



UNIVERSIDAD
DE GRANADA



CENTRO DE
LENGUAS
MODERNAS

INTENSIVE SPANISH LANGUAGE AND CULTURE COURSE
(CILYC)

LITERATURE - 45 HOURS

LATIN AMERICAN LITERATURE,
FANTASTICAL LITERATURE AND
MAGICAL REALISM

LATIN AMERICAN LITERATURE, FANTASTICAL LITERATURE AND MAGICAL REALISM

GENERAL DESCRIPTION

This course provides a general overview of the history of Latin American literature, from *indigenista* writers to the most contemporary authors. Some of the most representative works of the literature of these countries will be analysed so that students acquire a clear introductory understanding of Spanish American literature. The prescribed texts will serve as the basis for contextualizing the introductory theoretical framework of each topic.

The second part of the course offers an introduction to Fantastic Literature and the so-called Magical Realism in Spanish and Spanish American narrative from the eighteenth century to the present day. Throughout the course, students will examine the various historical, social, and cultural contexts that have shaped the development of these literary traditions in Spain and Latin America. They will also explore the main critical and theoretical approaches, as well as the formal and stylistic characteristics of these narrative modes, through the analysis of their most representative texts.

CONTENTS

Latin American Literature

- Topic 1: Indigenous Literature
- Topic 2: The Golden Age
- Topic 3: Literature of the Eighteenth and Nineteenth Centuries
- Topic 4: *Modernismo*
- Topic 5: The Twentieth Century: A Century of Revolutions
- Topic 6: The Latin American Boom

Fantastic Literature and Magical Realism

- Introduction: the social, historical, and cultural contexts that shaped the development of fantastic literature in the eighteenth century.
- Formal and thematic characteristics of fantastic literature.
- The Fantastic as a genre (Tzvetan Todorov, Italo Calvino, Lucio Lugnani).
- The Fantastic as a narrative mode (Irène Bessière, David Roas, Remo Ceserani).
- The Fantastic as a link: approaches to the fantastic from the perspectives of cognitive narratology and Freud's *Unheimlich*.
- Thematic elements and formal and stylistic characteristics of fantastic literature: dreams, the Doppelgänger, metamorphosis, and alternative worlds.

Practical Syllabus

- The evolution of fantastic literature during the first half of the twentieth century.
- The development of fantastic literature and its incorporation into the Spanish American literary tradition: Leopoldo Lugones, Jorge Luis Borges, Adolfo Bioy Casares, Silvina Ocampo, Julio Cortázar, and Cristina Peri Rossi.
- Fantastic literature and Magical Realism in Spanish American literary 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, and Felipe Montes.
- The Spanish literary tradition of fantastic literature, from the 1950s to the new

generations of writers: 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, and Ángel Olgoso.

METHODOLOGY

As in all courses offered by the CLM, instruction follows an integrated-skills approach that emphasizes student engagement in learning activities, group dynamics, and the pragmatic and sociocultural value of the topics covered. Homework assignments are designed to promote students' integration into the immersion environment while also fostering independent study.

In this course, literary texts constitute the core of instruction. Accordingly, each class begins with a theoretical introduction to the author and the historical and literary period, followed by in-class analysis of the assigned texts.

Text-based instruction is organized around the following stages: reading, vocabulary development, group and individual analysis, in-class textual commentary, and discussion of the texts.

EVALUATION

Active participation in class, online discussion forums, text commentaries, supplementary assignments, and other activities assigned throughout the course: **15%**

End-of-unit assignments: **20%**

Final project: **15%**

Final exam (theoretical questions and a commentary on a literary text analyzed in class): **50%**

BIBLIOGRAPHY

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- Morales Benito, L. (2011). *La búsqueda de una nueva verosimilitud: literatura neofantástica e patafísica*. *Carnets*, III, L'(in)Vraisemblable, 131–146.
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 - Roas, D. (2014). *El reverso de lo real: formas y categorías de lo insólito*. Paper presented at the International Conference *Figuraciones de lo insólito*.
 - Molina Gil, R. (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, G. (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.
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