Course Summary
This course is an introduction to fantastic literature, through short fictional works, novels and films, and includes narratives of the eighteenth to the twentieth century in English, French, German, Spanish and Russian. All non-anglophone works will be read in translation. We will consider the significance of the irrational, uncanny and marvellous in the context of theories of literature, literary history and the history of ideas. Particular attention will be given to the shaping influence of the Romantic movement, but also the entire period from the early eighteenth century in Europe to the present, and the pervasiveness of Romantic themes in the fantastic today. We will examine the contribution of literary theories, narratology and psychoanalysis to the analysis of fantastic, gothic and uncanny literature. Equal attention will be given to the unique amenability of the fantastic for socio-political critique from the eighteenth century to the present.

Primary Material
In Course Reader 2018:
Jan Potocki, *The Manuscript Found in Saragossa* [1814] (excerpts)
E.T.A. Hoffmann, ‘The Sandman’ [1817]
Sigmund Freud, ‘The Uncanny’ [1919]
Guy de Maupassant, ‘The Horla’ [1887]
Franz Kafka, ‘The Metamorphosis’ [1916]

Texts to be purchased/obtained separately:
*Jacques Cazotte, The Devil in Love [1772]*
*James Hogg, Confessions of a Justified Sinner [1824]*
*Mary Godwin Wollstonecraft Shelley, *Frankenstein, or The Modern Prometheus* [1818 text]

Film: 
Guillermo del Toro, *Pan’s Labyrinth* [2006]

Note: Shorter texts are included in the Course Reader, available at a local bookshop. The DVD of the film, *Pan’s Labyrinth*, is in the central library and need not be purchased.

*The three novels may be ordered at local bookshops or from online stores.

**Course Themes**
- the Enlightenment & Romanticism
- Rationalism, Secularism, Materialism
- Sight & the Senses, Perception & Reality
- Religion, Myth, Belief, Superstition
- Nature, Natural & Supernatural
- Gender & Genre
- Stereotypes, Exoticism, the Other
- Childhood, Adolescence, Adulthood
- Psychoanalysis, Psychopathology
- Poetics, Politics & Social Critique
- Ethics and Evil
- childhood
- subjectivity
- beauty, sublimity, the grotesque
- adaptation, cinema and the fantastic

**Learning Objectives**
1. Understand the reasons for the emergence of the fantastic in Europe of the late 18th century.
2. Understand key features of the Enlightenment and Romanticism in the UK and Continental Europe.
3. Understand the conflict between religious faith and enlightenment.
4. Critically analyse the representation of gender in the narratives.
5. Critically analyse the predominance of fantastic, uncanny or marvelous in the narratives.
6. Demonstrate knowledge of narratological tools and theoretical skills in the analysis of the narratives.
7. Evaluate the different critical approaches to fantastic literature.
Programme of Sessions

Week One
Monday 03/09/18: Introduction to Course & Introductory Lecture
Thursday 06/09/18: Approaches to the Study of the Fantastic, Lecture

Week Two
Monday 10/09/18: Jan Potocki, Saragossa Manuscript Lecture
Thursday 13/09/18: Jan Potocki, Saragossa Manuscript Lecture/Seminar

Week Three
Monday 17/09/18: Jan Potocki, Saragossa Manuscript, Seminar
Wednesday 19/09/18: Film Screening, Saragossa Manuscript
Thursday 20/09/18: Saragossa Manuscript, Seminar

Week Four
Monday 24/09/18: Jacques Cazotte, The Devil in Love Lecture
Thursday 27/09/18: Jacques Cazotte, The Devil in Love Seminar

Week Five
Monday 01/10/18: No Class (Public Holiday)
Thursday 04/10/18: E.T.A. Hoffmann, ‘The Sandman’ & Freud’s ‘The Uncanny’ Lecture/Seminar

Week Six
Monday 08/10/18: Maupassant, ‘Le Horla’, Lecture
Thursday 11/10/18: Maupassant, ‘Le Horla’, Seminar

First Written Assessment (Textual Analysis) Due Friday 12/10/18

Week Seven
Monday 15/10/18: Kafka, ‘The Metamorphosis’, Lecture
Thursday 18/10/18: Kafka, ‘The Metamorphosis’, Seminar

Week Eight
Monday 22/10/18: Gogol, ‘The Nose’, Lecture/Seminar
Thursday 25/10/18: Gogol, ‘The Overcoat’, Lecture/Seminar

Week Nine
Monday 29/10/18: James Hogg, Confessions of a Justified Sinner Lecture
Thursday 01/11/18 No Class

Week Ten
Monday 05/11/18: J. Hogg, Confessions of a Justified Sinner Lecture/Seminar
Wednesday, 07/11/18: J. Hogg, Confessions of a Justified Sinner Lecture/Seminar (time tbc)
Thursday 08/11/18: J. Hogg, Confessions of a Justified Sinner Lecture/Seminar
Week Eleven
Monday 12/11/18: Mary Shelley, *Frankenstein, Or The Modern Prometheus* Lecture
Thursday 15/11/18: Mary Shelley, *Frankenstein, Or The Modern Prometheus* Seminar

Week Twelve
Monday 19/11/18: Mary Shelley, *Frankenstein, Or The Modern Prometheus* Lecture
Thursday 22/11/18: Mary Shelley, *Frankenstein, Or The Modern Prometheus* Seminar

Week Thirteen

**Wednesday, 28/11/18: Film Screening, *El laberinto del fauno* (time tbc)**
Thursday 29/11/18: G. del Toro, *Pan’s Labyrinth* Seminar

**Third Written Assessment (Film Review) due on Monday 03/12/18**

**Course Assessment**
There will be four assessments: one class presentation (20%), one textual analysis (20%), one film review essay (20%) and one comparative critical essay (40%). Instructions follow.

*Further instructions on all assessments, assessment criteria and the final essay questions as well as a list of recommended critical bibliography will be on the hard copy of the full syllabus, which will be distributed on the first day of class.*