



Universitat de Lleida

DEGREE CURRICULUM  
**LITERARY CRITICISM**

Coordination: PERPINYÀ FILELLA, NURIA

Academic year 2018-19

Subject's general information

<b>Subject name</b>	LITERARY CRITICISM			
<b>Code</b>	101458			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in Catalan Philology and Occitan Studies	2	COMMON	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	PERPINYÀ FILELLA, NURIA			
<b>Department</b>	CATALAN STUDIES AND COMMUNICATION			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
PERPINYÀ FILELLA, NURIA	nperpinya@filcat.udl.cat	6	

## Learning objectives

Get to know some of the main interpreting schools.

Know how to identify the ideological and theoretical origin of a critical text.

Domain of the dissertation discourse.

Argumentation structure.

Interpretative perspicacia.

Domain of comparative analysis among authors.

## Competences

### *General competences*

Know how to develop those learning abilities necessary to undertake further studies with a high degree of autonomy.

Develop autonomous learning ability.

### *Specific competences*

Develop the ability of written communication.

Acquire an adequate literary understanding.

## Subject contents

### FORM AND TECHNIQUE

Unit 1: Russian Formalism

Unit 2: Structuralism

### CULTURAL STUDIES

Unit 3: Comparatism and Multiculturalism

Unit 4: Feminism and Cultural Studies

## Methodology

### ASSIGNMENTS TO CHOOSE IN EACH UNIT

#### **Unit 1: Russian Formalism**

Form comparisons between classic poetry and free verse.

Theoretical comparisons between Classical painting and Avant-garde painting.

Early and current Avant-Garde Manifests, including "Dogma" by Lars von Trier.

Examples of bad taste (kitsch): works failed to comply with formalist aesthetic rules.

## **Unit 2: Structuralism**

"Mise en abîme" structures: King Lear, Hamlet, Don Quixote, the bottles of Serés; Malkovich's cinema.

Chained structures: Decameron, Hita, Rodoreda, Jarmusch: "Broken flowers".

Structure of "Ten little niggers" by A.Christie .

Structure's plot of a TV serie.

Metaliterary novels: Pedrals ("Anna Tirant"), Unamuno, Cortázar, Vila-Matas.

## **Unit 3: Comparativism and Multiculturalism**

Rural and poverty novels: Arbó, Dostoievski and Zola.

Romanticism or Avant-garde through the arts.

Aesthetic comparisons East-West

## **Unit 4a: Feminist criticism**

Women in Ferrater's poetry.

Writers: Caterina Albert, Rodoreda, Montserrat Roig, M.Angels Anglada, Anna Murià, Dolors Montserdà, Rosa Leveroni, M.Mercè Marçal

21st female Catalan Poets: Dolors Miquel, Blanca Llum Vidal, Maria Cabrera.

Writers marriages: Riba & Arderiu; Silvina Ocampo & Bioy Casares; Silvia Plath & Ted Hughes; Mercè Rodoreda & Victor Obiols, Martin Gaité & Schez Ferlosio; Auster & Siri Hutsvedt; Anaïs Nin & Henry Miller; Sartre & Beauvoir; Mary Shelley & Percy B. Shelley.

Works by Clarice Lispector, Silvina Ocampo, Alejandra Pizarnik, Poniatowska, Marguerite Yourcenar, Marina Tsvetáieva, Carson McCullers, Beauvoir, Sylvia Plath, Szymborska, Woolf, Highsmith, Jelinek.

Lesbian literature: Safo, "Orlando" by Woolf; M.Marçal, Riera, "Te deix...", Djuna Barnes; "The Bostonians" by Henry James, Louys, Sarah Waters, R. Vivien, Ana M. Moix.

## **Unit 4b: Cultural studies**

Travel literature: Ulysses, Robinson, Gulliver, Stanley- Livingstone, Verne

Romantic trips and current affairs (tourism).

Catalan Canon and its Cultural Institutions.

Catalan and Spanish literature through textbooks.

Internet. Limits of literature: blogs.

Fashion in publishing: The Historical novel.

Postcolonial Art and Nation: Historical cinema and TV. Own & universal culture

Nationalism and globalization. Immigration: Serés: The skin of the border. Najat El Hachmi.

## Evaluation

4 course practices. Written research and individual assignment. Speeches in classroom.

## Bibliography

Minimum reading of 5 compulsory readings. On topic 4, the student will look for more recent studies starting in 2010 adapted to their work.

### GENERAL

*Antología de la Teoría Literaria del siglo XX*, ed. Gómez Alonso, Akal, 2003.

LLOVET, J. et al., *Teoría de la literatura*, Columna, 1996. ç

PERPINYA, N. *Las criptas de la crítica. Veinte lecturas de la Odisea*, Gredos, 2008.

VIÑAS, D., *Historia de la crítica literaria*, Ariel, 2002.

### UNIT 1. FORMALISM

*El círculo lingüístico de Praga*, J.A. Argente ed., Anagrama, 1980 (Seuil, 1969)

ERLICH, V., *El formalismo ruso* (1955), Seix Barral, 1974.

### UNIT 2. STRUCTURALISM

ARISTÒTIL, *Poètica* (s. IV aC), ed. 62, 1998.

BARTHES, R., *Fragmentos de un discurso amoroso* (1977), Siglo XXI, 1997.

TODOROV, T., *Poética estructuralista* (1966), Losada, 2004.

### UNIT 3. COMPARISON AND MULTICULTURALITY

CONNELL, L., MARSH, N., *Literature and globalization: a reader*, Routledge, 2011

GARCIA CORTÉS, M.Teresa, *Distopías de la Utopía. El mito del multiculturalismo*, Academia del Hispanismo, Vigo, 2010

STEINER, G., *Extraterritorial* (1971), Barral, 1973.

### UNIT 4. FEMINIST & CULTURAL STUDIES

MOI, T., *Teoría literaria feminista* (1985), Cátedra, 2006.

RENDUELES, C., *Capitalismo canalla. Una historia personal del capitalismo a través de la literatura*. Barcelona: Planeta, 2015.