



## Lahore University of Management Sciences

### ENGL 2619 Of Gods and Men: Masterworks of the Western Canon I Fall 2016 - 2017

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Course URL (if any)	

Course Basics				
Credit Hours	4			
Lecture(s)	Nbr of Lec(s) Per Week	2	Duration	110 Minutes
Recitation/Lab (per week)	Nbr of Lec(s) Per Week		Duration	
Tutorial (per week)	Nbr of Lec(s) Per Week		Duration	

Course Distribution	
Core	No
Elective	Yes
Open for Student Category	All
Close for Student Category	None

COURSE DESCRIPTION
<p style="text-align: center;">Launch out on his story, Muse, daughter of Zeus, start from where you will—sing for our time too. --Book 1, <i>The Odyssey</i>.</p> <p>This is a course about immortal characters, bloody battles, endless journeys, petty quarrels, and harsh retributions. We will begin, really, at the beginning of the grand tradition of Western narrative—the Homeric epics. From the Ancient Greeks we will travel towards the founding texts of Rome and then to yet another narrative of origins: The Hebrew Bible, otherwise known as The Old Testament. Finally, we will conclude with a new moment in both the history and the cultural narrative of the West: the birth and life of Christ.</p> <p>Each one of these texts <i>inaugurates</i> or gives rise to new modes of literariness as it tries to understand and explain its moment. The concerns in works such as the <i>Iliad</i> or the Hebrew Bible seem to persist across time and space. Some of the major questions that these narratives are always grappling with are: Where have we come from and where are we going? What does it mean to arrive? Is exile only a condition of the condemned? What kinds of relationships are possible between the human and the divine? How do humans and gods struggle to come to terms with the intensity of emotions such as love, grief, jealousy, and spite? Is the monster a grotesque or deeply pathetic figure? What is the place of the feminine voice in Antiquity? Towards the end, we will look to how the figure of Christ and the eventual Christian formation transform, reorganize, and provide altered understandings of the human condition in the broader context of Western culture.</p>

COURSE OBJECTIVES
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	<p>As readers we will try to understand how works such as <i>The Odyssey</i>, <i>The Aeneid</i>, Sappho's poetry (one of the hauntingly rare feminine voices from this moment) become exemplary of the human experience in the most ordinary of ways.</p> <p>Our close readings of these texts will focus on how these texts really represent a shared and encompassing narrative around issues of home, strangers, journeys, exile, women, arrival, state, trials, and tribulations to name a few.</p> <p>This course is the first part of two. It also looks to prepare students to study canonical works from the Medieval period to Modernity in the Spring Semester.</p>
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Learning Outcomes	
	<p>A solid understanding of what the earliest literary narratives constituted and the significance of the impact they continue to have over literature and literary studies.</p> <p>A heightened awareness and sharpened abilities to close read and critically interpret a literary text.</p>
Grading Breakup and Policy	
	<p>15 % Class participation</p> <p>10 % Paper 1 (2-3 pages)</p> <p>20% Midterm exam</p> <p>12 % Paper 2 (3-4 pages)</p> <p>18% Paper 3 (5-7 pages)</p> <p>25 % Final exam</p>

Examination Detail	
Midterm Exam	Yes
Final Exam	Yes

Textbook(s)/Supplementary Readings
<p>Homer, <i>The Odyssey</i> (Books 1, 2, 5, 6, 8, 9, 10, 11, 13, 16-24), transl. by Robert Fagles (Penguin: New York, 1996)</p> <p>--<i>The Iliad</i> (Books 1, 3, 6, 7, 9, 11, 16, 18, 20, 22-24) transl. by Robert Fagles (Penguin: New York, 1998)</p> <p>Sappho, Selected poems from <i>If Not, Winter: Fragments of Sappho</i>, Anne Carson (New York: Vintage 2003)</p> <p>Virgil, <i>The Aeneid</i> (Books 1, 4, 5, 6, 8, 9, 12) transl. by Robert Fagles (New York: Penguin 2006)</p> <p>Ovid, <i>Metamorphoses</i> (Books 1, 3, 6, 14, 15) transl. by A. Melville (New York: Oxford 1986)</p> <p>The Holy Bible, King James Version</p> <p>All primary and secondary readings will be in the Course Pack.</p>



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COURSE OVERVIEW	
<p>MODULE 1 The Homeric Epics</p>	<p>In the first part of the course we will read Homer's <i>Odyssey</i> and <i>Iliad</i>. These two texts dating back to the 8<sup>th</sup> century BC together form the earliest epic narrative of Western literature. Our conversations will range from questions of the epic, the Trojan War, heroisms, gods, the quest, the battle to the unprecedented parallel powers of rage and jealousy, goddesses, wives and impatient suitors.</p>
<p><b>Week 1</b></p>	<ol style="list-style-type: none"> <li>1. Introduction to the Western Canon</li> <li>2. <i>The Odyssey</i> 1, 2, 5, 6 (pgs.77-106, 152-78)</li> </ol> <p>Bernard Knox, "Introduction" to <i>The Odyssey</i>, translated by Robert Fagles (New York: Penguin, 1996)</p>
<p><b>Week 2</b></p>	<ol style="list-style-type: none"> <li>3. <i>The Odyssey</i> 8, 9, 10, 11, 13 (pgs. 191-270, 286-300)</li> <li>4. <i>The Odyssey</i> 16-20 (pgs. 339-423)</li> </ol>
<p><b>Week 3</b></p>	<ol style="list-style-type: none"> <li>5. <i>The Odyssey</i> 20-24 (pgs. 410-85)</li> <li>6. <i>The Iliad</i> 1, 3, 6 (pgs. 77-98, 128-44, 195-213) <b>Paper 1 due</b></li> </ol> <p>Bernard Knox, "Introduction" to <i>The Iliad</i>, translated by Robert Fagles (New York: Penguin, 1998)</p>
<p><b>Week 4</b></p>	<ol style="list-style-type: none"> <li>7. <i>The Iliad</i> 7, 9, 11, 16 (pgs. 214-30, 251-77, 296-324, 412-41)</li> <li>8. <i>The Iliad</i> 18, 20, 22-24 (pgs. 467-87, 503-19, 541-88)</li> </ol> <p>Bernard Knox, "Achilles," <i>Grand Street</i> Vol. 9, No. 3 (Spring 1990) p. 129-50.</p>
<p>MODULE 2 Sappho: the Feminine Voice</p>	<p>Born in the 7<sup>th</sup> century BC on the Greek island of Lesbos, Sappho is one of the sole surviving feminine voices from Antiquity. Her poetry has survived only in fragments. We will read several of these fragmentary works in order to think about this early feminine literacy, its intervention in a rather masculine narrative tradition, and the particularities of the emotion it brings to Ancient Greek poetics.</p>
<p><b>Week 5</b></p>	<ol style="list-style-type: none"> <li>9. Sappho, "As you are dear to me," "Because once on a time you were," "Come close you precious," "Some men say an army."</li> <li>10. Sappho "In all honesty I want to die," "I loved you once years ago," "You will have memories."</li> </ol> <p>Page Dubois, "Fragmentary Introduction," from <i>Sappho is Burning</i> (Chicago: University of Chicago Press, 1997) 1-25.</p>
<p>MODULE 3 Stories of Rome</p>	<p>The rise of Rome and eventually the Roman Empire is best told by the poets Vergil (70-19BC) and Ovid (43BC-17AD), both of whom attempted what we can think of as the earlier narratives of a <i>nation</i>. Our reading of the <i>Aeneid</i> will focus on the idea of creating a rival text to the earlier epics, questions of origin, foundation, models of governance, but also on the place of love, selfhood and the individual in the face of these grander notions.</p>
<p><b>Week 6</b></p>	<ol style="list-style-type: none"> <li>11. <i>The Aeneid</i> 1, 4 (pgs. 47-73, 127-152)</li> <li>12. <i>The Aeneid</i>, 5, 6 (pgs. 153-212) <b>Paper 2 due</b></li> </ol> <p>Bernard Knox, "Introduction" to <i>The Aeneid</i>, translated by Robert Fagles (New York: Penguin 2006)</p>



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<b>Week 7</b>	<p>13. <i>The Aeneid</i>, 8, 9, 11, 12 (pgs. 241-292, 324-386)</p> <p>14. (Midterm exam)</p>
<b>Week 8</b>	<p>15. Ovid, <i>The Metamorphoses</i>, 1 (pgs. 1-24)</p> <p>16. <i>The Metamorphoses</i>, 3, 6 (pgs. 51-73, 121-143)</p>
<b>Week 9</b>	<p>17. <i>The Metamorphoses</i>, 7-8 (pgs. 144-198)</p> <p>18. <i>The Metamorphoses</i>, 14, 15 (pgs. 325-80)</p>
<b>MODULE 4</b> The Bible and other narrative realms	<p>We will briefly move away from the Greco-Roman world to the first Anglo-Saxon narrative (8<sup>th</sup>-10<sup>th</sup> century AD), <i>Beowulf</i> to think about the renewed contexts of epic, war, and fantasy in early Christian Europe. Finally, we will conclude with the two Biblical narratives of beginning, The Old and New Testaments. The latter, in particular, will prepare us for the rupture and renewal that the birth and life of Christ create within the body of works we know as the Western Canon.</p>
<b>Week 10</b>	<p>19. <i>Beowulf</i> (pgs. 3-110)</p> <p>20. <i>Beowulf</i> (pgs. 111-216)</p>
<b>Week 11</b>	<p>21. The Old Testament, Genesis (pgs. 9-54)</p> <p>22. Exodus (pgs. 55-92)</p> <p>Erich Auerbach, "Odysseus' Scar" in <i>Mimesis: The Representation of Reality in Western Literature</i> (Princeton: Princeton University Press, 2003)</p>
<b>Week 12</b>	<p>23. Job (pgs. 442-464)</p> <p>24. Kings 1 and Song of Solomon (pgs. 298-325, 548-551)</p>
<b>Week 13</b>	<p>25. The New Testament, Gospel of St. Matthew (pgs. 3-31) <b>Paper 3 due</b></p> <p>26. Gospel of St. Mark (pgs. 32-49)</p>
<b>Week 14</b>	<p>27. Gospel of St. John (pgs. 82-104)</p> <p>28. Revelations (pgs. 212-226)</p> <p>Frank Kermode, <i>The Genesis of Secrecy: On the Interpretation of Narrative</i> (Cambridge: Harvard University Press 1980), selections TBA.</p>