COMPARATIVE LITERATURE
AND TRANSLATION STUDIES

320 Milbank Hall
212-854-8312
Department Assistant: Sondra Phifer

Mission
Comparative Literature and Translation Studies at Barnard College is the study of literary and closely related cultural manifestations across linguistic and cultural boundaries. As a program that builds on the strengths and dedication of faculty teaching in various departments across the campus, Comparative Literature is distinct in its conviction that literary and cultural manifestations are best studied in an international context. The program gives students and faculty a unique opportunity to study literature in world contexts and establish intellectually stimulating relations among languages, cultures, and literary traditions, in order to understand the methodical comparison of texts as a fruitful dialogue. Due to our close affiliation with Columbia University, undergraduate students in Comparative Literature can acquire proficiency in a great variety of foreign languages, including some which are presently not taught at Barnard College.

The program enables the student to pursue the study of at least two literatures in two different languages and to explore the possibilities and methods of literary study comparatively across national boundaries. In consultation with her adviser, the student will shape a program that will give her a foundation in her two central literatures (at least one of them in a non-English language) and in one major period, genre, theme, or theoretical issue.

The program is supervised by the Committee on Comparative Literature.

Program Director: Peter T. Connor (French)
Professors: Peter T. Connor (French), Nancy Worman (Classics)
Associate Professor: Erk Grimm (German)
Term Associate Professor: Emily Sun (Comp Lit)
Senior Lecturer: Brian O’Keeffe (French)

Requirements for the Major in Comparative Literature

For students who declared in Spring 2017 (and after)
To enter the program, a student must normally have completed the required sequence necessary for entry into the advance literature courses of her major program. This varies from language to language; students should consult the director. Each student, after consultation with the director, chooses an adviser from one of her two fields of concentration in a language. This adviser guides her in developing a sequence of courses appropriate for her goals in the major.

All students are required to take the following Twelve (12) courses:

- CPLT BC3001 Introduction to Comparative Literature
- One (1) course in CPLT BC3143 Topics in Comparative Literature
- Six (6) Courses = Three (3) courses in each of TWO distinct literary traditions studied in the original language
- Three (3) elective courses in literature, of which:
  - One (1) pre-modern
  - One (1) literary theory
  - One (1) open choice
- CPLT BC3997 Senior Seminar

Students who wish to major in Comparative Literature, but who for valid reasons wish to pursue a program at variance with the above model, should consult the director.

Important note about studying abroad
If you plan on spending part or all of junior year abroad, plan to take the CPLT BC3001 Introduction to Comparative Literature during the second semester of your sophomore year. This means contacting the director of Comparative Literature program during the first semester of your sophomore year. Indicate that you plan to be abroad one or both semesters during junior year and discuss when to take core courses.

If you plan to be away for the entire junior year, discuss with the program director which other courses can count toward the major when studying abroad. You should also plan to identify advisors before your departure so that you can contact them via e-mail and meet with them at the beginning of your senior year.

If you have further questions regarding the thesis process and its parts, please contact the Program Director (pconnor@barnard.edu).

Requirements for the Minor in Translation Studies

The Minor in Translation Studies allows students to explore the history and theory of translation practices, to consider the importance of translation in today’s world, and to complete a substantial translation or translation-related project.

The Minor in Translation Studies will not qualify students to work professionally as translators or interpreters upon graduation. The courses on a transcript that count toward the Minor will demonstrate that the student has acquired basic familiarity with the history and principle theories of translation and interpreting, together with sufficient linguistic preparedness to conduct basic practical work in translation or interpreting. It will serve as a useful qualification for those wishing to enter one of the growing number of post-graduate programs that provide further training in translation and interpreting, both areas of significant employment growth. It will serve equally those wishing to pursue research in the area of translation and interpreting, a burgeoning area of academic specialization. For students generally, whatever their career goals, the Minor can be profitably combined with their major (Anthropology, French, Political Science, German, History, etc.), enhancing the value of their degree and making them more competitive in today’s global job market.

The Minor in Translation Studies is supervised by the Director of the Center for Translation Studies along with the Chair of the Program in Comparative Literature. Students wishing to minor in Translation Studies should meet with Professor Peter Connor to discuss the choice of their elective courses.
Six (6) courses are required for the minor:

1. **CPLT BC3110 Introduction to Translation Studies**

2. Two or three elective courses dealing with the history and/or theory of translation, or with language from an anthropological, philosophical, psychological, social or cultural perspective. Example courses:
   - AFRS BC3563 Translating Hispaniola
   - ANTH UN1009 Introduction to Language and Culture
   - CPLS BC3170 Translating Madness: The Sciences and Fictions of Pathology
   - CPLT BC3200 The Visual and Verbal Arts
   - FREN BC3079 HISTORY OF THE FRENCH LANGUAGE
   - FREN BC3063 Structuralism and Post-Structuralism
   - PHIL UN3685 Philosophy of Language
   - PSYC BC3164 Perception and Language
   - THTR UN3154 Theatre Traditions in a Global Context
   - THTR UN3167 Dramaturgy

3. One or two language-based courses at the advanced level offering practice in written or oral translation.
   - For example, a student working with French:
     - FREN BC3007 Commercial-Economic French
     - FREN BC3014 Advanced Translation
     - FREN BC3054 Translation Through Film
   - For example, a student working with Spanish:
     - SPAN BC3376 Rethinking Spanish Translation
     - SPAN UN3265 LATIN AMER LIT (IN TRANSLATN)

4. **CPLT BC3510 Advanced Workshop in Translation**

**Note:** the particular courses qualifying for the minor will vary according to the language chosen by the candidate.

With permission of the director of the minor, a student may request credit for an Independent Study involving substantial translation or interpreting work.

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**CPLT BC3000 GLOBAL LONG-FORM PHOTOGRAPHY: HISTORY AND MEMORY. 4.00 points.**

In this course, we ask - how photography, arguably the artistic medium most tied to the present - can be used to explore the past. How have photographers from Asia, Africa, the Middle East, Europe, and the Americas explored inherited personal and familial legacies? Moving beyond the personal, how have practitioners used the photo essay to explore collective memory? How have they reinterpreted national narratives about dictatorship, war, state-sponsored violence, and environmental destruction? We will be looking at photography as an epistemology. That is – asking how life’s big questions addressed through the medium? Students will view book-length photographic essays produced by some of the world’s most respected photographers. Critically, many of those will be outside the North American photographic canon. Photographers include, An My Le, Fazal Sheik, Paula Luttringer, Yael Martinez, Joshua Lutz, Rena Effendi, Rebecca Norris Webb, Kikuji Kawada, Chloe Dewey Mathews, Sophie Ristelhueber, Marcos Adandia, Myako Isiuchi, and others. Critical readings in photography and memory will augment viewings of their works. Over the course of the term, students will develop and deliver their own in-depth photographic essay on a subject of their choice that the instructor has approved. Each student will have two peer critiques of their project. We will explore subject matter, editing, and how testimony and archive are used to give a more contextual reading to long-form photography. This is a demanding seminar/studio class. Students are expected to be making photographic work throughout the semester. Response papers are due weekly, and students must participate in discussions and critiques of each other’s works. Over the course of the term, students will develop and deliver an in-depth photographic essay on a subject of their choice that has been approved by the instructor. We will explore subject matter, editing and ways in which testimony and archive can be used to give a more contextual reading to long form photography. We will study photography as an epistemology in and of itself – that is we will look at long-form photography by the study and critique of photographic essays and photographic monographs. Critically we will be looking beyond the North American photographic canon to view the works of global image-makers. Some of the photographers whose in-depth work we will be exploring are: An My Le, Lu Guang; Paula Luttringer; Ori Gherst; Rula Halawani; Luis Gonzalez Palma; Jo Ractliffe; Shoemi Tomatsu; Fazal Sheik; Sophie Ristelheber; Walid Radd; Kikuji Kawada; Joshua Lutz; Rena Effendi and many others. Viewings of their works will be augmented by weekly critical readings in photography and memory. Students will discuss the photographic essays viewed in class and critical readings in weekly seminars as well as participate in weekly critiques of each other’s works.  

Fall 2021: CPLT BC3000  

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**CPLT BC3001 Introduction to Comparative Literature. 3 points.**

Introduction to the study of literature from a comparative and cross-disciplinary perspective. Readings will be selected to promote reflection on such topics as the relation of literature to the other arts; nationalism and literature; international literary movements; post-colonial literature; gender and literature; and issues of authorship, influence, originality, and intertextuality.

Fall 2021: CPLT BC3001  

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CPLT BC3110 Introduction to Translation Studies. 3 points.
Introduction to the major theories and methods of translation in the Western tradition, along with practical work in translating. Topics include translation in the context of postcolonialism, globalization and immigration, the role of translators in war and zones of conflict, gender and translation, the importance of translation to contemporary writers. Completion of Intermediate II or equivalent in any foreign language.

Fall 2021: CPLT BC3110
Course Number Section/Call Times/Location Instructor Points Enrollment
CPLT 3110 001/000279 M W 2:40pm - 3:55pm Peter Connor 3 27/60

CPLT BC3120 Poetics of the Mouth. 3 points.
Not offered during 2021-22 academic year.
Explores the imagery of eating, drinking, spitting, choking, sucking (and other unmentionables) in relation to insults and excessive behaviors. Readings from Greek poetry (e.g., Homer, Aristophanes) to modern theory (e.g., Kristeva, Powers of Horror, Bakhtin, Rabelais and His World), including modern novels and films.

CPLT BC3123 Friend or Foe? World Literature and the Question of Justice. 3 points.
With an emphasis on equality and social justice, this course examines and compares significant 19th c./20th c. literary approaches to friendship as intermediary between individualism and communal life. Discussion of culturally formed concepts and attitudes in modern or postcolonial settings. Reading of Dickens, Hesse, Woolf, Ocampo, Puig, Fugard, Emerson, Derrida, Rawls.

Fall 2021: CPLT BC3123
Course Number Section/Call Times/Location Instructor Points Enrollment
CPLT 3123 001/00056 T Th 2:40pm - 3:55pm Room TBA Erk Grimm 3

CPLT BC3124 Utopian Literature. 3 points.
Oscar Wilde wrote that “a map of the world that does not include Utopia is not even worth glancing at.” This course reads the concept from Christopher Columbus and Thomas More to the advent of modern socialism. Readings by Campanella, Cavendish, Engels, Bellamy, Gilman, and Portal.

CPLT BC3140 Europe Imagined: Images of the New Europe in 20th-Century Literature. 3 points.
Prerequisites: Permission of the instructor.
Compares the diverse images of Europe in 20th-century literature, with an emphasis on the forces of integration and division that shape cultural identity in the areas of travel writings and transculturation/cosmopolitanism; mnemonic narratives and constructions of the past; borderland stories and the cultural politics of translation. Readings include M. Kundera, S. Rushdie, H. Boell, C. Toibin and others.

CPLT BC3142 The Spanish Civil War in Literature and the Visual Arts. 3 points.
Not offered during 2021-22 academic year.
The Spanish Civil War (1936-39), which culminated with the beginning of Francisco Franco’s long dictatorship, foreshadowed the WWII European conflict. It generated unprecedented foreign involvement, as well texts and images by artists from both within and outside Spain - from film (documentary and fictional), through painting (Picasso), to narrative and nonfiction.
CPLT BC3158 Languages of Loss: The Poetry of Mourning. 3 points.
Prerequisites: Sophomore standing
A study of the genre of elegy across time and cultures. Emphasis on how poets express grief and relate to literary traditions. Comparisons of European, Chinese, and American elegies (by Theocritus, Milton, Qu Yuan, Holderlin, Wordsworth, Whitman, Bishop, and others) and discussions of the relationship between singular and collective life.

CPLT BC3160 Tragic Bodies. 3 points.
This course will focus on embodiment in ancient and modern drama as well as in film, television, and performance art, including plays by Sophocles, Shakespeare, and Beckett; films such as "Rosemary's Baby" and "The Limits of Control"; and performances by artists such as Karen Finley and Marina Abromovic. We will explore the provocations, theatricality, and shock aesthetics of such concepts as Artaud's "Theater of Cruelty" and Kristeva's "powers of horror," as well as Adorno's ideas about terror and the sublime.

Fall 2021: CPLT BC3160
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
CPLT 3160  001/00649  M W 2:40pm - 3:55pm  Room TBA  Nancy Woman  3  18/20

CPLT BC3161 Myths of Oedipus in Western Drama and Philosophy. 3 points.
Not offered during 2021-22 academic year.
This course examines the myth of Oedipus in a range of dramatic and theoretical writings, exploring how the paradigm of incest and parricide has shaped Western thought from classical tragedy to gender studies. Authors studied: Sophocles, Seneca, Corneille, Dryden, Voltaire, Hölderlin, Hegel, Wagner, Nietzsche, Freud, Klein, Deleuze, Guattari, and Butler.

CPLT BC3162 The Novella from Cervantes to Kafka. 3 points.
Not offered during 2021-22 academic year.
The novella, older than the novel, painstakingly crafted, links the worlds of ideas and fiction. The readings present the novella as a genre, tracing its progress from the 17th century to the 20th. Each text read in the comparative milieu, grants the reader access to the intellectual concerns of an era.

Fall 2021: CPLT BC3162
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
CPLT 3162  001/00096  M W 2:40pm - 3:55pm  Room TBA  Alfred Mac Adam  3  9/30

CPLT BC3170 Translating Madness: The Sciences and Fictions of Pathology. 3 points.
Not offered during 2021-22 academic year.
Examines the discursive exchanges between fictional and scientific accounts of "madness," with an emphasis on how modern literature renders the new diagnostic discourse and how literary portrayals of "madness" were "translated back" into the diagnostic language of psychology. Discussions revolve around the "medical gaze" and its influence on the writers' literary style, motifs and technique; relevant questions concern interdisciplinary issues such as the relationship between genre and case study; hysteria and sexuality; gender construction and psychoanalysis. Readings include texts by Flaubert, Wilde, Daudet, Sacher-Masoch; excerpts from Freud, Charcot, Foucault, Deleuze; and visual documents.
CPLT BC3350 IN OTHER WORDS: WORLD POETRY & COSMOPOLITANISM. 3 points.
What is “world poetry”? This course will try to give an answer to this vexing question. You are being introduced to a number of influential poets who have entered a dialogue about what it means to write, read, translate and appreciate poetry in a global context. The impact of globalization is most visible in a number of anthologies which made considerable efforts to move beyond the existing range of national representatives and to make an English-speaking audience familiar with the names and works of poets who are bilingual or who write in their native language. Throughout the semester, we will read English translations of these poems (but feel free to read the original if you know the language). Secondly, the global context is of great importance for understanding each poet’s vision of the world since poets are involved in processes of “world-making” as well as reacting to the world’s past and present. s the semester progresses you will see that the poets are part of a larger conversation; some themes, forms and issues we discovered at the beginning will return in the middle or toward the end of the term. The collection of poems is based on considerations of gender, race, age and religious affiliation; many of the poets whose works we are going to discuss are iconic figures; in studying other cases, you will be exposed to new voices (for example, young South African poets) whose significance will emerge in a critical discussion of the anthropologists’ rationale and criteria for selecting poets and marginalizing others.

CPLT BC3510 Advanced Workshop in Translation. 4 points.
Prerequisites: CPLT BC 3110 - Introduction to Translation Studies is a recommended prerequisite.
A deep immersion in the theory and practice of translation with a focus on translating into English. The first half of the course is devoted to discussing readings in the history of translation theory while translating brief practical exercises; in the second half, translation projects are submitted to the class for critical discussion. The foreign texts for these projects, chosen in consultation with the instructor, will be humanistic, not only literature as conventionally defined (prose fiction and poetry, memoir and travel writing), but also the gamut of text types in the human sciences, including philosophy, history, and ethnography. The aim is not just to translate, but to think deeply about translating, to develop writing practices by drawing on the resources of theory, past and present, and by examining translations written by professionals. The workshop will be offered in two sections by Professor Peter Connor and Professor Emily Sun. The sections will share most of the common readings in the history of translation theory, but Professor Sun’s section will emphasize issues specific to translating East Asia. Enrollment in each workshop is limited to 12 students. CPLT BC3110 is a recommended prerequisite, plus, normally, two advanced courses beyond the language requirement in the language from which you intend to translate. Preference will be given to seniors and to comparative literature majors.

CPLT BC3551 The Arabian Nights and Its Influences. 4 points.
Prerequisites: Completion of one college-level literature course. Permission of instructor.
This course examines the enduring power of The Arabian Nights and some of the wide range of literary authors, genres and variations that it has influenced. The focus is, therefore, on this marvelous work—one of the earliest examples of the short story and the novel—but also on a selection of classical and contemporary works of fiction from around the world that have been informed by it. In this regard, this is a class interested in literary influence, reciprocity and exchange across time and languages.

CPLT BC3630 Theatre and Democracy. 4 points.
How does theatre promote democracy, and vice versa: how do concepts and modes of theatre prevent the spectators from assuming civic positions both within and outside a theatrical performance? This class explores both the promotion and the denial of democratic discourse in the practices of dramatic writing and theatrical performance.

CPLT BC3675 Mad Love. 3 points.
The history of irrational love as embodied in literary and non-literary texts throughout the Western tradition. Readings include the Bible, Greek, Roman, Medieval, and modern texts.

CPLT BC3899 Dada and Surrealism. 3 points.
Not offered during 2021-22 academic year.
Prerequisites: NONE
This course focuses on two twentieth-century avant-garde art movements, Dada and Surrealism, that developed in response to the horrors of World War I, and that investigated the revolutionary potential of artistic experimentation. Both movements drew artists from many different national backgrounds (German, French, Belgian, British, Swiss, Spanish, Latin American, North American). These individuals worked in a wide range of media (fiction, poetry, painting, sculpture, drawing, photography, film) and pioneered several new or hybrid forms (automatic writing, chance collages, exquisite cadavers, found objects, ready-mades, solarizations, woven textiles). Studying works from all these categories, students will explore: the avant-garde critique of high culture, the reconceptualization of literary and artistic forms and practices; the politics of sexuality and gender; and the role and work of female artists too frequently excluded from the canon of Dada and Surrealist studies.

CPLT BC3950 Literary Theory. 4 points.
Not offered during 2021-22 academic year.
Prerequisites: Enrollment limited to 18.
Examination of concepts and assumptions present in contemporary views of literature. Theory of meaning and interpretation (hermeneutics); questions of genre (with discussion of representative examples); a critical analysis of formalist, psychoanalytic, structuralist, post-structuralist, Marxist, and feminist approaches to literature.

CPLT BC3997 Senior Seminar. 4 points.
Designed for students writing a senior thesis and doing advanced research on two central literary fields in the student’s major. The course of study and reading material will be determined by the instructor(s) in consultation with students(s).
CPLT BC3999 Independent Research. 4 points.
Independent research, primarily for the senior essay, directed by a chosen faculty adviser and with the chair’s permission. The senior seminar for majors writing senior essays will be taught in the Spring term.

CPLT BC4152 Politics of Performance. 4 points.
Not offered during 2021-22 academic year.

CPLT BC4161 Tragic Bodies II: Surfaces, Materialities, Enactments. 4 points.
this is an upper-level seminar with quite a lot of reading and semester-long development of a substantial project

Prerequisites: CPLS BC3160 Tragic Bodies I, or permission of instructor. This course is conceived as an advanced seminar (i.e., upper-level undergraduate and graduate) that addresses in more depth the themes of my lecture course Tragic Bodies (BC3160). It explores how dramatic enactment represents bodily boundaries and edges and thus skin, coverings, maskings, and dress-up in relation to gender, sexuality, race, and status / class. The course will focus on these edges and surfaces, as well as proximities, touching, and affect in ancient and modern drama (and occasionally film). The course treats the three ancient tragedians (Aeschylus, Sophocles, and Euripides) as unifying threads and centers on politically and aesthetically challenging re-envisionings of their plays.