



UNIVERSIDAD  
DE GRANADA



CENTRO DE  
LENGUAS  
MODERNAS

HISPANIC STUDIES COURSE (CEH)

LITERATURE

FANTASTICAL LITERATURE AND MAGICAL  
REALISM



## FANTASTICAL LITERATURE AND MAGICAL REALISM

### GENERAL DESCRIPTION

This course aims to introduce students to fantastic literature and the so-called magical realism in Spanish and Latin American narrative from the eighteenth century to the present day.

Throughout the course, the different historical, social and cultural contexts which determined the evolution of this literature within Spanish and Latin American traditions will be studied, as well as various critical and theoretical contributions and the formal and stylistic characteristics of these narrative modalities through the close analysis of the most representative texts.

Starting from the texts, focusing on language and contexts (historical, social, cultural);

All CLM classes follow the system of skills integration, student participation in tasks, group dynamics and pragmatic and socio-cultural value of the topics. Homework is oriented on the integration of students in immersion situations in addition to personal work;

In this subject the core nucleus of the work is the texts. Therefore, the class is structured on starting with some theoretical information about the authors and their period to move on to class work on the texts;

The work on the texts is structured as follows: reading, vocabulary, group and individual analysis, class commentary and discussion of the texts.

### CONTENTS

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### THEORETICAL AGENDA:

- Introduction: social, historical and cultural contexts that in the 18th century determined the development of fantastic literature;
- European and American evolution of fantasy literature: Franz Kafka; H. P. Lovecraft; Massimo Bontempelli
- Formal and thematic characteristics of fantastic literature
- Fantastic as a genre (Tzvetan Todorov, Italo Calvino, Lucio Lugnani);
- Fantastic as a narrative modality (Béssière, Roas, Ceserani);
- Fantastic as a relationship: approaches to the fantastic from cognitive narratology and Freud's 'Unheimlich';
- Postmodern and neofantastic paradigm;
- Thematic elements and formal and stylistic characteristics of fantastic literature: dreams; the Doppelgänger; the metamorphoses; the alternative worlds

### PRACTICAL AGENDA:

- First fantasy productions in romantic literature;
  - Evolution of fantasy literature in the first half of the 20th century;
  - Development of fantastic literature and its inclusion in the Latin American literary tradition: Leopoldo Lugones, Jorge Luis Borges, Adolfo Bioy Casares, Silvina Ocampo, Julio Cortázar, Cristina Peri Rossi;
  - Fantastic literature and magical realism in Latin American traditions: Arturo Uslar Pietri, Miguel Ángel Asturias, Alejo Carpentier, María Luisa Bombal, Juan Rulfo, Gabriel García Márquez, Elena Garro, Luis Britto García, Rosario Ferré, Mireya Robles, Felipe Montes;
  - Background of fantastic literature and magical realism in 19th century Spain: Agustín Pérez-Zaragoza Godínez, Benito Pérez Galdós, Gustavo Adolfo Bécquer, Emilia Pardo Bazán, Pedro Antonio de Alarcón, Vicente Blasco Ibáñez;
  - Fantasy literature in Spain in the first half of the 20th century: Ramón Gómez de la Serna, Alberto Insúa;
  - Spanish magical realism: Rafael Sánchez Ferlosio;
  - Spanish literary tradition of fantastic literature, from the 50s to the new generations of narrators: Gonzalo Torrente Ballester, Alfonso Sastre, Rosa Chacel, Max Aub, Antonio Fernández Molina, Javier Tomeo, José María Merino, David Roas, Cristina Fernández Cubas, Carlos de la Fé; Miquel de Palol, Manuel Moyano, Ángel Olgoso.
- Methodology Center for Modern Languages – University of Granada – Contents Spanish Language and Culture3
- Starting at each moment from the texts to focus on the language and the contexts (historical, social, cultural) ;
  - All CLM classes follow the integration of skills, student involvement in tasks, group dynamics and pragmatic and sociocultural value of the topics. The homework must be oriented towards the integration of students in an immersion situation in addition to personal work;
  - In this subject the fundamental core of the work is the texts. For this reason, the class is structured based on theoretical information about the authors and their times to move on to class work on the texts;
  - The work on the texts is structured into: reading, vocabulary, group and individual analysis, class commentary and discussion of the texts



## METHODOLOGY

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All CLM classes follow the integration of skills, student involvement in tasks, group dynamics and pragmatic and socio-cultural value of the topics. The homework should be oriented towards the integration of students in an immersion situation in addition to personal work.

## EVALUATION

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To have the right to be evaluated, attendance at 80% of the classes is mandatory;

Evaluation:

- Active participation, continuous evaluation 60%. In class, comments on the texts, complementary tasks and other activities proposed throughout the course such as research work, projects and individual and group presentations;
- Midterm and final exam 40%. The partial exam will consist of a research carried out by the students about the author or the work they choose and must have an extension of between 3 and 6 pages. At all times the students will have the help and guidance of the teacher.

## BIBLIOGRAPHY

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REQUIRED READING:

Specific texts from several Spanish and American authors will be studied:

- Leopoldo Lugones, *Las fuerzas extrañas* (1906)
- Alberto Insúa, *El barco embrujado* (1929)
- Arturo Uslar Pietri, *Las lanzas coloradas* (1931)
- María Luisa Bombal, *La última niebla* (1934)
- Jorge Luis Borges, Adolfo Bioy Casares, Silvina Ocampo, *Antología de la literatura fantástica* (1940)
- Adolfo Bioy Casares, *La invención de Morel* (1940)
- Miguel Ángel Asturias, *El señor Presidente* (1946)
- Jorge Luis Borges, *El Aleph* (1949)
- Alejo Carpentier, *El reino de este mundo* (1949)
- Rafael Sánchez Ferlosio, *Industrias y andanzas de Alfanhuí* (1951)
- Juan Rulfo, *Pedro Páramo* (1955)
- Silvina Ocampo, *La furia* (1959)
- Elena Garro, *Los recuerdos del porvenir* (1963)
- Alfonso Sastre, *Las noches lúgubres* (1963)

## BIBLIOGRAPHY

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- Julio Cortázar, *Todos los fuegos el fuego* (1966)
- Gabriel García Márquez, *Cien años de soledad* (1967)
- Luis Britto García, *Rajatabla* (1970)
- Gonzalo Torrente Ballester, *La saga/fuga de J. B.* (1972)
- Mireya Robles, *Hagiografía de Narcisa la bella* (1985)
- Cristina Peri Rossi, *Cosmoagonía* (1988)
- Max Aub, *Escribir lo que imagino. Cuentos fantásticos y maravillosos* (1994)
- Miquel de Palol, *Ígur Neblí* (1994)
- Rosario Ferré, *La casa de la laguna* (1995)
- Juan Perucho, *Fabulaciones* (1996)
- Felipe Montes, *Sólido azul* (2003)
- Manuel Moyano, *La coartada del diablo* (2006)
- Cristina Fernández Cubas, *Todos los cuentos* (2008)
- Perturbaciones. *Antología del relato fantástico español actual*. Edición y prólogo de Juan Jacinto Muñoz Rengel. Ed. Salto de Página (2009)
- Carlos de la Fé, *Maldito vicio* (2013)
- Ángel Olgoso, *Las frutas de la luna* (2013)
- Ángel Olgoso, *Breviario negro* (2015)

## BIBLIOGRAFÍA COMPLEMENTARIA:

- Todorov, Tzvetan. 1980. *Introducción a la literatura fantástica*. Trans. Silvia Delpy. México: Premia.
- Risco, Antonio. 1987. *Literatura fantástica de lengua española*. Teoría y aplicaciones. Persiles. España.
- Roas, David. 2001. *Teorías de lo fantástico*. Madrid: Arco/libros.
- Roas, David. 2006. *Hacia una teoría sobre el miedo y lo fantástico*. Semiosis 4 (3): 95-116.
- Roas, David. 2008. *Lo fantástico como desestabilización de lo real: elementos para una definición*. Paper presented at 1er Congreso Internacional de Literatura Fantástica y Ciencia Ficción.
- Morales Benito, Lidia. 2011. *La búsqueda de una nueva verosimilitud: literatura neofantástica e patafísica*. Carnets III, L'(in) Vraisemblable: 131-46.
- Roas, David. 2011. *Una realidad (aparentemente) estable y objetiva. Tras los límites de lo real: una definición de lo fantástico*. Madrid: Páginas de Espuma.
- Roas, David. 2014. *El reverso de lo real: formas y categorías de lo insólito*. Paper presented at Congreso Internacional "Figuraciones de lo insólito".
- Molina Gil, Raúl. 2015. *De lo subatómico a lo inmenso. Sobre la posible influencia de la teoría de la relatividad y la mecánica cuántica en lo fantástico*. Brumal. Revista De Investigación Sobre Lo Fantástico 3 (2): 177-202.
- Torres Rabassa, Gerard. 2015. «Otra manera de mirar». *Género fantástico y literatura del absurdo: hacia una impugnación del orden de lo real*. Brumal. Revista De Investigación Sobre Lo Fantástico 3 (1): 185-205.
- Roas, David. 2019. *El monstruo fantástico posmoderno: entre la anomalía y la domesticación*. Revista De Literatura 81 (161): 29-56, <https://search.proquest.com/docview/2275915342>