Course Unit Descriptor

Study Programme: English Studies

Course Unit Title: Transgressive Literature

Course Unit Code: 21EM025

Name of Lecturer(s): Prof. Arijana Luburić-Cvijanović and Prof. Viktorija Krombholc

Type and Level of Studies: Master studies

Course Status (compulsory/elective): elective

Semester (winter/summer): summer

Language of instruction: English

Mode of course unit delivery (face-to-face/distance learning): face-to-face

Number of ECTS Allocated: 3

Prerequisites: B2 English

Course Aims:

Students are introduced to aspects of transgressivity in Anglophone literatures, and they learn about the development of transgressive literature as a genre within its socio-historical context. Discussions of the varieties, purposes and significance of transgressivity in works by representative authors provide insight into one of the most diverse and controversial genres of literature in English.

Learning Outcomes:

Students become familiar with the heterogeneity of transgressivity in literature in English through insights into relevant works by key authors. The knowledge gained provides a deeper understanding of the critical potential and social significance of transgressive literature and transgressivity in film and popular culture, as of the latest tendencies in contemporary literature in English.

Syllabus:

Theory

Transgressivity as a mode and genre. Features of transgressive literature. Transgressive literature and social critique. Transgressive fiction: genre development in social and historical context. Transgressivity as a technique of subversion: satire, abjection and the carnivalesque. Transgressive literature and film. Transgressivity in drama. Redefining genres: the murder ballad and crime fiction. Transgressivity and form: experimental literary forms and the graphic novel.

Practice

Comparative analysis and discussion of selected topics and works: Bret Easton Ellis, *American Psycho* (1991); Heather Parry, *Orpheus Builds a Girl* (2022); Tim Crouch, *The Author* (2009); Nick Cave, selected poems; Cormac McCarthy, *No Country for Old Men* (2005); Jeanette Winterson, *Art&Lies* (1994); Alison Bechdel, *Fun Home: A Family Tragicomic* (2006).

The list of works and topics for discussion is updated annually in accordance with the latest research and students' interests.

Required Reading:

Booker, M. K. (1991). *Techniques of Subversion in Modern Literature: Transgression, Abjection, and the Carnivalesque.* Gainesville: University Press of Florida.

Jenks, C. (2003). *Transgression*. London: Routledge.

Luburić-Cvijanović, A., Krombholc, V. & Vujin, B. (2023). *Out of Bounds: Transgressivity in Poetry, Drama and Fiction*.

<table>
<tr><td colspan="4">Novi Sad: Faculty of Philosophy.
Mookerjee, R. (2013). Transgressive Fiction: The New Satiric Tradition. New York: Palgrave Macmillan.</td></tr>
<tr><td colspan="2">Weekly Contact Hours:</td><td>Lectures: 2</td><td>Practical work: 2</td></tr>
<tr><td colspan="4">Teaching Methods:
Interactive lectures and practical classes: analysis and discussion of selected narratives and topics.</td></tr>
<tr><td colspan="4">Knowledge Assessment (maximum of 100 points):</td></tr>
<tr><td>Pre-exam obligations</td><td>points</td><td>Final exam</td><td>points</td></tr>
<tr><td>Active class participation</td><td></td><td>written exam</td><td></td></tr>
<tr><td>Practical work</td><td></td><td>oral exam</td><td>30</td></tr>
<tr><td>Preliminary exam(s)</td><td></td><td>…….</td><td></td></tr>
<tr><td>Seminar(s)</td><td>70</td><td></td><td></td></tr>
<tr><td colspan="4">The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.</td></tr>
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