The School of Languages, Literatures and Cultural Studies

MPhil in Comparative Literature Handbook
2019–2020
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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 Identities and Cultures of Europe. Students of the MPhil will enrol in two core modules 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

Professor Igor Candido is the acting Director in Michaelmas Term 2019

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 term; 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

<table>
<thead>
<tr>
<th>Course Level Learning Outcomes:</th>
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<tbody>
<tr>
<td>On successful completion of the course, students should be able to demonstrate;</td>
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<tr>
<td>• an understanding of Comparative Literature as a subject of study and a critical practice;</td>
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<tr>
<td>• an understanding of the theoretical and methodological basis for comparative literary work at an advanced level;</td>
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<tr>
<td>• competence in the application of the theory and methodology of comparative literary analysis to texts of various genres and artefacts of different media;</td>
</tr>
<tr>
<td>• the appropriate oral and written presentation and communication skills to allow them to present research clearly and unambiguously in the appropriate scholarly manner;</td>
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<tr>
<td>• the ability to conduct research in a largely self-directed manner,</td>
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<tr>
<th>Assessment:</th>
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<tbody>
<tr>
<td>All modules are weighted according to their credit value.</td>
</tr>
<tr>
<td>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:</td>
</tr>
<tr>
<td>i. an overall average mark of at least 40% and,</td>
</tr>
<tr>
<td>ii. a mark of 40% or above in the dissertation, and</td>
</tr>
<tr>
<td>iii. 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).</td>
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### MPHIL IN COMPARATIVE LITERATURE

<table>
<thead>
<tr>
<th>Core Modules</th>
<th>CP7000 - Theory and Methodology</th>
<th>HT</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CP7003 - Literature and........</td>
<td>MT</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>CP7001 - Moving Between Cultures</td>
<td>MT and HT</td>
<td>20</td>
</tr>
<tr>
<td>Non-Core Modules</td>
<td>Option 1 – to be selected from available options</td>
<td>MT</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Option 2 – to be selected from available options</td>
<td>HT</td>
<td>10</td>
</tr>
<tr>
<td>Other Compulsory Elements</td>
<td>Dissertation (15,000 to 20,000 words)</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>TOTAL CREDITS</td>
<td></td>
<td></td>
<td>90</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Term</th>
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<tbody>
<tr>
<td>CP7004</td>
<td>Dantean Echoes</td>
<td>MT</td>
</tr>
<tr>
<td>CP7014</td>
<td>Postmodernist Literature in East and Central Europe</td>
<td>HT</td>
</tr>
<tr>
<td>FR7093</td>
<td>The Russian Avant Garde</td>
<td>MT</td>
</tr>
<tr>
<td>ID7004</td>
<td>Medieval and Renaissance Foundations of Europe</td>
<td>MT</td>
</tr>
<tr>
<td>ID7007</td>
<td>Multilingualism, Translation and Identity in Literature</td>
<td>MT</td>
</tr>
<tr>
<td>ID7008</td>
<td>EU-Russia Relations</td>
<td>HT</td>
</tr>
<tr>
<td>ID7010</td>
<td>Europe and its Identities: A Cultural History</td>
<td>MT</td>
</tr>
<tr>
<td>ID7011</td>
<td>Food, Drink and European Cultural Identities</td>
<td>HT</td>
</tr>
<tr>
<td>ID7012</td>
<td>European Cinema and Identity</td>
<td>HT</td>
</tr>
<tr>
<td>IT7010</td>
<td>Discovering the Other: East-West Encounters in Translation History</td>
<td>MT</td>
</tr>
</tbody>
</table>

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 (CP7000) HT

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).

Assessment:
One essay (3500 words in which students will apply one theoretical text discussed in this class to a comparison of at least two primary texts of their own choice.

Advice: There is a substantial amount of reading for the first 6 weeks of this module, so please start reading the following authors as early as possible: Mikhail Bakhtin, Günter Grass, Charlotte Brontë, Charles Dickens.

Weekly Schedule

Week 1 Introduction

Week 2 Reading Comparative Cultural Theory: Read Introduction and body chapters of Mikhail Bakhtin’s Rabelais and his World; literature handout (Arnds)

Week 3 Reading Comparative Cultural Theory: Bakhtin, Foucault, Nietzsche, Agamben (Arnds)

Week 4 Influence and Intertextuality in World Literature: Günter Grass’s The Tin Drum and François Rabelais’s Gargantua and Pantagruel (Arnds)

Week 5 The Bildungsroman – Genre, Identities, and Gender: Charlotte Brontë’s Jane Eyre and Charles Dickens’s David Copperfield (Arnds)

Week 6 The Bildungsroman – Genre, Identities, and Gender: Charlotte Brontë’s Jane Eyre and Charles Dickens’s David Copperfield (Arnds)

Week 7 Reading week:

Week 8 Candido: On the Prehistory of the Novel: A Comparative Approach

Week 9 Candido: Theory of the Novel
Week 10 Cronin: Comparative Literature and Translation Studies: Theorizing Two Related Fields

Week 11 Arnds: Student presentations

Week 12 Arnds: Student presentations

Theoretical Readings

Mikhail Bakhtin, *Rabelais and his World* (Indiana UP)

Michel Foucault, *Madness and Civilization* (Vintage)

Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford UP)

Friedrich Nietzsche, *The Birth of Tragedy* (Cambridge UP)

Primary Texts:

Günter Grass, *The Tin Drum*

François Rabelais, *Gargantua and Pantagruel* (sections)

Charlotte Brontë’s *Jane Eyre*

Charles Dickens’s *David Copperfield*


Course Description for Core Course 2: Literature and...... (CP7003) MT

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 - Introduction – Director and lecturers brief students

Week 2 - Nicole Basaraba – Narratology and Technology

Week 3 - Clodagh Brook – Literature and Film

Week 4 - Tim Jackson - Literature and Hagiography

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- Eiléan Ní Chuilleanáin – Literature and Folklore

Week 11 - Clodagh Brook – Literature and Film

Week 12 –Igor Candido - Students present essay topics

**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 4000 words to be handed in by end of April

Bibliography

*Clodagh Brook - Literature and Film*


Marcus, Fred H., ed. *Film and Literature: Contrasts in Media*. Scranton, PA: Chandler, 1971

*Tim Jackson- Literature and Hagiography*

TBA

*Martine Cuypers – Literature and History*

Introductory Material (all available on Blackboard)

lecture handout introduction

Thucydides, *Histories* 1.1–22 (Prologue)


Further Reading:

Herodotus, *Histories*


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](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](http://www.dlib.org/dlib/march06/crane/03crane.html)

Web resources:

Voyant: [https://voyant-tools.org/](https://voyant-tools.org/)


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 Cruílaoich, The Book of the Cailleach

Chaucer, The Wife of Bath’s Tale

Course Description for Moving Between Cultures (CP7001) MT and HT

The course 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" lasts for two 9-week terms (Michaelmas and Hilary), with a couple of extra meetings in the final (Trinity) term. It will follow, in roughly chronological order, at the rate of two hours per week, a series of linguistically and culturally homogeneous mini-corpus, 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. 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 corpuses). In addition, some of the more specifically theoretical
and semiotic issues raised by travel will be confronted in the sessions devoted to the travel writings of recent or contemporary French theorists.

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.

MT

Week 1  Introduction – Presence of lecturers and their brief Introductions (Candido)
Week 2  Martine Cuypers (War, nostos and identity in Homer’s *Odyssey*)
Week 3  Martine Cuypers (War, nostos and identity in Homer’s *Odyssey*)
Week 4  Corinna Lonergan (Moving Between Heaven and Hell)
Week 5  Corinna Lonergan (Moving Between Heaven and Hell)
Week 6  Roja Fazaeli (Islam and Gender)

Reading Week

Week 8  Roja Fazaeli (Islam and Gender)
Week 9  Ivan Robertson (MBC in NYC)
Week 10  Ivan Robertson (MBC in NYC)
Week 11  Michael Cronin (Travel and Translation)
Week 12  Michael Cronin (Travel and Translation)

HT

Week 1  Peter Arnds/Jason Marrott (Solitude)
Week 2  Peter Arnds/Jason Marrott (Solitude)
Week 3  Peter Arnds (Slow Travel, Walking, and Bildung in Literature)
Week 4  Peter Arnds (Slow Travel, Walking, and Bildung in Literature)
Week 5  Peter Arnds/L. Mereau (Cynicism, Greek Antiquity to Cont. French Prose)
Week 6  Peter Arnds/L. Mereau (Cynicism, Greek Antiquity to Cont. French Prose)
Reading week

Week 8    Brian Brewer (Picaresque Travel)
Week 9    Brian Brewer (Picaresque Travel)
Week 10   Justin Doherty (Future Travel: Tarkovskii)
Week 11   Justin Doherty (Future Travel: Tarkovskii)
Week 12   Arnds: Essay preparation; student presentations (10 minutes)

Requirement for assessment:

Students are expected to submit one essay of between 7,000 and 8,000 words at the end of HT (date to be confirmed).

Reading suggestions:

**Martine Cuypers**  
Fowler, Robert (ed.), *The Cambridge Companion to Homer* (Cambridge 2004)  
Graziosi, Barbara and Greenwood, Emily (eds.), *Homer in the Twentieth Century: Between World Literature and the Western Canon* (Oxford, 2007)  
Montiglio, Silvia, *From Villain to Hero: Odysseus in Ancient Thought* (Ann Arbor 2011)  
Stanford, W.B., *The Ulysses Theme: A Study in the Adaptibility of a Traditional Hero* (Oxford 1963)  
Steiner, George (ed.), *Homer in English* (London 1996)  
Winkler, Martin M. (ed.), *Troy: From Homer’s Iliad to Hollywood Epic* (Malden 2007)

**Corinna Lonergan:**  
Dante’s *Commedia* on 6th October, and Ariosto’s *Orlando Furioso* on 13th. You will receive detailed materials for both sessions.  
For Dante, *Commedia*, canti 17 and 26 of *Inferno*, and canti 3 and 33 of *Paradiso*.  
Ariosto: Astolfo’s trips to hell and the moon: canto 33, octaves 96 ff. – canto 34 – canto 35 to octave 30. Orlando’s madness: canto 23, octaves 101 to end, canto 24, octaves 1 to 14; canto 29, octaves 39 to end, canto 30, octaves 1 to 17; canto 39 octaves 36-61.  
References to Lampedusa’s *Gattopardo* and David Lodge’s *Small World*.
For Ariosto, there is an excellent English translation by Barbara Reynolds (Penguin Classics).

Roja Fazaeli:
Margot Badran, “Between Secular and Islamic Feminism/s: Reflections on the Middle East and Beyond,” Journal of Middle East Women's Studies, Vol. 1, No. 1 (Winter, 2005), pp. 6-28
Margot Badran, “Understanding Islam, Islamism, and Islamic Feminism,” Journal of Women's History, Volume 13, Number 1, Spring 2001, pp. 47-52
Mahmood, Saba, Politics of Piety: the Islamic Revival and the Feminist Subject, Princeton University Press, 2005 (selected chapters)

Peter Arnds/Ivan Robertson:
Moving Between Cultures in New York City
Essays:
"Avant Garde and Kitsch" by Clement Greenberg
"The American Action Painters" by Harold Rosenberg
"On Advance Guard Literature" by Paul Goodman
"Death and Life of Great American Cities" Jane Jacobs (a passing knowledge)
"The Legacy of Jackson Pollock" by Allan Kaprow
"The Fine Art of Gentrification" by Rosalyn Deutsche and Cara Ryan
"Just Kids" by Patti Smith (again, just a passing knowledge)

Poems:
Why I Am Not a Painter, The Day Lady Died, and A Step Away From Them by Frank O'Hara
America and Howl by Allen Ginsberg
People Who Died, Last Poem by Ted Berrigan

Paintings by:
Jackson Pollock,
Willem De Kooning,
Jean-Michel Basquiat,
Keith Haring.

Michael Cronin: Travel and Translation
Reading TBC
**Hilary Term**

*Peter Arnds/ Jason Marrot: Solitude and Literature*

*Peter Arnds: Slow Travel and Walking in Literature*
W.G. Sebald, *Rings of Saturn*
Frédéric Gros, *A Philosophy of Walking*

*Louise Kari Mereau: Cynicism from Greek Antiquity to Contemporary French Prose*
R. Bracht Branham & Marie Odile Goulet-Caze, *The Cynics; The Cynic Movement in Antiquity and Its Legacy*
Sharon A. Stanley, *The French Enlightenment and the Emergence of Modern Cynicism* (both in TCD library)

*And:*
6.99 £ by Frederic Beigbeder
*The Map and the Territory* by Michel Houellebecq
(both at TCD library)

*Brian Brewer: Picaresque Travel*

*The Picaresque Novel* (All Titles Are Available through the TCD Library)

A. Primary Text

B. General Works
Cruz, Anne J. *Discourses of Poverty.*
Dunn, Peter N. *Spanish Picaresque Fiction: A New Literary History* 
Parker, Alexander A. *Literature and the Delinquent.*
Rico, Francisco. *The Spanish Picaresque Novel and the Point of View.*

C. Lazarillo de Tormes

1. Books
Harry Sieber. *Language and Society in La Vida de Lazarillo de Tormes.*

2. Articles


D. The Swindler (El buscón)

1. Books


2. Articles


*Justin Doherty: Future Travel: Tarkovskii*
Andrei Tarkovskii, *Solyaris* and *Stalker*: Bibliography/Filmography

1. Required viewing: *Solyaris*, dir. Andrei Tarkovsky (1972)
2. Recommended reading:
   (a) Original source texts
   (b) Literature on Stanisław Lem:
   (c) Literature on Tarkovskii:
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 Kambouroff (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 legkost 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 +
The Russian Avant Garde (FR7093) MT

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.

Medieval and Renaissance Foundations of Europe (ID7004) MT

This module aims to explore the medieval and early-modern historical and cultural (mainly literary, historical and philosophical) foundations of modern Europe. As the scholarship of Jacques Le Goff showed the invaluable import of medieval history for the construction of modern national states, so Ernst Robert Curtius demonstrated how European literature is deeply rooted in the Latin Middle Ages. The module will explore the cultural production of France, England, Ireland, Germany, and Spain during the Middle Ages and Renaissance. Among other modern nations, the case of Italy, whose unity was obtained only in the second half of the 19th century, requires special attention. The identity of Italian literary civilisation has in fact a vocation that is all the more strongly European even while more weakly national. On that basis, we will be able to better understand Jacob Burckhardt’s claim that the Italian humanists, in rediscovering classical antiquity, lay the groundwork for the creation of the modern individual and were therefore to be considered ‘the first born among the sons of modern Europe.

Multilingualism, Translation and Identity in Literature (ID7007) MT

Samuel Beckett’s adoption of French or Vladimir Nabokov’s turn to English are not uncommon literary choices, much like T.S. Eliot’s and James Joyce’s inclusion of multiple foreign languages in their works. But what is involved in these choices? And what are the implications of reading such texts? What role do translation and self-translation play in these cases? This module explores the phenomenon of multilingualism in literature, in order to assess its implications for notions of identity, literary form, and translation practice. Beginning with an analysis of Eva Hoffman’s autobiographical reflection on living between languages, this module will examine experimental works, such as, among others, Hélène Cixous’s multilingual reading of works by the Brazilian-Ukrainian writer Clarice Lispector, Antonin Artaud’s unclassifiable texts replete with nonsense and magical syllables, and a poem written in four languages – English, French, Italian, and Spanish – by poets Octavio Paz, Jacques Roubaud, Charles Tomlinson, and Edoardo Sanguineti.

EU-Russia Relations (ID7008) HT

This module aims to present students with a comprehensive analysis of the complexity of relations between the EU and Russia over the past 70 years. In addition, it will provide students with up-to-date information about recent developments in Russia’s foreign policy towards the EU, its revaluation of external security and its strengthening of military capabilities. The module will focus not only on EU-Russia relations but will also give
students the opportunity to broaden their knowledge of the former Soviet Union countries which play a pivotal role in EU-Russia relations, particularly with regard to the implementation of the Eastern Partnership programme and the EU search for alternative energy suppliers to bypass Russia.

**Europe and its Identities: A Cultural History (ID7010) MT**

This module explores various aspects of the construction of Europe as an idea, a utopia and a political project as well as a form of identity. The main focus of the module will be on the construction of Europe as opposed to an imagined ‘Other’, perceived in cultural, geographic, ethnic and racial terms in different time periods over history. The module aims to present the dynamics of exclusion-inclusion practices, and to investigate the way such practices shaped the development of the idea and representation of Europe in European cultures.

**Food, Drink and European Cultural Identities (ID7011) HT**

This module aims to provide students with an understanding of how food and drink production and consumption have shaped different European Cultures. The module will involve consideration of the anthropological functions of food and drink in human society, the emergence of transnational and imperial cuisines in Europe, the connection between different European religious beliefs and food practices, the rise of ‘middling cuisines’ in Britain and the Netherlands in the 17th century, the co-option of food into nationalist identity constructions in Europe in the 19th century and the globalisation of European food and drink cultures in late modernity.

**European Cinema and Identity (ID7012) HT**

This module explores how European identity is reflected and constructed on screen in the contemporary cinemas of Italy, Ireland and Germany, taking a selection of case studies: national identity and religion (Ireland), migration (Italy), and memory (Germany). The focus is particularly on the instability of national identity, its deconstruction (Ireland and clerical abuse narratives), its construction through reflection on a traumatic past (Germany and narratives of World War Two) and the reflection in the mirror provided by migrant others (Italy).

**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 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.

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.

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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**

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Course director: Professor Peter Arnds – arndsp@tcd.ie
Acting Director (MT2019) Professor Igor Candido – candidoi@tcd.ie