Instructors:
Professor Clíona Ní Riordáin (Paris 3) <cliona.ni-riordain@univ-paris3.fr>
Joyce Boro (UdeM) joyce.boro@umontreal.ca

Dates:
Montreal: April 28-May 6
Paris: June 2-10

Course Description and Required Readings:
This course explores the interrelated concepts of translation, adaptation, and trans-creation. It is based around the specialities of both professors leading the course. Joyce Boro’s classes explore the notion of literary translation and trans-cultural adaptation through the examination of Renaissance dramatic texts and their Spanish sources. In Clíona Ní Riordáin’s classes, students will explore the importance of translation as a source and inspiration for contemporary creation. Each text involves a reimagining and rewriting/adaptation perhaps a re-creation of the original text. Together we will explore the manner in which this is achieved and look at the context and inspiration for each of the works.

The course will be organised in two sections, reflecting the fields of specialisation of the two professors involved:

**MONTREAL, APRIL 28-MAY 6**
Professor Ní Riordáin:

- Patrick Modiano, *Rue des Boutiques obscures*
- Ciaran Carson, *Exchange Place*
- Ciaran Carson, *From Elsewhere*, Gallery Press

In Europe, Carson is published by Gallery Press; in the U.S, he is published by Wake Forest. The Modiano novel can also be found in translation. It is suggested that you read Walter Benjamin’s “Task of the Translator” and *Arcades Project*. These theoretical texts offer a critical basis for engaging with the collected texts and provide the inspiration for much of Carson’s work.
Professor Boro:
- Miguel de Cervantes, selection from *Don Quijote* (dropbox)
- Lewis Theobald, *Double Falsehood* (to purchase)
- John Fletcher, William Shakespeare, and Gary Taylor, *Cardenio* (to purchase)

In 1613, the King’s Men performed a play entitled *Cardenio* written by William Shakespeare and John Fletcher and based on a section of Miguel de Cervantes’ *Don Quijote*. It is hard to imagine that this triumvirate of literary greats produced anything other than a stellar composition, but imagine we must, since the play has been lost for centuries. The chasm left by the absent text has been filled in with conspiracy theories, adaptations, and fictional tales of literary discovery. *Cardenio*’s disappearance is simultaneously inspirational and unfortunate, but it bears witness to both the ephemerality as well as the collaborative nature of Renaissance dramatic production. We will read the “Cardenio” story from *Don Quijote*; Lewis Theobald’s *Double Falsehood*, an alleged eighteenth-century dramatic adaptation of Shakespeare and Fletcher’s lost adaptation; and Gary Taylor’s contemporary un-adaptation of Theobald’s play, which seeks to recreate the original English *Cardenio* play.

See “Tentative Course Schedule” (below) for detailed readings.

**PARIS, JUNE 2-10**

Professor Ní Riordáin:
- Sophocles *Philoctetes, Antigone*
- Aeschylus *Agammenon*

Seamus Heaney reworked two classic Greek plays as part of his contribution to the Field Day Company. In each play, he attempts to re-imagine the plays, recreating them to suit a particular context. His recreation of the *Orestia* is done in verse form and was published in the wake of the Northern Irish Ceasefire. We will read the texts that provided inspiration and study how the re-imagined versions enabled the poet to provide another view on contemporary politics.

Professor Boro:
- Juan de Flores, *Grisel and Mirabella* (to purchase)
- John Fletcher, *Women Pleased* (dropbox)
- Anon. *Swetnam the Woman-Hater* (dropbox)

*Grisel and Mirabella* by Juan de Flores was an early modern bestseller, inspiring translations and adaptations in various European languages. *Grisel* is a sentimental romance, a sub-genre of the medieval Spanish romance, generally distinguished by its focus on emotion rather than action, interest in rhetoric and epistolarity, narrative experimentation, and participation in the controversy about women. *Grisel* represents an important intervention into the woman debate, but intriguingly, it can be situated on either side of the controversy. For some readers it ridicules the anti-feminist position; for others,
it appears to sanction misogyny. In addition to reading the romance, will also study two of its seventeenth-century English dramatic adaptations: John Fletcher’s *Women Pleased* the anonymous *Swetnam the Woman-Hater*, which, in very different ways, exploit the interpretive uncertainty of their source in order to participate in contemporaneous Jacobean debates on women and their reading material in addition to discussions of kingship and inheritance.

*See “Tentative Course Schedule” (below) for detailed readings.*

***Note: Students are reminded that they are expected to have read all the works on the syllabus and to be ready and willing to engage in lively, focused class discussions. All classes are designed as graduate symposia, and therefore rely on thoughtful, engaged participation from everyone.

**Assignments and Evaluation:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tr>
<td>Participation in the seminar discussion, including two oral presentations</td>
<td>30%</td>
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<tr>
<td>Short term paper (5 pages)</td>
<td>20%</td>
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<tr>
<td>Long term paper (12-15 pages)</td>
<td>50%</td>
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**Assignment Requirements**

You will give two 15-minute oral presentations, one in Montreal, and one in Paris. For each presentation, you are to provide an analysis of one or more of the texts on the schedule for the seminar in which you are presenting.

The short term paper (5 pages) is to be written on a text and topic treated in the Montreal segment of the course. It can be based on an oral presentation. It is due one week after the end of the Montreal segment, on **May 11**.

A long term paper (12-15 pages) is to be written on a text and topic treated in either the Montreal or Paris segments. It cannot be on the same topic discussed in the short paper, and it must engage with both primary and secondary material. It is due one month after the end of the Paris segment, on **July 9**.

**Policies on Assignments**

Papers should be emailed to Joyce Boro and Clíona Ní Riordáin by the due dates. Late papers will be penalized 5% for each day overdue (excluding weekends). Extensions should be arranged in advance. **You must attend class and complete all assignments to receive credit for this course.**

**Plagiarism**

Students are warned not to plagiarize. Plagiarism is considered a serious academic offence which may lead to a mark of ‘F’ on an assignment or a course, or even suspension or expulsion from the University. Please note that Joyce Boro is required to report all cases of plagiarism concerning Université de Montréal students to the Dean. See
http://www.integrite.umontreal.ca for more on the definitions and consequences of plagiarism. If you are uncertain what plagiarism is, please arrange to meet with one of us.

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**Tentative Course Schedule**

**MONTREAL**

**Monday, April 30**
9am-noon - Prof. Ní Riordáin
Patrick Modiano, *Rue des Boutiques obscures*

1-4pm - Prof. Boro
Miguel de Cervantes, selection from *Don Quijote* (dropbox)

**Tuesday, May 1**
9am-noon - Prof. Ní Riordáin
Ciaran Carson, *Exchange Place*

1-4pm - Prof. Boro
Lewis Theobald, *Double Falsehood* (to purchase)

**Thursday, May 3**
9am-noon - Prof. Ní Riordáin
Ciaran Carson, *From Elsewhere*, Gallery Press

1-4pm - Prof. Boro
John Fletcher, William Shakespeare, and Gary Taylor, *Cardenio* (dropbox)

**PARIS**

**Monday, June 4**
9am-noon - Prof. Ní Riordáin
Sophocles *Philoctetes*, Seamus Heaney, *The Cure At Troy*,

1-4pm - Prof. Boro
Juan de Flores, *Grisel and Mirabella* (to purchase)

**Tuesday, June 5**
9am-noon - Prof. Ní Riordáin
Seamus Heaney, *The Cure At Troy*, Sophocles, *Antigone*
1-4pm - Prof. Boro
John Fletcher, *Women Pleased* (dropbox)

**Thursday, June 7**
9am-noon - Prof. Ní Riordáin
Seamus Heaney, ‘Mycenae Lookout’ (*The Spirit Level*)
Aeschylus, *Agammenon*

1-4pm - Prof. Boro
Anon. *Swetnam the Woman-Hater* (dropbox)