

**Comparative Literature: Modernism and
Postmodernism**

Code: 42314
ECTS Credits: 10

Degree	Type	Year	Semester
4313178 Comparative Literature: Literary and Cultural Studies	OT	0	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: David Roas Deus
Email: David.Roas@uab.cat

Use of Languages

Principal working language: spanish (spa)

Teachers

Jordi Cerdà Subirachs
Gonzalo Pontón Gijón
Eduard Vilella Morató

Prerequisites

No prerequisite is required to take the module.

Objectives and Contextualisation

The thread of the module is the analysis of the representation of the self and the real in Modernity and Postmodernity, which has manifested itself in very diverse forms: the fantastic (as subversion of the real), the double motive (as subversion of identity), the literature of the Shoah (the limits of the literary imagination, the notion of testimony, exemplary memory versus the representation of the real).

Competences

- Analyse how literary tradition has been built up and the literary and cultural processes that have played a decisive role in it.
- Apply the different theoretical and generic models to text analysis and interpretation.
- Evaluate current applications of comparative literature based on the historical processes it has followed.
- Interpret, in accordance with the principal analysis methodologies, the thematic and symbolic contents of the work in terms of its rhetorical and pragmatic strategies.
- Make creative, original contributions to the comparativist study of literary and cultural texts.
- Organise, plan and manage projects.
- Present research findings to experts and non-experts.
- Reason critically based on analysis and synthesis.
- Work in an interdisciplinary team in different contexts.

Learning Outcomes

1. Apply the principles and methods of current comparativist approaches to the historical description and analysis of the two great periods studied in the module (modern and post-modern).
2. Apply theoretical and generic models from the specific perspective of comparativist, supra-national and supra-linguistic interpretation.
3. Connect the interaction between semiotic codes and artistic genres in their diachronic interplay.
4. Organise, plan and manage projects.
5. Present research findings to experts and non-experts.
6. Reason critically based on analysis and synthesis.
7. Relate literary manifestations to other cultural codes essential to each period (painting, cinema, music, comic, etc.).
8. Reveal the dominant semantic codes (themes, motifs, styles, genres, etc.) and their function and meanings, in the modern and post-modern periods.
9. Work in an interdisciplinary team in different contexts.

Content

I. The Fantastic: theoretical approaches (Prof. David Roas)

1. The Fantastic and the concept of Reality

2. Theoretical approaches

2.1. The term "fantastic"

2.2. Some classic definitions (Lovecraft, Caillois, Vax, Todorov)

3. Exhibition of my own Theory of the Fantastic

3.1. The impossible

3.2. The fear

3.3. The language

4. Limits of the Fantastic

5. The fantastic monster

II. Double and identity (Prof. Eduard Vilella)

1. The thematic field of double. Descriptive, historical and methodological aspects.

2. Crisis of the subject and literary representation of modernity to postmodernity.

III. Identity, depersonalization and heteronymy (Prof. Jordi Cerdà)

1. The personality as a contemporary literary myth.

1.1. Brief tour of the "personalities" of Portuguese literature at the end of the 19th century.

1.2. Biographical fiction: the case of Fradique Mendes de Eça de Queirós.

2. Fernando Pessoa in the context of the European avant-gardes.

2.1. The reading of the avant-garde from the periphery.

2.2 Depersonalization and avant-gardes.

3. The heteronymic creation.

3.1. Heteronymy as a compensatory literary system.

3.2. The heteronymic dialogue: "
o drama em gente"+

IV. Literature of the Shoah (Prof. Gonzalo Pontón)

We will devote two sessions to the presentation of the so-called "literature of the Shoah", through the analysis of the exemplary memory in front of the literal memory. These matters will be illustrated with fragments of their memoirs by survivors and cinematographic representations that have addressed the problem of the representation of extermination.

V. Literature, theatre and cyberculture (Teresa López Pellisa, guest professor)

1. Theatre and cyberculture

Cybertheatre: Chat, MUD, Second Life and the Holodeck

Mechanical theatre or Robot theatre

Digital theater. Theater and virtual reality

Posthumanism: cyborg theater and cyber body art

2. Cyborg theatre.

Methodology

* Directed activities:

Class seminar. Exhibition and dynamization. Comment of texts proposed

* Supervised activities:

Individual face-to-face tutoring.

Review of exercises and submission work

* Autonomous activities:

Personal study

Readings and text comments proposed in the classroom or on the Virtual Campus

Preparation of oral presentations. Preparation of a final essay.

Activities

Learning

Title	Hours	ECTS	Outcomes
Type: Directed			
seminar class	80	3.2	2, 1, 5, 3, 6, 7, 8, 9
Type: Supervised			
face-to-face tutoring	30	1.2	2, 1, 5, 4, 6, 9
Type: Autonomous			
Personal study. Readings and text comments. Preparation of oral presentations. Preparation of a final essay	140	5.6	2, 1, 5, 3, 4, 6, 7, 8, 9

Assessment

* Directed activities:

Class seminar. Exhibition and dynamization. Comment of texts proposed

* Supervised activities:

Individual face-to-face tutoring.

Review of exercises and submission work

* Autonomous activities:

Personal study

Readings and text comments proposed in the classroom or on the Virtua

Preparation of oral interventions. Preparation of a final essay.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Presentation of three brief written works	90	0	0	2, 1, 5, 3, 4, 6, 7, 8, 9

Bibliography

I. The Fantastic: theoretical approaches

ALAZRAKI, Jaime [1990], «¿Qué es lo neofantástico?», en Roas [2001b:265-282].

BESSIÈRE, Irene, *Le récit fantastique. La poétique de l'incertain*, Larousse Université, París, 1974.

BESSIÈRE, Irene [1974b], «El relato fantástico: forma mixta de caso y adivinanza», en Roas [2001, pp. 83-104].

BOZZETTO, Roger [1990], «¿Un discurso de lo fantástico?», en Roas [2001:223-242].

BOZZETTO, Roger, "El sentimiento de lo fantástico y sus efectos", en David Roas (coord.), *Lo fantástico: literatura y subversión*, monográfico de la revista *Quimera*, núm. 218-219 (julio-agosto de 2002), pp. 35-40.

CAMPRA, Rosalba [1981], «Lo fantástico: una isotopía de la transgresión», en Roas [2001:153-191].

CAMPRA, Rosalba, *Territorios de la ficción. Lo fantástico*, Renacimiento, Sevilla, 2008.

CASAS, Ana, "Transgresión lingüística y microrrelato fantástico", en David Roas y Ana Casas (coords.), *Lo fantástico en España (1980-2010)*, número monográfico de la revista *Insula*, núm. 765 (septiembre de 2010), pp. 10-13.

CHIAMPI, Irlemar, *O realismo maravilhoso*, Editorial Perspectiva, São Paulo, 1980.

ERDAL JORDAN, Mary, *La narrativa fantástica. Evolución del género y su relación con las concepciones del lenguaje*, Madrid: Vervuert Iberoamericana, Madrid, 1998.

FERNÁNDEZ, Teodosio. "Lo real maravilloso de América y la literatura fantástica", en Roas [2001b:283-297].

FREUD, Sigmund, «Lo ominoso» (*Das Unheimliche*, 1919), en *Obras completas. Vol. XVII: De la historia de una neurosis infantil y otras obras (1917-1919)*, ed. James Strachey y Anna Freud, Amorrortu Editores, Buenos Aires, 1988, pp. 219-251.

JACKSON, Rosemary, *Fantasy, the literature of subversion*, New Accents, Nueva York, 1981.

REISZ, Susana [1989], «Las ficciones fantásticas y sus relaciones con otros tipos ficcionales», en Roas [2001: 193-221].

ROAS, David (ed.), *Teorías de lo fantástico*, Arco/Libros (serie *Lecturas*), Madrid, 2001.

ROAS, David, «La amenaza de lo fantástico», en David Roas (ed.), *Teorías de lo fantástico*, Arco/Libros (serie *Lecturas*), Madrid, 2001, pp. 7-44.

ROAS, David, «La risa grotesca y lo fantástico», en Pilar Andrade, Arno Gimber y María Goicoechea (eds.), *Espacios y tiempos de lo fantástico. Una mirada desde el siglo XXI*, Peter Lang, Berna, 2010, pp. 17-30.

ROAS, David, *Tras los límites de lo real. Una definición de lo fantástico*, Páginas de Espuma, Madrid, 2011.

ROAS, David, «El monstruo fantástico posmoderno: entre la anomalía y la domesticación», *Revista de Literatura*, vol. LXXXI, núm. 161 (2019), pp. 29-56.

RODRÍGUEZ HERNÁNDEZ, Tahiche, "La conspiración fantástica: una aproximación lingüístico-cognitiva a la evolución del género", *Especulo. Revista de Estudios Literarios*, núm. 43 (2010) [<http://www.ucm.es/info/especulo/numero43/consfan.html>].

TODOROV, Tzvetan, *Introduction à la littérature fantastique*, Seuil, París, 1970. (los capítulos 2 y 3 están traducidos en Roas 2001)

II. Double and Identity

FREUD, S., (1973) "Lo siniestro" in *Obras Completas*, Tomo III. Madrid: Biblioteca Nueva, (3a. ed.), 1973, pp. 2483-2505.

FUSILLO, M., *L'altro e lo stesso. Teoria e storia del doppio*, Firenze, La Nuova Italia, 1998.

JOURDE, P.; P. TORTONESE, *Visages du double. Un thème littéraire*, [sl], Nathan, 1996.

III. Identity, depersonalization and heteronymy

PESSOA, Fernando, *Poesía* (nueve volúmenes), Madrid, Abada editores.

PESSOA, Fernando, *El libro del desasosiego*, Barcelona, Acantilado.

BLOOM, Harold, *Genius: A Mosaic of One Hundred Exemplary Creative Minds*. Warner Books, 2003

CRESPO, Ángel, *Estudios sobre Fernando Pessoa*, Barcelona, Bruguera, 1984.

PAZ, Octavio, *Cuadrivio: Darío, López Velarde, Pessoa, Cernuda*. México: J. Mortiz, 1965.

IV. xxxxxxxxxxxx

V. Literature, theatre and cyberculture

ABUÍN González, Anxo (2006): *Escenarios del caos. Entre la hipertextualidad y la performance en la era electrónica*, Valencia, Tirant lo Blanch.

----- (2008a): "[Teatro y nuevas tecnologías: conceptos básicos](#)", *Signa: revista de la Asociación Española de Semiótica*, núm. 17 (2008), Madrid, págs. 29-56.

____ (2008b): «Consideraciones sobre la posibilidad de un teatro virtual», en Tortosa, Virgilio (ed.): *Escrituras digitales. Tecnologías de la creación en la era virtual*, Publicaciones Universidad de Alicante.

[ANTÚNEZ Roca, Marcel.li](#): (1996): "[Manifest Art Robòtica](#)", fecha de consulta: 10/12/2009.

____ (1997): "[Conversación entre Marcel.li Antúnez Roca y Claudia Giannetti](#)", en Marcel-li Antúnez Roca. Performances, objetos y dibujos. MECAD. 1998, disponible en red, fecha de consulta: 1/12/2008.

____ (2007): *El Dibuiant*, Benecé Produccions SL.

____ (1999): "[AFASIA](#)", fecha de consulta: 20/7/2013.

____ (2005) "[Sistematurgia](#)", Barcelona, mayo 2005, disponible en red, fecha de consulta: 1/12/2008.

____ (2007): *El Dibuiant*, Benecé Produccions SL.

ARTAUD, Antonin (1978): *El teatro y su doble*. Barcelona, Edhasa.

BALZOLA, A. (2009): *Drammaturgia multimediale*, Editoria e spettacolo.

BALZOLA A. y Monteverdi A. M. (2004): *Le arti multimediali digitali. Storia, tecniche, linguaggi, etiche ed estetiche delle arti del nuovo millennio*, Garzanti, Milano.

BOSTROM, Nick (2003). «The Transhumanist FAQ. A General Introduction. Version 2.1.», publicado por la World Transhumanist Association, disponible en (<http://www.transhumanism.org/resources/FAQv21.pdf>), [fecha de consulta: 12 de junio de 2010].

-- (2005). «A History of Transhumanist Thought», *Journal of Evolution and Technology*, vol. 14, Issue 1, abril, disponible en (<http://www.nickbostrom.com/>), [fecha de consulta: 4 de abril de 2010].

BRONCANO, Fernando (2009): *La melancolía del ciborg. Agencia, imaginación y artificio*, Herder, Barcelona.

CARONIA, A. (1996): *Il corpo virtuale. Dal corpo robotizzato al corpo disseminato nelle reti*, Franco Muzzio, Padova.

CORNAGO, Oscar (2005): "[¿Qué es la teatralidad? Paradigmas estéticos de la modernidad](#)". *Revista Telondefo* 1.

DEEMER, Charles: "[The new hyperdrama](#)", disponible en <http://www.ibiblio.org/cdeemer/newhype.htm>

DERY, Mark (1998): *Velocidad de Escape. La cibercultura en el final del siglo*, Madrid, Siruela.

DIXON, Steve (2007): *Digital Pefromance*, Massachussets Institute of Technology, Cambridge.

- (2004): «Metal performance. Humanizing Robots, Rturning to Nature, and Camping Abaout» en *The Drama Review*, nº48, págs. 15-46.

GARBAGNATI, Lucile y MORELLI, Pierre (Direcc.) : *Thé@tre et nouvelles technologies*, Dijon: Editions Universitaires de Dijon, 2006.

GIANNACHI, Gabriella: *Virtual Tehatres*, New York : Routledge, 2004.

_____ y Niguel Stewart (ed.)(2005): *Performing Nature: Explorations in Ecology and the Arts*, Peter Lang.

_____ y Nick Kaye (2011): *Performing Presence: between the live and the simulated*, MUP.

_____ y Steve Benford (2011): *Performing Mixed Reality*, Mit Press.

_____ , Nick Kaye y Michael Shanks (2012): *Archaeologies of presence*, Routledge.

GIANNETTI, Claudia: *Marcel.li Antunez Roca. Performances, objetos y dibujos*, MECAD, Barcelona.

HARAWAY, Donna (1991): "Manifiesto para Cyborgs. Ciencia, Tecnología y Feminismo Socialista a finales del siglo XX". En *Ciencia, cyborgs y mujeres*, Cátedra, Valencia.

----- (1999): "[Las promesas de los monstruos: una políticaregeneradora para otros inapropiados/bles](#)". *Política y Sociedad* 30, Madrid.

KURZWEIL, Ray (1999). *La era de las máquinas espirituales*. Barcelona, Planeta.

LEHMANN, Hans-Ties (2002): *Le Théâtre postdramatique*, París : L'Arche Éditeur.

LAUREL, Brenda (1991): *Computer as Theatre*, Addison Wesley, New York.

LÓPEZ PELLISA, Teresa (2013): "[Teatro de robots: actores mecánicos y digitales con](#)

[alma de software](#)", en José Romera Castillo: *Teatro e Internet en la primera década del siglo XXI*, Verbum, Madrid, 2013, págs. 219-234.

----- (2013). «[Autómatas y robots: fantoches tecnológicos en R.U.R. de Karel Čapek y El señor de Pigmalión de Jacinto Grau](#)» *Anales de la Literatura Española Contemporánea*, Vol. 38, Issue 2, Temple, SSSAS, Philadelphia, Estados Unidos, págs 137/637-159/659.

----- (2013): "La pantalla en escena: ¿es teatro el ciberteatro?", *Revista Letral*, nº11.

MONTEVERDI, Anna Maria (2011): *Nuovi media, nuovo teatro*, Media Cultura, Franco Angeli, Milano.

MURRAY, Janet H. (1999): *Hamlet en la Holocubierta*, Barcelona, Paidós.

PARKER-STARBUCK, Jennifer (2011): *Ciborg theatre. Corporeal/technological intersections in multimedia performance*, Palgrave Macmillan, New York.

PATRICE, Pavis (1998): *Diccionario de Teatro*, Barcelona, Paidós

PAZ GAGO, José M. (2004): «Ciberteatro: Teatro y tecnologías digitales» en J. Romera Castillo (ed.): *Teatro, prensa y nuevas tecnologías (1990-2003)*, Madrid, Visor, 2004; págs. 81-88.

RADRIGÁN, Valeria (2011): *Corpus frontera. Antología crítica de arte y cibercultura (2008-2011)*. Santiago de Chile: Ed. Mago.

SONTANG, Susan (2007): «[Notas sobre lo camp](#)» en *Contra la Interpretación y otros ensayos*, Random House Mondadori, Barcelona.

TORRIJOS Pareja, Fernando (2004): "[Estéticas transhumanas: del cyborg al androide](#)". *Revista Scripta Nova*, Vol. VIII, núm. 170 /53, U. de Barcelona.

ZIZEK, Slavoj (2005): *Bienvenidos al desierto de lo real*, Madrid: Akal