

University of Cyprus, Department of English Studies  
Autumn Semester 2018  
ENG532: The Literature of the Uncanny  
Course Leader: Dr Evy Varsamopoulou

Monday & Thursday 15:00-16:15

Office Hours: Monday & Thursday: 10:00-11:30 & 14:00-14:30 (new campus)

or otherwise by appointment

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## 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]

Nikolay Gogol, 'The Nose' [1836] & 'The Overcoat' [1842]

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 18<sup>th</sup> 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. Hoffman, '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

<b>First Written Assessment (Textual Analysis) Due Friday 12/10/18</b>
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### 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**

Monday 26/11/18: G. del Toro, *Pan's Labyrinth*, Lecture/Seminar

**Wednesday, 28/11/18: Film Screening, *El laberinto del fauno* (time tbc)**

Thursday 29/11/18: G. del Toro, *Pan's Labyrinth* Seminar

<b>Third Written Assessment (Film Review) due on Monday 03/12/18</b>
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### **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.*