

University of Jordan
Department of English Language and Literature
Faculty of Foreign Languages
Fall Term 2016/2017
Comparative Readings

Course Code: 2201948	Instructor: Dr. Yousef Awad E-mail Address: y.awad@ju.edu.jo
Course Time: 17:00 – 20:00 Tuesday	Office Hours: Monday, Tuesday & Wednesday: 16:00 – 17:00 or by an appointment

Course Description:

The scope of this course is flexible enough to allow for studies of influences or of comparisons between the canonical works of British and American authors on the one hand, and the Anglo-American authors and their counterparts in World Literature, on the other. Instructors may select their topics from such cases as Giovanni Boccaccio's influence on Geoffrey Chaucer, or Sir Walter Scott's influence on American and European masters like James Fenimore Cooper, Honoré de Balzac and Leo Tolstoy, and many other choices. During this semester, focus will be on the concepts of intertextuality, adaptations & appropriations and students will be encouraged to examine how contemporary Arab authors in diaspora have appropriated and adapted the works of British & American authors through a close reading of the selected texts.

Course Intended Learning Outcomes:

Upon the completion of this course's requirements, students will be able to:

A- Knowledge and Understanding:

- 1- Understand the meanings of intertextuality, adaptations & appropriations.
- 2- Comprehend the reasons why authors adapt and / or appropriate the works of other authors.
- 3- Contextualise the processes of adaptations & appropriations.
- 4- Read texts closely and to understand their place in their historical context.

B- Intellectual Skills:

- 1- Analyse texts and understand how they relate to each other.
- 2- Compare and contrast different texts.
- 3- Explain how and why texts interpolate, re-write and interrogate each other.
- 4- Critically engage with questions of adapting, appropriating and interpolating canonical texts.

Transferrable Skills:

- 1- Become expert readers of intertextuality, adaptations & appropriations.
- 2- Practice reading literary theory and apply it to all kinds of texts.
- 3- Contextualize cultural differences.
- 4- Write critical essays and contribute to the contemporary literary & critical scene.

Required Texts:

Week 1: 6/9/2016	Introduction
Week 2: 13/9/2016	Public Holiday
Week 3: 20/9/2016	Parliamentary Elections
Week 4: 27/9/2016	Theoretical Framework: Intertextuality, Adaptations & Appropriations
Week 5: 4/10/2016	Charlotte Bronte's <i>Jane Eyre</i> , Jean Rhys's <i>Wide Sargasso Sea</i> & Leila Aboulela's <i>The Translator</i>
Week 6: 11/10/2016	Shakespeare's <i>Othello</i> , E. M. Hull's <i>The Sheik</i> , Scott Fitzgerald's <i>The Great Gatsby</i> & Diana Abu
Week 7: 18/10/2016	Jaber's <i>Crescent</i>
Week 8: 25/10/2016	Shakespeare's <i>King Lear</i> & Rabih Alameddine's <i>I, The Divine</i> .
Week 9: 1/11/2016	Shakespeare's <i>Romeo & Juliet</i> & Susan Abulhawa's <i>The Blue between Sky & the Water</i>
Week 10: 8/11/2016	Shakespeare's <i>Macbeth</i> & Rabih Alameddine's <i>An Unnecessary Woman</i>
Week 11: 15/11/2016	Exam
Week 12: 22/11/2016	Shakespeare's <i>Othello</i> Jamal Mahjoub's <i>The Carrier</i>
Week 13: 29/11/2016	Shakespeare's <i>Hamlet</i> & Robin Yassin-Kassab's <i>The Road from Damascus</i>
Week 14: 6/12/2016	Aphra Behn's <i>Oroonoko</i> & Laila Lalami's <i>The Moor's Account</i>
Week 15: 13/12/2016	Shakespeare's <i>Hamlet</i> & Sulayman Al Bassam's <i>The Al-Hamlet Summit</i>
Week 16: 20/12/2016	Shakespeare's <i>King Richard III</i> & Sulayman Al Bassam's <i>Richard III, an Arab Trilogy</i>
Week 17: 27/12/2016	Shakespeare's <i>Twelfth Night</i> & Sulayman Al Bassam's <i>The Speaker's Progress</i>

Course Policies:

- Participation and students' involvement are crucial to the success of the course. All students are expected to have read the assigned materials before coming to class in order to fully engage in the discussions. In addition to in-class discussions, students should make presentations and lead discussion on particular assigned topics as per the attached schedule.
- The University allows students to be absent **two** times during the semester. Those times include ones with an excuse. If you exceed this limit, you will not be allowed to sit for the final exam.

- **No make-up exams.** In case of sickness, only reports issued directly from a public clinic or hospital will be accepted. Medical reports from private practiced doctors or private hospitals will not be accepted even if they are stamped by the university's clinic. Reports should be produced within a week of the date of the exam. **No exceptions.**

Course Grades:

Mid Term: 30%; Presentations 20%; Participation: 10%; Final: 40%

References

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- 2- Barthes, Roland. "Theory of the Text" in R. Young (ed.) *Untying the Text: A Post-structuralist Reader* (London: Routledge, 1981).
- 3- ----- "The Death of the Author" in David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London: Longman, 1988).
- 4- Baudrillard, Jean. *Simulacra and Simulation*, trans. Sheila FariaGlaser (Ann Arbor: University of Michigan Press, 1981).
- 5- Bhabha, Homi K. "Cultural Diversity and Cultural Differences" in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (eds), *The Post-Colonial Studies Reader* (London & New York: Routledge, 1995).
- 6- Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford UP, 1973; 2nd ed., 1997).
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- 8- ----- *The Anatomy of Influence: Literature as a Way of Life* (New Haven, CT: Yale UP, 2011).
- 9- Carroll, Rachel (ed.). *Adaptation in Contemporary Culture: Textual Infidelities* (London & New York: Continuum, 2009).
- 10- Cartmell, Deborah and Whelehan, Imelda (eds.). *Adaptations from Text to Screen, Screen to Text* (London & New York: Routledge, 2002).
- 11- Clayton, Jay & Rothstein, Eric. *Influence and intertextuality in literary history* (Madison, WI: University of Wisconsin Press, 1991).
- 12- Culler, Jonathan. "Presupposition and Intertextuality", *Comparative Literature*, 91 (1976): 1380-96.
- 13- Dentith, Simon. *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995).
- 14- ----- *Parody* (London: Routledge, 2000).
- 15- Desmet, Christy and Sawyer, Robert (eds) *Shakespeare and Appropriation* (London: Routledge, 1999).
- 16- Eliot, Thomas Stearns. "Tradition and the individual talent." *Perspecta*, 19 (1982): 36-42.
- 17- Genette, Gérard. *Palimpsests: Literature in the Second Degree*, 1982, trans. Channa Newman & Claude Doubinsky (Lincoln: University of Nebraska Press, 1997).
- 18- Graham, Allen. *Intertextuality* (London & New York: Routledge, 2000, 2nd ed. 2011).
- 19- Holquist, M. (ed.). *The Dialogic Imagination: Four Essays by MM Bakhtin*, 1982, trans. C. Emerson & M. Holquist (Austin, TX: University of Texas Press, 2010).

- 20- Huang, Alexa & Elizabeth Rivlin (eds.). *Shakespeare and the Ethics of Appropriation* (New York: Palgrave, 2014).
- 21- Hutcheon, Linda. *A Theory of Adaptation* (London & New York: Routledge, 2006).
- 22- Kristeva, Julia. "Word, Dialogue and Novel", in *The Kristeva Reader*, ed. by Toril Moi (Oxford: Basil Blackwell, 1986), pp. 75-99.
- 23- Loomba, Ania and Orkin, Martin (eds.), *Post-colonial Shakespeares* (Routledge, 1998).
- 24- Orr, Mary. *Intertextuality: Debates and Contexts* (Cambridge & Malden, MA: Polity, 2003).
- 25- Sanders, Julie. *Adaptation and Appropriation* (London & New York: Routledge, 2006, 2nd ed. 2015).
- 26- Tiffin, Helen. "Postcolonial Literatures and Counter-Discourse", *Kunapipi*, 9 (1987): 17–34.
- 27- Thieme, John. *Postcolonial Con-Texts: Writing Back to the Canon* (New York: Continuum, 2001).