

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

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Teachers

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Teaching groups languages

You can view this information at the [end](#) of this document.

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. For this, different genres and themes have been selected in which this problem manifests itself in very diverse forms: the fantastic (as subversion of the real), the double motive (as subversion of identity), depersonalization and heteronomy (also as ruptures of the traditional notion of identity), the literature of the Shoah (the limits of the literary imagination, the notion of testimony, exemplary memory versus literal memory) and cyberculture and the virtual (as a transgression of the forms of 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 some of its key issues:

the writing of disaster, the limits of the literary imagination, the notion of testimony, the exemplary memory in front of the literal memory.

These matters will be illustrated with fragments of their main voices (Levi, Améry, Kertész, Semprún). We will also be considered literary

works that have not been written by survivors and cinematographic representations that have addressed the problem of the representation

of extermination. The specific bibliography, as well as the indications on the readings, will be provided in advance.

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.

Activities and Methodology

Title	Hours	ECTS	Learning 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

* Directed activities:

Class seminar. Exhibition and dynamization. Comment of texts proposed in the Virtual Campus. Commentary of f

* 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 or in the bibliographic lists. Re

Preparation of oral presentations. Preparation of a final essay.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Presentation of four written work/review	50%	0	0	2, 1, 5, 3, 4, 6, 7, 8, 9
Presentation of written work at the end of the course	50%	0	0	2, 1, 5, 3, 4, 6, 7, 8, 9

Presentation of four written works/reviews linked to the sessions given by professors Roas, Ponton, Vilella and Cerdà.

Presentation at the end of the course of a written work (20 pages) to one of the professors of the module.

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.

Unique assessment

If the student has requested a unique assessment, they must deliver the 5 works described above, with the same value, in a single day at the end of the course.

The same assessment method as continuous assessment will be used.

Bibliography

I. The Fantastic: theoretical approaches

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

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CASAS, Ana, "Transgresión lingüística y microrrelato fantástico", en David Roas y Ana Casas (coords.), *Lo fantástico en España (1980-2010)*, Insula, 765 (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.

ROAS, David, «Fantástico femenino vs. Fantástico feminista. Género y transgresión de lo real», en David Roas y Alessandra Massoni (eds.),

Las creadoras ante lo fantástico. Visiones desde la narrativa, el cine y el cómic, Visor, Madrid, 2020, pp. 15-29..

ROAS, David, *Cronologías alteradas. Lo fantástico y la transgresión del tiempo*, CSIC, Madrid, 2022.

ROAS, David, «Entre la risa y la inquietud: la combinación de lo fantástico y el humor como vía de subversión de lo real»,

en David Roas y Anna Boccuti (eds.), *Fantástico y humor en la ficción española contemporánea*, Visor, Madrid, 2022, pp. 13-39.

ROAS, David, «La monstruosidad femenina en las narradoras fantásticas españolas del siglo XXI», *Signa: Revista de la Asociación Española de Semiótica*, 31 (2022), pp. 105-124.

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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*, [s], Nathan, 1996.

III. Identity, depersonalization and heteronymy

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

Software

None

Language list

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Spanish	first semester	afternoon