum. The course is designed for students with intermediate or advanced knowledge of Hindi or of colloquial Urdu including heritage speakers. Students unfamiliar with the Devanagari script will be introduced to it during the first two weeks of Michaelmas Term. The course requires 5-10 hours of independent work per week in addition to the time spent in class.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Hilary Term (or Michaelmas Term if taken as an MT option) is compulsory and will be followed by assessment.

### **Urdu Prose Texts (I. Bangha)**

This course is designed for those with a good knowledge of colloquial Urdu/Hindustani or of Hindi, including heritage speakers as well as for students who have done Intermediate Hindi in the previous year. It consists of two modules. Introduction to written Urdu (weeks 1-3, Michaelmas Term) and Urdu Prose Texts (the rest of the year). Students who are not familiar with the script are required to do both, while others will only do the Urdu Prose Texts classes.

The classes consist of close reading, translation and discussion of various genres of literary texts. Although the course primarily focusses on prose texts you will also have a glimpse of Hindi theatre and classical and modern Hindi poetry. This course does not emphasize literal translation into English, but instead focuses on the understanding of the Urdu language. This means that when we translate, we usually do it aloud, and students will not be asked to write many translations from Urdu into English. The course requires 5-10 hours of independent work per week in addition to the time spent in class. It is coordinated with and accompanied by the non-assessed Advanced Urdu course by Dr Fozia Tenvir (optional for some students), in which students will be practicing writing and spoken skills and will be asked to prepare translations from English to Urdu.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Hilary Term (or Michaelmas Term if taken as an MT option) is compulsory and will be followed by assessment.

### **Sanskrit literature**

This course is designed for students who have taken Elementary Sanskrit or equivalent Sanskrit language training, and are able to read at least simple Sanskrit literature. Students will attend text reading/translation classes on two or more literary texts from different genres, including at least one kāvya text.

The course runs throughout the year, and students are welcome to attend for the whole year. When taken as a CLCT Option, attendance during Hilary Term (or Michaelmas Term if taken as an MT option) is compulsory and will be followed by assessment.

## Arabic

### **Authority and Rebellion in Modern Arabic Literature**

**Prof Mohamed-Salah Omri**

Literature entertains a complex relationship with authority and rebellion. In the modern period, authority in the region came under serious questioning but also managed to continue as a well-entrenched practice, often in the shape of repressive authority. Literature is a privileged place in which both phenomena can be observed. The option restricts itself to four areas, each of which is explored through seminal literary texts and important writers. Each of these areas requires contextual knowledge and theory, which will be addressed through critical and theoretical readings. The option will study in detail how literature engaged with authority and rebellion in terms of narrative strategies, language, metaphors and themes. The literary texts themselves include poetry and prose, and cover different periods of time as well as national settings (Tunisia, Morocco, Lebanon, Palestine...). The aim is to trace the changing and the constant elements in literary engagements with the two broad themes through close reading of texts in the Arabic original and in translation, and to develop critical, theoretically-informed approaches to the subject.

## Chinese

### **Modern Chinese Literature**

The details and instructor for this course are in the process of being confirmed. Please enquire of the MSt CLCT Convenor Prof Matthew Reynolds ([matthew.reynolds@ell.ox.ac.uk](mailto:matthew.reynolds@ell.ox.ac.uk)) if you are interested in taking this course.

## Japanese

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

**Prof Jennifer Guest**

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

## Korean

### **Womanhood in Korean Literature**

**Prof Jieun Kiaer**

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

### Persian

Due to staffing changes it is not yet known if there will be an option in Persian. Please enquire of the MSt CLCT Convenor Prof Matthew Reynolds ([matthew.reynolds@ell.ox.ac.uk](mailto:matthew.reynolds@ell.ox.ac.uk)) if you are interested in this possible course.

## In the Faculty of English Language and Literature

### Old Norse Literature

**Course Convenor: Dr Gareth Evans** ([gareth.evans@st-hildas.ox.ac.uk](mailto:gareth.evans@st-hildas.ox.ac.uk))

The Old Norse-Icelandic literary corpus is rich and varied, and encompasses an astoundingly broad range of poetry, prose, and prosimetra. The saga corpus includes: the sagas of Icelanders (*Íslendingasögur*), a diverse body of texts, largely written in the 13<sup>th</sup> and 14<sup>th</sup> centuries, that deal with the multigenerational feuds and the interpersonal relationships of the first generations of Icelanders; the sagas of kings (*konungasögur*), that take the lives of Nordic kings as their focus; the sagas of ancient times (*fornaldarsögur*), which are mythical-heroic narratives set in the period before the settlement of Iceland; contemporary sagas (*samtíðarsögur*), which are sagas about Iceland's violent and turbulent 12<sup>th</sup> and 13<sup>th</sup> centuries, written shortly after the events that they take as their focus; the indigenous and translated chivalric sagas (*riddarasögur*) – romance narratives; and saints' lives (*heilagra manna sögur*) and bishops' sagas (*biskupasögur*). The poetic corpus is generally divided into two major groupings: eddic and skaldic verse. Eddic poetry is usually anonymous, is metrically simple, and treats mythological and heroic material (including narratives of the Norse gods such as Óðinn, Þórr, and Loki, and legendary heroes such as Sigurðr and Guðrún). Skaldic poetry tends to be dense, metrically and syntactically complex, and foregrounds the identity of its authors; this form of poetry is intimately associated with the court and court poets, and – while complicated – rewards those willing to study it in detail. Both eddic and skaldic verse are found incorporated – to varying degrees – within a range of saga genres. In addition to sagas, eddic poetry, and skaldic verse, there are also early historical writings (e.g. *Íslendingabók*, *Landnámabók*), treatises on mythology and poetics (e.g. Snorri's *Edda*), and grammatical treatises. The Old Norse corpus is amenable to a number of literary-critical approaches, including close literary analysis, historicist approaches,

formalist approaches, theoretical approaches (e.g. ecocritical, gender, critical race, sexuality, disability, queer, &c.), narratological approaches, and approaches that intersect with various scholarly ‘turns’ (e.g. affective, spatial, cognitive, temporal, &c.). There is also scope to consider the post-medieval reception of Norse literature. None of these approaches are prescribed, but all are welcome & students taking this course will be encouraged to develop and follow their individual interests.

This C-course is designed to be flexible enough to meet two distinct needs. On the one hand, beginners in Old Norse will be introduced to a varied range of Old Norse Icelandic prose and poetry, and will be able to set these texts in their historical and cultural contexts. On the other, those who have already studied some Old Norse will be able to focus on texts directly relevant or complementary to their own interests and expertise. In Michaelmas I will be in touch with all those taking this option and will then develop a class schedule that takes into account individual students’ interests and goals.

There will be language classes in Old Norse, and a series of introductory classes on the literature, in Michaelmas Term 2021. These classes are mandatory for anyone who wishes to take this C-course option in Hilary Term but has not done any Old Norse at undergraduate level. Prospective students are very welcome to contact me at [gareth.evans@ell.ox.ac.uk](mailto:gareth.evans@ell.ox.ac.uk) with any queries.

### **Old English poetry: Cynewulf and the Cynewulf canon**

**Course Convenor: Dr Daniel Thomas ([daniel.thomas@ell.ox.ac.uk](mailto:daniel.thomas@ell.ox.ac.uk))**

In the generally anonymous corpus of Anglo-Saxon vernacular (‘Old English’) poetry, one name stands out: Cynewulf. Four surviving Old English poems bear the ‘signature’ of Cynewulf (or ‘Cynwulf’) in the form of runic characters embedded more-or-less seamlessly into apparently autobiographical ‘epilogues’. These poems are *Christ II* or *The Ascension* (a poetic account of Christ’s Ascension that draws significantly upon a homily of Gregory the Great), *Juliana* (an adaptation of the Latin *passio* of the virgin martyr St Juliana), *Elene* (an account of St Helena’s discovery of the true Cross based upon a Latin *inventio* narrative), and *The Fates of the Apostles* (which recounts the missionary activity, and death, of Christ’s Apostles). The precise purpose(s) of the autobiographical epilogues and their relationship with the preceding poetic narratives are still matters for scholarly debate, as is the identity of ‘Cynewulf’ himself, but almost all scholars would admit that the four poems in question stand as a (perhaps partial) record of the career of one particular Anglo-Saxon author.

The survival of this small but impressive body of work provides modern scholars with a unique opportunity to assess in some detail the interests, literary techniques, and poetic style of an individual Old English poet. Cynewulf was clearly not, however, a poet working in isolation. His work stands not only as part of the wider tradition of Old English verse, but also, more specifically, at the heart of a group of surviving poems apparently linked by shared thematic and rhetorical concerns and by the use of a discernibly similar poetic vocabulary and style. Moreover, recent scholarship has increasingly uncovered what look like deliberate echoes (both of theme and lexis) not only within the so-called ‘Cynewulf group’, but also between these poems and other Old English texts such as *Beowulf* and *Christ I* and *II*.

This course will provide you with critical and analytical ways of approaching the signed works of Cynewulf, assessing their relationship to the 'Cynewulf group' and other poems, and considering the implications of recent scholarship relating to the literary relationships between these text for our understanding of the Old English poetic tradition. The outline of the course will be as follows:

Week 1: Cynewulf and the Cynewulf canon; Week 2: Time and space; Week 3: Uncertain eschatologies; Week 4: Gender, body, and power; Week 5: Style and structure; Week 6: Final thoughts

Some prior study of Old English would be helpful. You might want to look at an introductory guide such as Mark Atherton's *Complete Old English* (London: Hodder Education, 2010) or Peter Baker's *Introduction to Old English* (Chichester: Wiley-Blackwell, 2012). For a more detailed (but still user-friendly) look at how the language works, see Jeremy J. Smith's *Old English: A Linguistic Introduction* (Cambridge: Cambridge University Press, 2009). Attending the 'Old English for Graduates' classes in Michaelmas Term would also be useful preparation.

### **Wycliffite and Related Literatures: Dissidence, Literary Theory and Intellectual History in Late-Medieval England**

**Course Convenor: Dr Kantik Ghosh ([kantik.ghosh@trinity.ox.ac.uk](mailto:kantik.ghosh@trinity.ox.ac.uk))**

The latter half of the fourteenth and the first half of the fifteenth centuries in England witnessed an extraordinarily rich and diverse literary creativity in a range of genres, both inherited and novel, often accompanied by a notable degree of theoretical and hermeneutic self-consciousness. This discursive and generic fragmentation and innovation was in part the result of an explosive – and transnational – ecclesiastical politics (the papal schism 1378-1417; various heresies, both in England and on the Continent, preeminently those associated with John Wyclif in England and Jan Hus in Bohemia; conciliar negotiations at Constance and Basel; 'anticlericalism' of various kinds), as well as a burgeoning lay intellectual ambition outside the traditional Latinate domain of the arts and theology faculties of Oxford, Paris and a handful of other European universities.

This C-course will examine a range of writing – polemical, poetic, homiletic, exegetic and theoretical – produced in England (primarily in English, but also taking into account some Latin texts of major relevance): the works of Wyclif and of his followers (e.g. *Of the Truth of Sacred Scripture*; *English Wycliffite Sermons*; tracts relating to translation into the vernacular; various polemical tracts dealing with aspects of hermeneutics, ecclesiology and philosophical theology); the works of the hereticated bishop, Reginald Pecock; poetry and homiletic writings directly addressing contemporary concerns relating to ecclesiastical politics and academic learning (e.g. '*Piers Plowman* tradition'; *Court of Sapience*; macaronic sermons in MS Bodley 649). It will seek to understand how intellectual labour and identity are reconfigured in an environment when university-learning merges pervasively into the sphere of broader cultural negotiations encompassing political dissidence, ecclesiastical critique, theological scepticism and poetic ambition. Scholarly work – of recent decades and ongoing – on Wycliffism / lollardy in particular and on the fifteenth century in general has been fundamentally reshaping our understanding of late-medieval England, and this course will seek to offer an informed introduction to the field.

### **Ideas of Literature in the Fifteenth Century**

**Course Convenor: Professor Daniel Wakelin ([daniel.wakelin@ell.ox.ac.uk](mailto:daniel.wakelin@ell.ox.ac.uk))**

Our course will introduce some excellent, experimental or influential poems of the fifteenth century, with a little drama and prose: Thomas Hoccleve, James I of Scotland, John Lydgate, William Caxton, the anonymous female author of *The Assembly of Ladies*, and assorted humanists, songwriters and playwrights. It will range from works of clear literary pretension such as dream vision and classical epic to works more surprising such as verse manuals for laundresses. It will explore elements of literary practice and language as they develop in this period – the poetic voice, the claim to authority, the written medium, experiments in form, kinds of content, social functions. It will explore how writers practise composition within various traditions – Chaucerian, French courtly, Italian humanist, ecclesiastical - and in particular social and material conditions – scribal transmission, early printing, pragmatic literacy, political counsel.

Some of this enquiry might trace a genealogy of what later criticism would recognize as literary; but other aspects of fifteenth-century writing disrupt expectations of what counts as literature. Our historical and critical enquiries will, then, be informed by, and inform, theoretical debates about categories of ‘the literary’: the self-consciousness, playfulness or obliquity of literary language? The separation of art from utility, fiction from information? The synergy of content with form? The enabling authorial voice? The product of reception as much as composition? English literature as secular scripture or as the poor person’s classics? The course will not assume but will question what ‘literature’ is by reading works from an age that had different – or perhaps no? – concepts or institutions of literature, and yet which also seems often to lay the groundwork for later traditions.

### **Of Essays: Origins and Afterlives**

**Course Convenor: Professor Kathryn Murphy ([kathryn.murphy@oriel.ox.ac.uk](mailto:kathryn.murphy@oriel.ox.ac.uk))**

When Michel de Montaigne published a thick volume of digressive and miscellaneous writings on various topics in 1580, and called them his *Essais*, he inaugurated a genre and marked a new departure in the vernacular expression of thought. Before him, the word ‘essay’ had not been used in print for a literary composition; after him, essays proliferated. The particular qualities of the essay – its miscellaneousness; its localisation of knowledge in personal experience; its digressiveness and self-contradiction; its scepticism; its preoccupation with anecdote, idiosyncrasy, and the individual – have seen it characterised as a quintessentially modern form, marking a new beginning in European philosophy and conception of the self. But its origins are, inevitably, more complex. When Francis Bacon, the first person to publish prose essays in English, dedicated a manuscript version to Prince Henry in 1611, he claimed ‘the word is late, but the thing is auncient’: while calling such texts ‘essays’ was new, the mode of writing was not.

This course is interested in the beginnings of the essay tradition in English: in how Montaigne’s example was imitated, more inventively, variously, and copiously in English than in any other language, and the myriad forms and aspects the essay took on in its first c.100 years. We will be investigating the particular affordances of the essay form, and its early modern specificity: the question of its modernity, its flexibility and playfulness, its relationship to scrutiny of the self and individual idiosyncrasy, its inauguration of a vernacular mode of speculation and intellectual investigation written outside the formal and Latinate domains of church and university. At the same time, however, we will be attending to its peculiar temporality, and the challenge the essay poses to

linear literary tradition and history: its simultaneous modernity and antiquity, and the hopscotching of its typical features across generations and centuries. For this reason, while the bulk of the reading for the course falls in the period 1580-1660, each week will include some material from the twentieth-century or contemporary essay to offer opportunities to think about both the late and the ancient forms of the essay, its origins and afterlives.

### **Imagining Early Modern Lives**

**Course Convenors: Dr Joe Moshenska and Professor Bart Van Es**  
([joseph.moshenska@ell.ox.ac.uk](mailto:joseph.moshenska@ell.ox.ac.uk) and [bart.vanes@stcatz.ox.ac.uk](mailto:bart.vanes@stcatz.ox.ac.uk))

**Overview:** What does it mean to imagine a life? Is this something that only takes place when we deliberately set out to read or interpret biographically? Or are we doing some version of this whenever we undertake literary criticism – implicitly imagining the form of life which might have produced the work in question? And, if this is a question that could be asked of all literary interpretation, what versions of it might be distinctive to the Early Modern period? Are there characteristic features of Early Modern selves, and of the materials via which we seek to access them, that inflect the forms in which we do and do not allow ourselves to imagine them?

In asking these questions, this course will encourage students to situate themselves at the intersection between current methodological disputes internal to Early Modern studies, and recent developments in life writing, fiction, and creative non-fiction. Both of the course convenors have backgrounds that encompass both academic criticism and forms of narrative non-fiction aimed at readers beyond the academy, and are currently undertaking projects which involve the imagining of early modern lives, and which seek to explore the boundaries between the factual and the imaginative, and between the critical and the creative. This course will encourage students both to develop new skills as readers of early modern texts, and to reflect upon the uses to which they can put these skills. In each seminar we will closely read selections from both early modern texts and imagined accounts of early modern lives. Our aim is to allow students, through our collaborative analyses, to understand and reflect on the methodological state of play within Early Modern studies, and to experiment with their imaginative and writerly skills in ways that resonate both within and beyond the academy.

**Assessment:** This course will be assessed in the form of an essay (maximum 6000 words including footnotes but excluding bibliography) in which you will propose, outline and justify an imagined early modern life. This essay will explore the materials on which this imagined life would be based; the stylistic and formal techniques through which it would be written, their justification, and their relationship to current patterns within Early Modern criticism and life writing; and its potential implications for the understanding of the individual in question, and the period more broadly. It will not itself take the form of a piece of creative writing, but will discuss and explore the stakes of its proposed critical and creative decisions. Each aspect of this essay must be clearly positioned in relation to current critical debates, discussions, and trends in the ways that early modern lives have been and are being imagined.

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

**Course Convenor: Professor Richard McCabe** ([richard.mccabe@ell.ox.ac.uk](mailto:richard.mccabe@ell.ox.ac.uk))

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

### **English Representation of India 1770-1903**

**Course Convenor: Professor David Womersley** ([david.womersley@ell.ox.ac.uk](mailto:david.womersley@ell.ox.ac.uk))

**Participation in this course necessarily involves the academic discussion of race, colonialism, and empire.**

The primary objective of the course is to explore English writings on India from the beginnings of British hegemony on the sub-continent after the victories of Clive in the 1760s to what in retrospect was the apogee of British rule in India in the early years of the twentieth century. In a wide range of different literary forms – poems, novels, plays, histories, political speeches and tracts – English writers described and analysed the history, culture, and geography of this vast region. Ever since the publication of editions of Arrian's *Anabasis of Alexander* (books 4-6 deal with Alexander's expedition into India) in Germany, Switzerland, and Italy during the early sixteenth century, and the publication of his *Indica* in the following century, had both supplanted and corroborated the fabulous medieval accounts of India and Prester John associated with Marco Polo and John Mandeville, the as yet unmapped lands lying east of Persia had been saturated with exotic connotations for the western European mind. Its inhabitants were known to display manners and customs in the realms of law, politics, religion, literature, and visual and plastic culture which contrasted sharply, at least on the surface, with those of Europe.

However, these images and narratives drawn from and depicting India encouraged also a measure of self-reflection on the part of their authors. Alongside representations of India and its inhabitants we frequently find sometimes bitter or acute analysis directed at European culture, and at the practices of colonialism and empire which it had embraced. Representations of India often also included,

either implicitly or explicitly, representations of Britain, and an important focus of our work will consider the various ways in which those two elements interacted.

Week 1: Nabobs and the Social Economics of Empire: Henry Mackenzie, *The Man of Feeling* (1771), 'A Fragment: The Man of Feeling Talks of What He Does Not Understand - An Incident'; Richard Clarke, *The Nabob: or Asiatic Plunderers. A Satyrical Poem* (1773); Samuel Foote, *The Nabob* (1778); Edmund Burke, *Speech on Fox's India Bill* (1783), *Speech on the Nabob of Arcot's Debts* (1785), *Speech on Opening of Impeachment* (1788)

Week 2: Enlightenment India: Adam Smith, *The Wealth of Nations* (1776), esp. Book IV, ch. 7, 'Of Colonies'; William Robertson, *Of the Knowledge that the Ancients had of India* (1791); Sir William Jones, *Poems* (1772), including 'On the Poetry of the Eastern Nations'; also reprinted in *Works*, 6 vols (1799) vol. IV. pp. 399-563, *The Hindu Wife and the Hymns*, in *Works*, vol. VI, pp. 1-440, *Institutes of Hindu Law*, in *Works*, vol. III, pp. 53-469, *Traité sur la poésie orientale*, in *Works*, vol. V,

Week 3: Romantic India: Thomas Campbell, *The Pleasures of Hope* (1799); George Gordon, Lord Byron, *The Curse of Minerva* (1811); Thomas Moore, *Lalla Rookh* (1817); Percy Shelley, *Zeinab and Kathema* (1811), *Queen Mab* (1813), *Alastor* (1815), *The Indian Serenade* (1819), *Fragments of an Unfinished Drama* (1822), *Prometheus Unbound*, *Philosophical View of Reform* (comp. 1819); John Keats, *Endymion*, book IV, 'Song of the Indian Maid'

Week 4: Colonialism and Contagion: Robert Southey, *The Curse of Kehama* (1810); Thomas De Quincey, *Confessions of an English Opium Eater* (1821), articles on the Indian Mutiny (1857-58), in *Uncollected Writings*, vol. I, pp. 298-353

Week 5: Imperial Crime, Colonial Retribution: Wilkie Collins, *The Moonstone* (1868); Sir Arthur Conan Doyle, *The Sign of Four* (1890), 'The Speckled Band' (1892)

Week 6: Anglo-India, Empire, and 'The Great Game': Rudyard Kipling, 'Poems Written in India, 1882-1889' (*Complete Poems*, pp. 1681-1943), esp. 'The Pious Sub's Creed' (1883), 'A Cousin's Christmas Card' (1883), 'The Indian Delegates' (1885), *Plain Tales from the Hills* (1888), *Barrack-Room Ballads* (1889-1891 and 1893-1896), *Stalky & Co* (1899), *Kim* (1901), *The Five Nations and Service Songs* (1903)

## **Historical Self-consciousness and the Experience of Historical Change, 1700-1830**

**Course Convenor: Professor Nicholas Halmi** ([nicholas.halmi@ell.ox.ac.uk](mailto:nicholas.halmi@ell.ox.ac.uk))

The critic James Chandler has described the Romantic period in Britain as 'the age of the spirit of the age': a time characterised by its preoccupation with defining itself precisely as a distinct age. To the extent that this is true, it reflects an historical self-consciousness that manifested itself already in the later eighteenth century, when 'historicism'—understood broadly as the view that human culture is the product of historically specific conditions and events, and that historical time proceeds linearly rather than cyclically—took hold in historical thought, when new models of secular historiography were developed, when the modern disciplines of artistic and literary history began, and when fears and predictions of epochal transformation seemed to be realised in the French Revolution. Ranging from the 1760s to 1831, this course will examine British writers' sense of the age they inhabited and its place in larger historical processes, e.g. as an age of radical change, along with their attendant anxieties about those processes and their assessment of the role of literature in contemporary society. The primary texts will include historical writing, literary criticism, poetry, and a novel.

Week 1: Literary history: Edward Gibbon, from *Essay on the Study of Literature* (1764); Thomas Warton, *History of English Poetry* (1774–81), vol. 1, sect. 18, and vol. 2, sect. 22; Clara Reeve, from *The Progress of Romance* (1785)

Week 2: Revolution I: Edmund Burke, *Reflections on the Revolution in France* (1790); Mary Wollstonecraft, *A Vindication of the Rights of Men* (1790); Helen Maria Williams, from *Letters written in France* (1790 ff.)

Week 3: Historical Acceleration: William Playfair, from *The Commercial and Political Atlas* (1801); William Wordsworth, 'Michael' (1800); Walter Scott, *Waverley* (1814)

Week 4: Historical Decline: Thomas Lyttelton, 'The State of England in the Year 2199' (posth. pub. 1780); Anna Letitia Barbauld, *Eighteen Hundred and Eleven* (1812)

Week 5: Revolution II: Wordsworth, *The Prelude* (1805), books 6, 9, and 10; Percy Bysshe Shelley, 'England in 1819' (written 1819); \_\_\_\_\_, *A Philosophical View of Reform* (written 1819–20)

Week 6: Spirit of the Age: William Hazlitt, from *The Spirit of the Age* (1825); Thomas Carlyle, 'Signs of the Times' (1829); John Stuart Mill, 'The Spirit of the Age' and 'The Age of Transition' (1831)

### **British Literature and Slavery: 1711-1833**

**Course Convenor: Dr Ruth Scobie** ([ruth.scobie@ell.ox.ac.uk](mailto:ruth.scobie@ell.ox.ac.uk))

The transatlantic slave trade was not simply a distant metaphor or a guilty shadow on British literature in the eighteenth and early nineteenth century; it was central to its constitution. In this period's representations, celebrations, concealments and denunciations of slavery, we can trace the emergence of intersecting concepts of race, gender, rights, and power which have powerful legacies today. This C-course provides an overview of British literature (broadly defined) on or closely related to slavery, including, but not limited to, debates over abolition and amelioration. Students will encounter a wide range of genres and forms, including Georgic and lyric poetry, political polemic and parliamentary speeches, slave narratives, and novels.

The course begins by considering various reworkings of the story of 'Inkle and Yarico' as an example of the wider shift in depictions of slavery and race in eighteenth-century Britain. It goes on to consider the issues at stake in the poetic representation and self-representation of African enslaved people, before turning to the prose life writing of three Black formerly enslaved writers: Ottobah Cugoana, Olaudah Equiano, and Mary Prince. The experiences and voices of these authors provides crucial context for an introduction to the British abolition debates and the literature which responded to them through the languages of Enlightenment reason, sensibility, the Gothic, satire and romance. In the last seminar, students will reflect on the modern stakes of this history, using a contemporary creative or theoretical text as a critical lens on their eighteenth- or nineteenth-century reading.

Students should be aware that reading for the course will cover sensitive and potentially distressing themes, including racist language and ideas.

### **The Philosophical Poem**

**Course Convenor: Dr Timothy Michael** ([timothy.michael@ell.ox.ac.uk](mailto:timothy.michael@ell.ox.ac.uk))

This seminar will take it as a given that verse is not the ideal vehicle for the exposition of systematic philosophy. It will also take it as a given that our understanding of certain kinds of poems is enriched

by a knowledge of the intellectual background to which they respond and, in rare cases, alter. We shall focus on three poets; Pope, Wordsworth, and Tennyson and on three of the most ambitious philosophical poems in the language: An Essay on Man (1733-34), the 1805 Prelude, and In Memoriam (1850).

The aim of the seminar will be to move beyond critical platitudes about these poems' relationship to the broader history of ideas: in Pope's case, that he simply gave old ideas elegant new expression; in Wordsworth's case, that he articulated a revolutionary philosophy about the union of man and nature and about the powers of the creative imagination; in Tennyson's case, that scientific developments occasioned a new kind of metaphysics. We will focus, rather, on specific points of philosophical contact and influence as realized in the poems themselves, tracing their origins in primary works of philosophy.

Students will be expected to find out and read a substantial amount of philosophy, criticism (contemporary, classic, and current), and biography according to their own interests and enthusiasms in order to gain a fuller understanding of the relationship of these poems to their social and intellectual contexts.

### **Victorian & Edwardian Drama, 1850-1914**

**Course Convenor: Dr Sos Eltis** ([sos.eltis@ell.ox.ac.uk](mailto:sos.eltis@ell.ox.ac.uk))

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

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

### **Victorian Futures**

**Course Convenor: Professor Helen Small** ([helen.small@ell.ox.ac.uk](mailto:helen.small@ell.ox.ac.uk))

To imagine the future is—arguably—an inherently critical act. Even at its most trivial or fanciful it involves taking stock of how the conditions of a time yet to come (and more or less far away) might differ from those that hold in the present. At moments of political or social difficulty, like the one we are passing through now, such acts of imaginative projection are likely to become invested with

strong emotion: a desire for things to be otherwise, a fear that they may not be, and might credibly be worse. One of the functions of art and literature, then, is to conceive in imaginative detail of what a future scenario, extrapolated from present conditions, or attempting to rethink them more radically, could look like: what political or social parameters might be in place, what it would feel like for an individual to inhabit the changed circumstances of life. This course will be an opportunity to consider a range of Victorian writing about the future in the light of larger conceptual questions that have a bearing on all writing about the future. It will, accordingly, mix consideration of 19<sup>th</sup>-century fiction, its historical circumstances and technologies, with twentieth-century and more recent theoretical writings. There will be an opportunity for students to determine the focus of reading in the final week.

Week 1: Fredric Jameson, *Archaeologies of the Future* (extract); Jenny Anderson and Sandra Kemp (eds), *Futures* (Introduction); extracts from Mary Shelley, *The Last Man* (1826); Charles Dickens, *A Christmas Carol* (1843); Edward Bulwer-Lytton, *The Coming Race* (1871); Elizabeth T. Corbett, 'A Glance into the Future; or, The World in the Twenty-Ninth Century' (1879); E. Nesbit, *The Story of the Amulet* (1906)

Week 2: George Eliot, *Daniel Deronda* (1876), 'Shadows of the Coming Race' and 'The Modern Hep! Hep! Help!', from *Impressions of Theophrastus Such*, 1878); Ernst Kapp, extract from *Elements of a Philosophy of Technology* (1878)

Week 3: Dystopias: Jules Verne, *Paris in the Twentieth Century* (written 1863; pubd 1994); Anthony Trollope, *The Fixed Period* (1881-2); H. G. Wells, *War of the Worlds* (1897); extract from Joshua Kotin, *Utopias of One* (2018)

Week 4: Utopias: William Morris, *News from Nowhere* (1890); Charlotte Perkins Gilman, *Herland* (1915); Extracts from Ernst Bloch, 'The Wish-Landscape Perspective in Aesthetics' (1959); Catherine Malabou, *The Future of Hegel* (2005); Matthew Beaumont, *Utopia, Ltd* (2005)

Week 5: Gaming the Future: extracts from Honoré de Balzac, *La Peau de Chagrin* (1831); W. M. Thackeray, *Vanity Fair* (1847-8); Charles Dickens, *Our Mutual Friend* (1865); Thomas Hardy, *Tess of the d'Urbervilles* (1891); Alyssa Bellows, 'Dickens's Gamers: Social Thinking in Victorian Gaming and Social Systems', *Victorian Literature and Culture* 47.2 (2019), 347-76; extracts from Mary Poovey, *Genres of the Credit Economy* (2008); Astrid Ensslin, *Literary Gaming* (2014)

## Contemporary poetry by the book

**Course Convenor: Dr Erica McAlpine** ([erica.mcalpine@ell.ox.ac.uk](mailto:erica.mcalpine@ell.ox.ac.uk))

Students often read poetry in period anthologies—*The Norton Anthology of Modern and Contemporary Poetry*, say, or *The Penguin Book of Victorian Verse*—or in large edited volumes titled something along the lines of *William Wordsworth: The Major Works*. But readers of contemporary poetry necessarily encounter poems as they appear in individual "collections"—slim volumes that usually work toward some particular mood, argument, or feeling. Reading poetry by the book instead of in an edited volume means paying attention not only to the poem at hand but also to what occurs around it: the poems printed just before and after it, its possible role (or roles) within the collection, and the immediate literary, cultural, and political contexts surrounding its publication. How does one poem connect to or shed light on the poems that precede or follow it in a volume? Are certain kinds of poems better for beginning or ending a book? What might we say about a collection as a whole that is distinct from what we might say about the individual poems within it? In what way might a collection of poems act as a response to another collection of poems published by

the same, or a different, author? How does our current literary and political climate shape the kinds of books being published today? Can contemporary poetry exist outside of, or beyond, the book?

Throughout this course, you will read 12 books of poems published by living writers. Each week you should pay close attention to how the assigned collections work as a whole as well as to how they have been received by reviewers, other contemporary poets, and their various reading publics. How does Ilya Kaminsky's *Deaf Republic* speak to our current political moment and/or to its poet's life? Is Alice Oswald's *Memorial* a translation, an "excavation," or something altogether original? In what ways do Louise Gluck's mythological poems also refer to the personal life behind them? You will be asked to determine what makes a collection of poems a book, rather than a set of discrete poems, and you should try to relate the collections you read to other books of poetry being published today. In each seminar, we will explore two volumes in relation to one another, fostering this comparative approach.

- Frank Bidart: *Desire* (1997)
- Kay Ryan: *Say Uncle* (2000)
- Anne Carson: *If Not, Winter* (2002)
- Don Paterson: *Landing Light* (2003)
- Paul Muldoon: *Horse Latitudes* (2006)
- Louise Gluck: *Averno* (2006)
- Alice Oswald: *Memorial* (2011)
- Alicia Stallings: *Olives* (2012)
- Claudia Rankine: *Citizen: An American Lyric* (2014)
- Maureen McLane: *Mz N: the Serial* (2016)
- Terrance Hayes: *American Sonnets for My Past and Future Assassin* (2018)
- Ilya Kaminsky: *Deaf Republic* (2019)

### Some Versions of Modernism

**Course Convenor: Dr Adam Guy** ([adam.guy@ell.ox.ac.uk](mailto:adam.guy@ell.ox.ac.uk))

"Multiple modernisms require respatializing and thus reperiodizing modernism", Susan Stanford Friedman has said. And so, one concrete impact of the so-called "New Modernist Studies" has been an increased focus in literary scholarship on recovering modernisms of the second half of the twentieth-century, and even beyond.

This course considers a range of accounts of modernism as a phenomenon of the 1960s onwards. Each week we will read a particular critical 'version' of modernism alongside indicative literary texts. Working through modernisms that are transnational, late, peripheral, planetary, and meta-, we will take in literary works by Kamau Brathwaite, Theresa Hak Kyung Cha, Elaine Feinstein, Christopher Okigbo, Charles Olson, J. H. Prynne, Ann Quin, Cynthia Ozick, and Tayeb Salih. Particular focus will be given to understanding the theoretical grounds on which different critical accounts of modernism are established, and the extent to which those grounds hold when brought into contact with literary exempla. This approach is geared towards enabling students to think critically about articulations of modernism beyond its traditional periodization, while affording the opportunity to write different kinds of extended essays on modernism, whether literary-critical, book-historical, theoretical, and so on.

## 20<sup>th</sup> and 21<sup>st</sup> Century Theatre

**Course Convenor: Professor Kirsten Shepherd-Barr** ([kirsten.shepherd-barr@ell.ox.ac.uk](mailto:kirsten.shepherd-barr@ell.ox.ac.uk))

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

## Humanitarian Fictions

**Course Convenor: Professor Ankhi Mukherjee** ([ankhi.mukherjee@ell.ox.ac.uk](mailto:ankhi.mukherjee@ell.ox.ac.uk))

This course looks at the revived idea of humanitarianism in English, Anglophone, and World literary studies and raises specific questions about how narrative (fiction and non-fiction) in particular embraces the discourse of human rights and humanitarianism to address global modernity's emergences and discontents. In the six weeks of the course we will look at key areas in which contemporary novels, memoirs, and immersive journalism in English push against the limits of social justice discourse and civil rights litigation – and the remit of creative literature – to develop humanitarian critiques that confer maximal visibility to and an affective script for vulnerable lives and habitations.

Throughout the course, we will explore the relationship between the world novel, humanitarianism, liberal humanism, the 'human,' and the humanities. Some of the questions we will address are as follows: the destitute as what Dipesh Chakrabarty calls "the figure of difference," who fractures from within the very signs that seem to proclaim the emergence of abstract labour; alternative accounts of "life, death, and hope," to borrow from the subtitle of Katherine Boo's *Behind the Beautiful Forevers*, which challenge hegemonic understandings of modernity as linked to the global expansion of the capitalist mode of production; international warfare; environmental crises; social and global injustice; the limits of human rights discourse. Paying attention to traditional and aberrational forms of fiction, we will also re-examine, in the twenty-first century, the ends and objectives associated with the novel: social circulation and mobility, distributive justice, vernacular cosmopolitanisms, and equivocal forms of national belonging.

Katherine Boo, *Behind the Beautiful Forevers*; Ta-Nehisi Coates, *Between the World and Me*; Mohsin Hamid, *The Reluctant Fundamentalist*; Jennifer Egan, *A Visit from the Goon Squad*; Indra Sinha, *Animal's People*; Han Kang, *Human Acts*

## African Literature

**Course Convenor: Dr Tiziana Morosetti** ([tiziana.morosetti@area.ox.ac.uk](mailto:tiziana.morosetti@area.ox.ac.uk))

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

Week 1: What Is African Literature? Achebe, C. (1965), 'English and the African Writer', *Transition*, 18, 1965, pp. 27-30. Ahinei, Egoro (2016), 'How Not to Talk about African Fiction', *The Guardian*, 6 April <http://www.theguardian.com/books/2016/apr/06/how-not-to-talk-about-african-fiction> Attree, Lizzy (2013), 'The Caine Prize and Contemporary African Writing', *Research in African Literatures*, 44 (2), 35-47. ONLINE ACCESS Coetzee, J.M (2003), 'The Novel in Africa', in Elizabeth Costello, London, Vintage, pp. 35-58. Selasi, Taiye (2015), 'Stop Pigeonholing African Writers', *The Guardian*, 4 July. <http://www.theguardian.com/books/2015/jul/04/taiye-selasi-stop-pigeonholing-african-writers> Soyinka, Wole (1967), 'The Writer in an African State', *Transition*, 31, 1967, pp. 10-13. Wainaina, Binyavanga (2005), 'How to Write about Africa', *Granta*, 92.

<http://www.granta.com/Archive/92/How-to-Write-about-Africa>

Week 2: Towards Independence: Chinua Achebe, *Things Fall Apart*, 1958 (Penguin 2013) Amos Tutuola, *Palm-Wine Drinkard*, 1952 (Faber and Faber 2014) Ogundele, Wole (2002), 'Devices of Evasion: The Mythic versus the Historical Imagination in the Postcolonial African Novel', *Research in African Literatures*, Vol. 33, No. 3 (Autumn), pp. 125-139. Osofisan, F. (2001), 'Wonderland and the Orality of Prose: An Excursion into the World of the Tutuolans', in *The Nostalgic Drum: Essays on Literature, Drama and Culture*, Trenton-Asmara, Africa World Press, 1-42.

Week 3: Disillusionment: Chinua Achebe, *A Man of the People*, 1966 (Cambridge 2006, ONLINE ACCESS) Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968 (Heinemann 1969) Griffiths, G. (2000), 'Self-criticism and Post-Independence Disillusion', in *African Literatures in English: East and West*, Harlow, Longman, pp. 143-159. Obiechina, Manuel (1973), *An African Popular Literature: A Study of Onitsha Market Pamphlets*, Cambridge University Press, chapter 1.

Week 4: (Staging) Language : Ngũgĩ wa Thiong'o, *Ngaahika Ndeenda (I Will Marry When I Want)*, 1977 (Heinemann 1982) Ola Rotimi, *Hopes of the Living Dead*, 1985 (Spectrum Books 1988) Wole Soyinka, *The Trials of Brother Jero*, 1983 ---, *The Beatification of Area Boy*, 1995 Ngũgĩ wa Thiong'o (2011) [1986], *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, chapter 3 (Language and Theatre).

Week 5: Challenging Apartheid: Fatima Dike, *So What's New?*, 1991 (*Contemporary Theatre Review*, 1999, vol:9 iss:3 pg:55 -91) Athol Fugard, John Kani and Winston Ntshona, *Sizwe Banzi Is Dead*, 1972 (In *The Township Plays*, OUP 1993) Wole Soyinka, *The Invention*, 1959 Mda, Zakes (1995), 'Theatre and Reconciliation in South Africa', *Theatre* 25 (3), pp. 38-45.

Week 6: Rethinking History and Form: War Narratives Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2007 (4TH Estate 2019) Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*, 1985 (Longman 1994) Adichie, Chimamanda Ngozi (2008), 'African "Authenticity" and the Biafran Experience', *Transition*, 99, pp. 42-53. Ezenwa-Ohaeto, 'Crafted Melange: Variations of Language in Saro-Wiwa's *Sozaboy*', in D. Wright (ed.), *Contemporary African Fiction*, Bayreuth African Studies 42, 1997, pp. 233-43.

THE LAST TWO WEEKS ARE NON-COMPULSORY BUT STUDENTS CAN ATTEND

Week 7: Re-Imagining Africa: Speculative Fiction and Afro-Futurism: Nadine Gordimer, *July's People*, 1981 (Longman 1991) Igoni Barrett, *Blackass*, 2015 Ngũgĩ wa Thiong'o, *Wizard of the Crow*, 2006 (Vintage 2018) Nnedi Okorafor, *Lagoon*, 2014 (Hodder 2014) Okorafor, N. (2010), 'Can You Define African Science Fiction?' <http://www.sfw.org/2010/03/can-you-define-african-science-fiction/> Ten Kortenaar, Neil (2000), 'Fictive States and the State of Fiction in Africa', *Comparative Literature*

52.3, pp. 228-45.

Week 8: Staging Africa in London: Bola Agbaje, *Belong*, 2012 Oladipo Agboluaje, *New Nigerians*, 2017 Ade Solanke, *Pandora's Box*, 2012 Goddard, L. (2015), *Contemporary Black British Playwrights: Margins to Mainstream*, Palgrave Macmillan, Chapter 1.

## Appendix D - Plagiarism

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

#### *Definition*

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

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

Why does plagiarism matter?

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

#### *What to avoid*

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

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

- **Verbatim quotation without clear acknowledgement**

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

- **Paraphrasing**

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

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

- **Cutting and pasting from the Internet**

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

- **Collusion**

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

- **Inaccurate citation**

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

- **Failure to acknowledge**

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

- **Professional agencies**

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

- **Autoplagiarism**

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

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

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

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

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

Or, you might paraphrase:

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

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

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

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

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

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

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

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

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

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

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

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

***Penalties:***

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

## 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.