



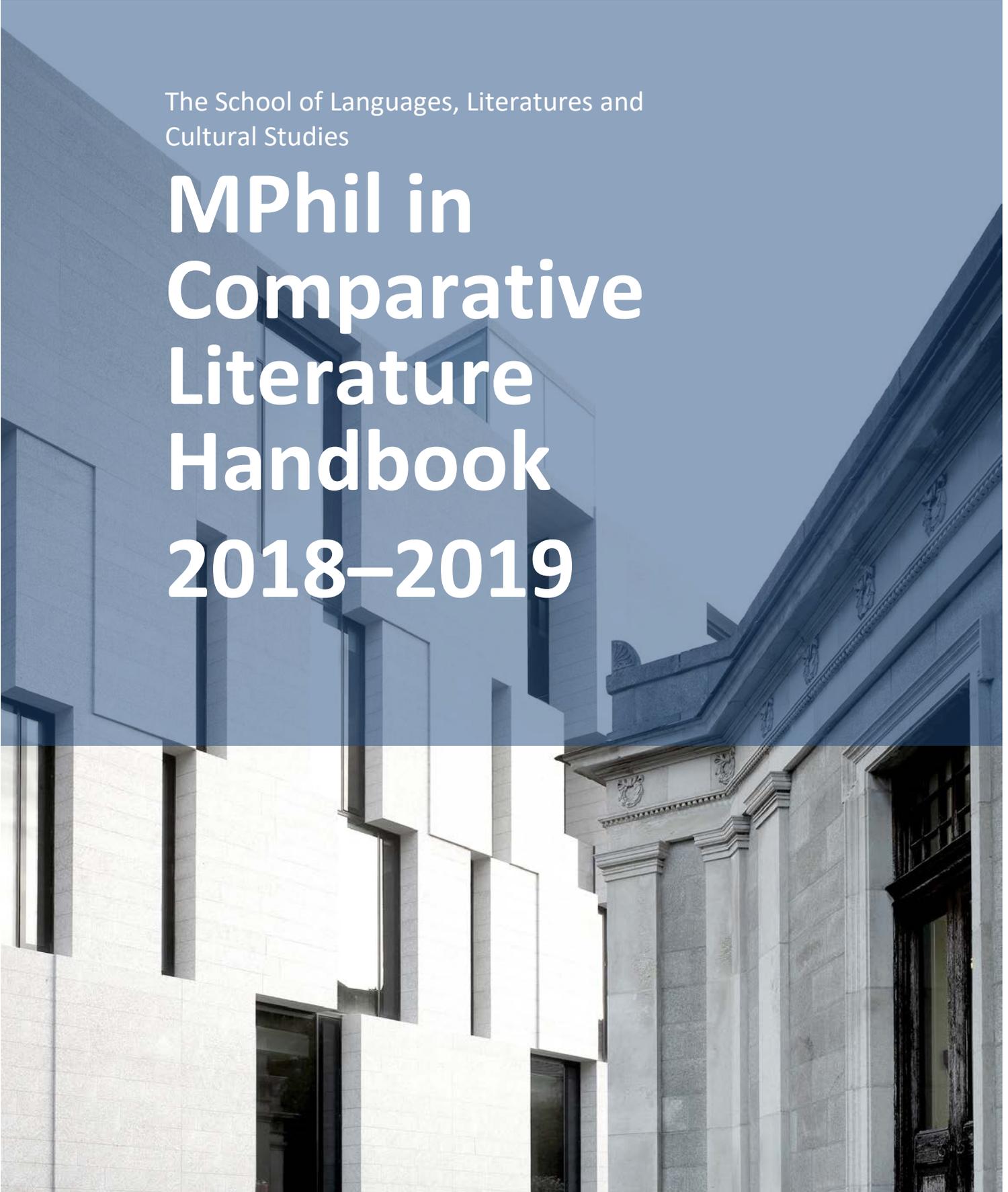
Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

The School of Languages, Literatures and
Cultural Studies

MPhil in Comparative Literature Handbook 2018–2019



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General Information

Comparative Literature

Comparative Literature as we understand it is the study of literature over time and across cultural and disciplinary boundaries. Reading literature is defined by us mostly as close reading, although in our engagement with the Digital Humanities we are open to distant reading, drawing on technical tools such as topic modelling etc. In comparing literary texts, however, we also rely heavily on a particular focus on cultural theories.

The MPhil in Comparative Literature works closely with other MPhils, such as the MPhil in Literary Translation or the MPhil in European Identities. Students of the MPhil will enrol in two core modules to and will be trained in the use of theory, criticism, and various possibilities of comparison ranging from the application of imagology to interdisciplinary approaches. These core modules are then complemented by two option modules with more specific literary and cultural content.

Students will be trained in the following areas:

- Comparative and interdisciplinary research skills
- An understanding of key terminology (intertextuality, influence, magical realism, etc.)
- Applying cultural and philosophical theories to literary texts
- An understanding of literary and cultural histories
- An understanding of debates surrounding comparative literature and world literature
- Reading literature in English translation but also in other languages, ideally knowledge of languages other than English is desired for this MPhil, although it is not a prerequisite.

Some of the cultural theories we engage with include but are not limited to texts by Mikhail Bakhtin, Michel Foucault, Jacques Derrida, Giorgio Agamben, Gilles Deleuze/Felix Guattari, Friedrich Nietzsche, Martin Heidegger, etc. The content of this programme draws on expertise by staff from the departments of the School but also on people from outside of the School and Trinity.

Teaching Staff

Professor Peter Arnds is the current course director of the MPhil in Comparative Literature

Contributing Staff:

- Professor Michael Cronin (Department of French)
- Professor Damian McManus (Department of Irish and Celtic Languages)
- Professor Igor Candido (Department of Italian)
- Professor Justin Doherty (Department of Russian and Slavonic Studies)
- Professor Brian Brewer (Department of Hispanic Studies)

The MPhil in Comparative Literature committee meets twice per year; students are encouraged to nominate a student representative to attend these meetings. An email is circulated with papers in advance of the meeting.

Your first and most frequent point of contact is likely to be with your Course Director. Questions or concerns are usually best raised with the director or supervisor in the first instance. See below for contact details.

The School's Director of Postgraduate Teaching and Learning (DTLPG) has overall responsibility for the admissions, progress and examination of postgraduate students and the structure and review of postgraduate programmes. S/he also offers general advice and support for postgraduate students in the School. The DTLPG chairs the School's Postgraduate Studies Committee, which is the main forum for the discussion of issues relating to postgraduate programmes and the development of policy. The Director of Research co-ordinates research activity in the School.

Structure of MPhil

MPHIL IN COMPARATIVE LITERATURE			
		TERM	CREDITS
Core Modules	CP7000 - Theory and Methodology	MT	10
	CP7003 - Literature and.....	HT	10
	CP7001 - Moving Between Cultures	MT and HT	20
Non-Core Modules	Option 1 – to be selected from available options	MT	10
	Option 2 – to be selected from available options	HT	10
Other Compulsory Elements	Dissertation (15,000 to 20,000 words)		30
	TOTAL CREDITS		90

Course Level Learning Outcomes:

On successful completion of the course, students should be able to demonstrate;

- an understanding of Comparative Literature as a subject of study and a critical practice;
- an understanding of the theoretical and methodological basis for comparative literary work at an advanced level;
- competence in the application of the theory and methodology of comparative literary analysis to texts of various genres and artefacts of different media;
- the appropriate oral and written presentation and communication skills to allow them to present research clearly and unambiguously in the appropriate scholarly manner;
- the ability to conduct research in a largely self-directed manner,

Assessment:

All modules are weighted according to their credit value.

Candidates are assessed throughout the course by coursework and dissertation. The pass mark for all modules, including the dissertation, is 40%. In order to be awarded the degree of MPhil in Comparative Literature candidates must satisfy the Court of Examiners by obtaining:

- an overall average mark of at least 40% and,
- a mark of 40% or above in the dissertation, and
- a mark of 40% or above in individual modules amounting to 60 credits. Students may compensate in up to 10 credits provided that in addition to (i) – (ii) above, they have an overall average mark of at least 40%, have passed outright modules amounting to 50 credits and have a minimum mark of 30% in the failed module(s).

A Distinction may be awarded if a candidate has achieved an overall average mark of 70% or over for the course, has passed all elements, and has been awarded a mark of 70% or over for the dissertation. A distinction cannot be awarded if a candidate has failed any credit during the course.

Students who have passed the core and options modules outright, or by compensation as outlined above, but who do not choose to complete, or who fail, the Dissertation, may be awarded the Postgraduate Diploma in Comparative Literature. The Postgraduate Diploma with Distinction may be awarded to candidates who, in addition, achieve an overall average mark of 70% or above across the core and options modules.

Available Options:

All options carry ten credits and last one semester unless stated otherwise.

CP7004	Dantean Echoes	MT
CP7014	Postmodernist Literature in East and Central Europe	HT
EU7003	Cultures of Memory and Identity in East and Central Europe	MT
EU7005	Cinema in Communist and Post-Communist Eastern Europe	HT
FR7093	The Russian Avant Garde	HT
FR7098	The Semiotics of the Alphabet	MT
IT7008	Cultures and Representation of the Mafia	HT
IT7010	Discovering the Other: East-West Encounters in Translation History	MT
IT7017	Trauma in Translation: Representations, Rewritings, Adaptations	HT

Michaelmas Term (MT)

Hilary Term (HT)

Regulations and Guidelines

Plagiarism

When writing or presenting your work, it is important to always avoid using other people's ideas or words as if they were your own. At its worst this is plagiarism, a form of intellectual dishonesty and fraud and as such is considered a very serious offence by TCD. You have always to credit and acknowledge all your sources of information (printed, virtual or listened to). It is clearly plagiarism if you simply transcribe (or cut and paste) somebody else's text (essay, translation, etc.) without specifying (usually in an appropriate footnote) your source very clearly. The offence may not always be intentional, but even when it is not done deliberately, it can still count as an offence and you may be technically guilty of plagiarism leading - at worst - to your expulsion from College. The reasons for this and Trinity's policy on plagiarism are explained in an online repository, hosted by the Library: (<http://tcd-ie.libguides.com/plagiarism>)

Postgraduate students are required to complete the online tutorial Ready, Steady, Write (<http://tcd-ie.libguides.com/plagiarism/ready-steady-write>), which contains some interesting analyses of borderline cases. In addition, all cover sheets, which you must complete when submitting assessed work, now contain the following declaration:

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at: <http://www.tcd.ie/calendar>

I have also completed the Online Tutorial on avoiding plagiarism at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>

Essay Submission

Essays - Students are required to submit essays on the date indicated.

One hard copy of essays with the appropriate cover sheet should be submitted in person to the School office (room 5042, Arts Building). Students are also required to submit an electronic version of their essays to sllcs@tcd.ie

Dissertation - Two copies of the dissertation should be presented. Students are also required to submit an electronic version of their dissertations to sllcs@tcd.ie. The electronic and hard copies must be identical. If they differ, the hard copy is considered the officially submitted version.

The 'common' language of all courses is English. By prior agreement with the Course Director, and where resources allow, permission may be given for the target language of the portfolio of translations (Literary Translation) to be a language other than English.

Work should be submitted in word-processed format in hard copy. Work should follow the general conventions of the style-sheet below.

Students must avoid overlap between pieces of work submitted in respect of different parts of the course.

Essay/Dissertation Writing Guidelines

Presentation: All submitted work should be word-processed.

Font size:	12 point
Spacing of text:	5
Spacing of quotations:	single (and inset) if longer than 60 words
Margins:	generous
Pagination:	consecutive, in header
Notes:	footnotes, notes following a chapter, or together at the end of the dissertation
Reference numbers:	super text, after punctuation marks

Language: The discursive component of assignments must be written in English and/or Irish. Illustrative materials and examples may be in any appropriate language.

Length: The discursive component of essays, including quotations from secondary sources, must not exceed 5,000 words. Word limits for smaller pieces of assessment may be set by individual lecturers. All dissertations in the MPhil in Comparative Literature and the MPhil in Literary Translation must be between 15,000 and 20,000 words long, including footnotes and bibliography. For all dissertations in the MPhil in Literary Translation this word length does NOT include the original text (if the dissertation is an annotated translation), but includes the translated text(s), the annotations, introduction, and bibliography.

Printing requirements: Assignments should be word-processed and printed on one side of the paper only, using 1.5 spacing, with a margin of at least one inch (2.5 cm) at the top, bottom, left, and right of the page. The paper size should be A4; the font size 12 point; examiners will pay particular attention to the presentation of assignments, and candidates whose work is deficient in this regard will be penalised.

Quotations: The spacing of quotations which exceed 60 words should be single; they should be inset.

Notes: Notes may be supplied in footnotes, following a Chapter, or together at the end of the dissertation. Footnotes must be included in the word-count for the work. Reference numbers should be supplied in super text, after punctuation marks. Notes are intended for documentation and for citation of sources; they should not normally include extra expository material, which should be included in the text, or, in exceptional circumstances, added as an appendix. Details of commonly accepted conventions may be found in the MHRA Style Book: notes for authors, editors, and writers of theses (P-L290-300, TCD library).

Title page: Each assignment must begin with a title page that contains the following information (in this order): the full name of its author; the student number of the author; the title of the assignment or the task that it fulfils; the degree for which it is submitted (MPhil in Literary Translation; MPhil in European Studies); the module to which it is attached (where applicable); the term (Michaelmas Term) and year in which it is submitted.

Pagination: All pages must be clearly and sequentially numbered.

References: Every assignment must include an alphabetical list of references, presented according to the conventions set out above.

Binding of essays/assignments: Assignments need not be bound in any formal sense, but all pages must be firmly fixed together, e.g. by a strong staple.

Binding of dissertations: Every dissertation must be securely bound. It is not necessary for the dissertation to be bound in cloth, it may be spiral bound. The front cover or spine must bear the candidate's name in full, the degree for which the dissertation is submitted (MPhil in ...), and the year. The front cover must also bear the candidate's full name and the title of the dissertation (or an abbreviated title approved by the supervisor). Bindings can be either hard bound, soft bound or spiral bound. Students are required to submit two hard copies and one soft copy of their dissertation.

Declaration: Immediately following the title page, every dissertation must contain the following declaration, signed and dated:

Declaration

I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work. I agree that the Library may lend or copy this dissertation on request.

Signed: Date:

Abstract: Immediately following the declaration, every dissertation must contain an abstract, which summarizes the methods used and the conclusions reached. The abstract must be headed with the title of the dissertation and the author's full name (in that order), and must not exceed one page of single-spaced typescript.

Acknowledgements: The inclusion of an acknowledgement page is optional. However, it is conventional to acknowledge any person or persons who might have provided assistance or guidance in the course of your research.

Table of contents: Immediately following the abstract, every dissertation must contain a table of contents listing the main divisions (parts, chapters, sections, sub-sections, etc., as appropriate) and the pages on which they begin.

Doubtful cases: Candidates who are uncertain how to apply the above conventions to any of their assignments should consult with the member(s) of staff responsible for the part(s) of the course in question.

Core Courses

Course Description for Core Course 1: Theory & Methodology

Course Aims and Learning Outcomes:

The course is designed to enable students to:

- apply cultural theory to world literature
- sharpen their critical and analytical skills,
- research and write essays (form a hypothesis, structure an argument and build an essay, reference outside sources);
- research and present a paper (form a hypothesis, structure an oral presentation; maintain and sustain relations with the listeners, give an overview of sources).
- Requirements:

One essay (not to exceed 5000 words), submitted by Monday, first teaching week of Hilary Term in which students will apply a theoretical aspect to some of the literature discussed in this course or some literature of their own choice.

Weekly Schedule

Week 1- Introduction

Week 2- Cultural Theories: Genre and Narrative Mode; read Introduction and body chapters of Mikhail Bakhtin's *Rabelais and his World*; literature handout (Arnds)

Week 3- Reading Comparative Cultural Theory; Bakhtin, *Rabelais and his World*, Foucault, *Madness and Civilization*, Nietzsche, *The Birth of Tragedy* (Arnds); cross-reading of literary samples (handouts);

Week 4 - Comparative Literature and Translation Studies: Theorizing Two Related Fields (Cronin)

Week 5 - On the Prehistory of the Novel: A Comparative Approach (Igor Candido): read: M. Bakhtin, From the Prehistory of Novelistic Discourse, in Id., *The Dialogic Imagination. Four Essays*, ed. by M. Holquist (Austin: University of Texas Press, 1981), 41-83; T. Hägg, *The Ancient Greek Novel: A Single Model or a Plurality of Forms?*, in *The Novel*, ed. by F. Moretti, vol. I (Princeton: Princeton UP, 2007), 125-155; T. Pavel, *The Lives of the Novel. A History* (Princeton: Princeton UP, 2015), 1-20
<http://press.princeton.edu/chapters/i10090.pdf>; I. Watt, *The Rise of the Novel. Studies in Defoe, Richardson, and Fielding* (Berkeley and Los Angeles: University of California Press, 2000), 9-34. <https://books.google.it/books?id=PmwfH7X-IKAC&printsec=frontcover&hl=it#v=onepage&q&f=false>

Week 6- Theory of the Novel (Candido/Arnds)

Week 7 - Reading week: please read: Günter Grass's *The Tin Drum*; Robert L. Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Bram Stoker, *Dracula*

Week 8 - Influence and Intertextuality in World Literature: Günter Grass's *The Tin Drum* in view of the above cultural theories; handouts Rushdie etc. (Arnds)

Week 9 - Sarah Alyn Stacey: Reading the Renaissance and Beyond; reading t.b.a.

Week 10 - Sarah Alyn Stacey: Reading the Renaissance and Beyond

Week 11 - Identities in Transformation in Literature: A Comparison (Arnds/Leopardi); read Franz Kafka, *Metamorphosis*, Robert L. Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (read at least the final chapter of this); Bram Stoker, *Dracula*

Week 12 - Student presentations

Course Description for Core Course 2: Literature and.....

For obvious intents and purposes the concept of intertextuality is of heightened interest to comparatists and translators, as we are dealing with dialogues between texts. Intertextual studies, however, threaten to collapse into mere random mushroom hunts for parallels between texts, unless such studies contain another element that gives them glue. This third element in a comparison of texts is the *tertium comparationis* without which comparative literature cannot exist, and from which literary translations will likewise profit. If we compare Joyce's *Ulysses* with Homer's *Odyssey* we can do so via mythological patterns or focus on certain motifs or themes that both texts contain. If we compare Richardson's *Clarissa* with Goethe's *Sorrows of Young Werther* we may choose to look at the genre of the epistolary novel or other features of the age of sensibility.

These examples, however, are still limiting us, since the *tertium comparationis* stems from literary theory or literature itself. Once we leave literary theory for cultural theory and beyond this for other disciplines, we gain a wider spectrum of possibilities for comparative literature and a deeper understanding of literature for the literary translator. It can therefore be safely ascertained that if they want to be fruitful comparative literature and the art of literary translation have to develop awareness beyond the notion of intertextuality: as part of their hermeneutic motion these two inter-related fields have to interpret literature through the prism of other disciplines. This course will look at literature through various extra-disciplinary lenses and thus try to hone comparatists' skills in moving between various discourses and their practices.

Weekly Schedule

Week 1- Peter Arnds – Introduction

Week 2- Clodagh Brook – Literature & Film

Week 3- Clodagh Brook – Literature & Film

Week 4 - Brian Brewer – Literature and Economics

Week 5 - Martine Cuypers – Literature and History

Week 6- Martine Cuypers – Literature and History

Week 7 - Reading Week

Week 8- Jennifer Edmond – Literature and the Digital Humanities

Week 9 -Jennifer Edmond – Literature and the Digital Humanities

Week 10- Nicole Basaraba – Narratology and Technology

Week 11 - Eiléan Ní Chuilleanáin – Literature & Folklore

Week 12 - Peter Arnds - conclusion student presentations

Learning Objectives

- On successful completion of this module students will be able to:
- analyse literary texts through the lens of another discipline, i.e., think critically in interdisciplinary ways
- understand the importance of crossing boundaries of discourses and ways of thinking
- apply specific theories generated by other disciplines to literary studies
- research and write an essay (form a hypothesis, structure the essay, think critically about primary and secondary sources and refer to them in footnotes)
- draw on a range of disciplines from cultural studies that broaden the way we interpret literature
- understand comparative literature as more than just comparing literature
- present their ideas for the essay in a coherent way by the end of the semester
- Assessment: One essay of max. 5000 words to be handed in by end of April

Bibliography

Clodagh Brook - Literature and Italian Film

tbc

Brian Brewer – Literature and Economics

Brewer, Brian. "From Conquest to Contract: Property, Justice, and the New Economic Empire in Don Quijote, Part One." *Revista de Estudios Hispánicos* 48.1 (2014): 3-24.

---. "The Sterility of Abundance: Marcela and Grisóstomo in the Golden Age." *Artifice and Invention in the Spanish Golden Age*. Ed. Stephen Boyd and Terence O'Reilly. London: Legenda, 2014. 30-42.

Graf, E. C. "Sancho Panza's 'pro negros que sean, los he de volver blancos o amarillos' (DQ 1.29) and Juan de Mariana's De moneta of 1605." *Cervantes* 31.2 (2011): 21-49.

Johnson, Carroll B. *Cervantes and the Material World*. Chicago: U of Illinois, 2000.

Leahy, Chad. "Dineros en Cruzados: The Morisco Expulsion, Numismatic Propaganda, and the Materiality of Ricote's Coins."

Eiléan Ní Chuilleanáin – Literature and Folklore

Vladimir Propp, Morphology of the Folktale

Stith Thompson The Folktale

Henry Glassie, Passing the time: folklore and history of an Ulster community

Elliott B.Gose, The world of the Irish wonder tale : an introduction to the study of fairy tales

Georges Denis Zimmermann, The Irish Storyteller

Gearóid Ó Cruaí, The Book of the Cailleach

Chaucer, The Wife of Bath's Tale

Martine Cuypers – Literature and History

Introductory Material (all available on Blackboard)

lecture handout introduction

Thucydides, Histories 1.1–22 (Prologue)

Alber, Jan (2005) "Narrativisation" in *The Routledge Encyclopedia of Narrative Theory*, eds. D. Herman, M. Jahn, M.-L. Ryan: 386-7.

White, Hayden (1984) "The Question of Narrative in Contemporary Historical Theory," *History and Theory* 23.1: 1-33.

Cowen, Tyler, "Be suspicious of stories," TED Talks January 2012, url www.ted.com/talks/lang/en/tyler_cowen_be_suspicious_of_stories.html

Abbott, H. Porter (2008) "Narrative and truth" in *The Cambridge Introduction to Narrative*. 2nd ed. Cambridge: 145-59.

Further Reading

Herodotus, Histories

Iggers, Georg G. (1997) *Historiography in the 20th Century: From Scientific Objectivity to the Postmodern Challenge*. Hanover, NH.

Jenkins, Keith (1997) *The Postmodern History Reader*. London.

Kramer, Lloyd and Maza, Sarah (2006) eds. *A Companion to Western Historical Thought*. Blackwell.

Munz, Peter (1997) "The Historical Narrative" in Bentley, Michael (ed.) *A Companion to Historiography*. London: 851-72.

Sahlins, Marshall (1995) *How "Natives" Think – About Captain Cook, for Example*. Chicago.

White, Hayden (1973) *The Historical Imagination in Nineteenth-Century Europe*. Baltimore.

White, Hayden (1978) *Tropics of Discourse: Essays in Cultural Criticism*.

White, Hayden (1980/1987) "The Value of Narrativity in the Representation of Reality," *Critical Inquiry* 7.1: 5-27 (JSTOR); reprinted in *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore 1987.

White, Hayden (2010) *The Fiction of Narrative. Essays on history, literature, and theory 1957–2007*. Baltimore.

Further suggestions on the lecture handout.

Jennifer Edmond – DH and Literature

Articles:

Franco Moretti: Conjectures on World Literature <https://newleftreview.org/II/1/franco-moretti-conjectures-on-world-literature>

John Guillory: How Scholars Read (attached)

Greg Crane: What Do You Do with a Million Books?

<http://www.dlib.org/dlib/march06/crane/03crane.html>

Web resources:

Voyant: <https://voyant-tools.org/>

Matt Jockers' Topic Models:

<http://www.matthewjockers.net/macroanalysisbook/macro-themes/>

Nicole Basaraba – Narratology and Technology

Hackman, P. (2011). "I am a Double Agent": Shelly Jackson's Patchwork Girl and the persistence of print in the age of hypertext. *Contemporary Literature*, 52(1), p. 84-107.

Ihlebaek, K.A., and Krumsvik, A.H. (2015). Editorial power and public participation in online newspapers. *Journalism*, 16(4), p. 470-487.

Ryan, Marie-Laure. (1992). The Modes of Narrativity and Their Visual Metaphors. *Style*, 26 (3). p. 368-387.

Rholetter, Wylene. (2015). *Transmedia Storytelling*. Research Starters: Education (Online Edition). Accessible

at:<http://elib.tcd.ie/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=ers&AN=108690547&site=eds-live>

Course Description for Moving Between Cultures

This year-long core module aims to explore fundamental issues relating to moving between cultures across a representative range of primarily European perspectives, tackling some of the theoretical and methodological issues raised by travel writing and other related forms of cultural expression. "Moving Between Cultures" follows, in roughly chronological order, at the rate of two hours per week, a series of linguistically and culturally homogeneous mini-courses, each of which will raise an important issue relating to travel writing. In this way some of the multiple levels of conception and expression of intercultural movement will be identified and investigated. Typically, two strands in particular will be explored: the theme of the imaginary trip as it moves from legendary travel, through fictional voyage to time travel (with focus on Irish, English, Russian and Slavonic texts); and the theme of travel in the real world as it involves arrivals and departures, homecoming and adventure, cultural and spatial movement (involving Italian, Germanic and Hispanic courses). This may vary, however, from year to year.

Elements of overlap between these categories and the ultimately problematic nature of any kind of classification of cultural movement and exchange will be explored in a couple of sessions at the end of the year which a number of the class teachers will be present.

Assessment: One essay of 8000 words to be handed in by end of April (precise deadline TBC)

Options

Dantean Echoes (CP7004) MT

This option course explores influence of Dante Alighieri, firstly by placing him in a context of world literature (both narrative and philosophical) from ancient times to the modern period, and secondly by tracing his impact on number of English-language and Italian writers from the Renaissance to the 20th Century.

Postmodernist Literature in East and Central Europe (CP7014) HT

This module sets out to explore the notion of postmodernity across a range of literatures and language cultures from among the former communist states of East and Central Europe. The principal zones of exploration will be the former USSR (Russia and Ukraine); Poland; East Germany; the Czech and Slovak Republics/former Czechoslovakia; Bosnia, Croatia and Serbia/former Yugoslavia; Bulgaria and other Balkan literatures. While most of the texts read on the module are works published after the pivotal date of 1989 (1991 in the case of the former USSR), and thus the end of Communism, in some cases texts published somewhat earlier will also be chosen. All texts will be read and studied in English translation. The module is aimed at students taking the Comparative Literature MPhil, but will also be of interest to students of Literary Translation, Textual and Visual Studies and European Studies.

The module aims to explore the peculiarities of postcommunist cultures and the postcommunist experience as expressed in recent key literary texts, with the texts chosen being examples of the type of self-reflexive, subversive and playful approaches characteristic of postmodernism generally. However, the module will also focus on the vestiges of both totalitarian thinking and the day-to-day realities of the former communist world, as well as the conflicted ideologies and confused identities of contemporary post-Communist East/Central Europe, as expressed in the chosen texts. Lastly, within the framework of post-colonialist theory, we will consider the questions of identity, both national and ethnic, in the cultures of the region, and explore ways in which the confused political aftermath of Communism finds expression and indeed may be resisted and subverted in recent writing across the region.

The module will be taught by staff from Russian and Slavonic Studies, as follows: Justin Doherty (Russian, Ukrainian, Czech and Slovak literatures); Jana Fischerová van der Ziel (Poland, East Germany); Sanja Francovic (Bosnia, Croatia and Serbia/former Yugoslavia); Dimitar Kambourov (Bulgaria, the Balkans). The first session of the module will be a theoretical overview with contributions from all staff involved.

The module assessment will consist of an essay submission. Students will also be asked to contribute a minimum of one seminar presentation (non-assessed).

Set texts will include some of the following: Viktor Pelevin, *The Clay Machine-Gun* (Чапаев и пустота, 1996); Andrei Kurkov, *Death and the Penguin* (Пикник на льду, 2001); Milan Kundera, *The Unbearable Lightness of Being* (Nesnesitelná lehkost bytí, 1985); Christa

Wolf, *The Quest for Christa T.* (1968); Olga Tokarczuk *House of Day, House of Night* (1998); Tadeusz Slobodzianek, *Our Class* (2009); Danilo Kiš, *The Tomb for Boris Davidovich + Garden, Ashes*; Miljenko Jergović: *Mama Leone + Sarajevo Marlboro*; Dubravka Ugrešić, *Baba Yaga Laid an Egg*; Robert Perišić, *Our Man in Iraq*.

Representations of the Other Europe: Cinema in Communist and Post-Communist Central and Eastern Europe (EU7005) HT

The aim of the course is to explore the experience of Communism and its aftermath in a number of East and Central European countries, as expressed through the medium of film.

Cultures of Memory and Identity in Central Europe (EU7003) MT

The dual aim of this course is to bring together selected chapters of Central European area studies with central notions of cultural theory such as space, memory, nation and identity, transformation/transition, etc. This should lead to a better knowledge of the CEE countries on the one hand, and, on the other, provide an introduction to some crucial approaches in cultural studies to inform future projects of the student.

The Russian Avant Garde (FR7093) HT

The aim of this course is to acquaint students with the history of the Russian avant-garde of the early 20th century, to examine the textual and visual practices of leading participants in the movement, and to study the theoretical basis for major strands of this movement.

The Semiotics of the Alphabet (FR7098) HT

The aim of this module is to provide students with a detailed and broad understanding of the semiotics of the alphabet: from the linguistic/grammatological account of alphabetical-writing and its relationship to speech, to the socio-semiotic analysis of styles of letters in the construction of cultural identities. The course will focus on the alphabet in orthography, typography and handwriting, primarily during the period from the nineteenth century to the present. Subjects covered include: typeface design, letterforms and national identity, concrete poetry and graffiti writing.

As the course develops the students will gain knowledge of the history of the alphabet and semiotic theory, so that each week during second-hour (seminar) discussions, students will be encouraged to apply knowledge gained to new subject matter. Each week students will be provided with a short reading assignment pertinent to the subsequent lecture.

Cultures and Representation of the Mafia (IT7008) HT

The students will learn the fundamentals about Italian original mafias and current international mafias (USA, Russian, Mexican, Japanese, etc.) and the anti-Mafia legal

methods and strategies for contrasting it. They will be able to distinguish between the main mafias in Italy and in the rest of the world. The students should be able to understand the actual and current complexity, seriousness, danger and pervasiveness of the Mafia as a global phenomenon literally affecting each of us beyond our own awareness. The student should become familiar with different theories and critical instruments in order to deal with such a complex problem. They should develop a sense of criticism and a civil and social conscience about the problem learning the basics of different cultural theories.

Discovering the Other: East-West Encounters in Translation History (IT7010) HT

This module examines the history of translation between East Asia and the English language world from the mid-nineteenth century to the mid-twentieth century. During this century, Europe, Japan, and China all saw unprecedented cultural, economical, technological, and political change. This was also the century when European nations first began to gain a proper understanding of East Asia, and when East Asia began to take an interest in Europe. Eventually, European and American cultures came to be seen in East Asia as societies to be emulated, while East Asian cultures were seen in Europe and America as highly exotic, impenetrable mysteries. This module will examine the lives and works of some of the most outstanding translators of this period in the context of the impact their translation activities had over their home cultures.

From the Japanese context, it will examine: Fukuzawa Yukichi, and Mori Ōgai. From the Chinese context, it will examine: Yan Fu, Lin Shu, and Fu Lei. From the context of the English language, it will examine: Ernest Satow, Lafcadio Hearn, Ezra Pound, and Arthur Waley. Throughout the module, we will see how each culture developed its lasting understanding of the cultural Other, and consider how and whether this understanding continues to inform intercultural communication today.

Each week, a sample of reading will be provided on the subject in question. This will function as an introduction to the subject, and as a start-point for discussion. Small groups of students will also briefly present further information and perspectives they have acquired through reading further around the topic at hand, such as the lasting impact of the translator in question, the historical backdrop of their work, and any impact it has for translation theory.

Trauma in Translation: Representations, Rewritings, Adaptations (IT7017) HT

The module aims to acquaint students with key theoretical concepts relating to the representation, translation and adaptation of traumatic past. It aims to explore artistic responses to historical traumas, alongside questions of memory, memorialisation, trauma, and witnessing. It helps students develop skills of close-reading, critical analysis, interpretation and argumentation. It encourages them to analyse, interpret, and critically evaluate translations and adaptations of literary texts of various genres, including theatre and film adaptations. In their essays students explore their own research interests in the field: these could include the genres of slave narratives, migrant fiction, war poetry, or refugee writing.

Dissertation

Although the final degree result is not classified (unless a distinction is awarded), assignments are graded according to the scale in general use in the university. Please note that the pass mark for the MPhil in Medieval Language, Literature and Culture is 50 - for all other MPhil courses in the School the pass mark is 40.

I	70+	excellent
II.1	60-69	good
II.2	50-59	reasonably good
III	40-49	adequate
F	<40	unsatisfactory

In general the four classes are to be interpreted as follows:

- I Demonstrates a full understanding of key issues, an ability to construct a detailed argument on the basis of that understanding, and a capacity for developing innovative lines of thought
- II.1 Demonstrates a full understanding of key issues and an ability not only to construct a detailed argument on the basis of that understanding, but to generate additional insights
- II.2 Demonstrates a full understanding of key issues and an ability to construct a detailed argument on the basis of that understanding
- III Demonstrates an adequate understanding of key issues and an ability to construct a basic argument.

Students whose dissertation receives a fail mark can be entitled to a viva voce examination on the dissertation in keeping with applicable College regulations; the course co-ordinator should be consulted in the first instance. Students whose dissertation fails to satisfy the examiners may, on the recommendation of the court of examiners and on payment of the prescribed fee, be allowed to register for a further year and revise and resubmit their dissertation

Research Seminars

All students are required to attend research seminars scheduled Mondays in both terms.

Contact Details

Course administrator: Caroline Murphy – sllcs@tcd.ie

Course director: Prof. Peter Arnds – arndsp@tcd.ie

MPhil in Comparative Literature Timetable 2018/2019 Michaelmas Term

Compulsory ■ Optional ■

	09.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00
Monday				Discovering the Other (IT7010) TCLT: 36 Fenian Street					Research Training Seminar (CP7002) Room 201, 7 - 9 South Leinster Street		
			Cultures of Memory and Identity (EU7003 Room 206, 7 - 9 South Leinster Street								
Tuesday				Moving between Cultures (CP7001) Room 206, 7 - 9 South Leinster Street				Dantean Echoes (CP7004) Room 206, 7 - 9 South Leinster Street			
Wednesday											
Thursday	Theory and Methodology I (CP7000) Room 201, 7 - 9 Sth Leinster Street							The Semiotics of the Alphabet (FR7098) Room 5086, Arts Building			
Friday											

MPhil in Comparative Literature Timetable 2018/2019 Hilary Term

	09.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00
Monday									Research Training Seminar (CP7002) Room 201, 7 - 9 South Leinster Street		
Tuesday	Theory and Methodology - Literature and.....(CP7003) Rm 206, 7-9 Sth Leinster Street										
Wednesday										Cinema in Communist and Post-Communist film screenings (EU7005) Room 4097, Arts Bldg	
Thursday	Moving between Cultures (CP7001) Room 202, 7 - 9 South Leinster Street		Cinema in Communist and Post- Communist (EU7005) Room 202, 7 - 9 South Leinster Street			Theory and Methodology - Literature and.....(CP7003) Rm 206, 7-9 Sth Leinster Street <i>Weeks 26 and 27 only</i>					
Friday				The Russian Avant Garde (FR7093) Room 201, 7 - 9 South Leinster St		Postmodernist Literature in East and Central Europe (CP7014) Room 202, 7 - 9 Sth Leinster St					