

<b>Study Programme:</b> English Studies
<b>Course Unit Title:</b> Transgressive Literature
<b>Course Unit Code:</b> 21EM025
<b>Name of Lecturer(s):</b> Prof. Arijana Luburić-Cvijanović, PhD; Assoc. Prof. Viktorija Krombholc, PhD
<b>Type and Level of Studies:</b> Master
<b>Course Status (compulsory/elective):</b> Elective
<b>Semester (winter/summer):</b> Summer
<b>Language of instruction:</b> English
<b>Mode of course unit delivery (face-to-face/distance learning):</b> Face-to-face
<b>Number of ECTS Allocated:</b> 3
<b>Prerequisites:</b> B2 English
<p><b>Course Aims:</b></p> <p>Students are introduced to different aspects of transgressivity in Anglophone literatures. They learn about the development of transgressive literature as a mode and genre, and about the socio-historical contexts which give rise to it. Discussions of the varieties, purposes and significance of transgressive literature through an interdisciplinary and interactive reading of works by representative authors will provide insight into one of the most controversial genres of literature in English.</p>
<p><b>Learning Outcomes:</b></p> <p>Students are expected to become familiar with various aspects of transgressivity in Anglophone literatures through the analysis of works by key authors. The knowledge gained in the course will lead to a deeper understanding of the latest tendencies in contemporary Anglophone literatures, art, film and popular culture.</p>
<p><b>Syllabus:</b></p> <p><i>Theory</i></p> <p>Development of transgressive literature as a mode and genre, and its socio-historical contexts. Features of transgressive literature concerning themes, characters, language, style, and manner of representation. Transgressive literature and satire. Transgressive literature and lad lit. Transgressive literature, film, and popular culture. Transgressivity as a technique of subversion. Transgressivity and abjection. Transgressivity and the carnivalesque. Elements of humour. Transgressivity and drama: in-yer-face theatre. Redefining genres in transgressive literature: the murder ballad and crime fiction. Transgressivity as boundary-crossing. Transgressivity and form: the graphic novel.</p> <p><i>Practice</i></p> <p>Analysis of selected texts: Bret Easton Ellis, <i>American Psycho</i>; Chuck Palahniuk, <i>Fight Club</i>; Will Self, <i>Dorian: An Imitation</i>; Anthony Nielson, <i>Normal</i>; Nick Cave, <i>Murder Ballads</i>: “Song of Joy,” “The Curse of Millhaven,” “O’Malley’s Bar”; Cormac McCarthy, <i>No Country for Old Men</i>; Jeanette Winterson, <i>Art &amp; Lies</i>; Alison Bechdel, <i>Fun Home: A Family Tragicomic</i>.</p>
<p><b>Required Reading:</b></p> <p>Booker, M. K. <i>Techniques of Subversion in Modern Literature: Transgression, Abjection, and the Carnavalesque</i>, Gainesville: University Press of Florida, 1991.</p> <p>Luburić-Cvijanović, A., Krombholc, V., and Vujin, B. <i>Out of Bounds: Transgressivity in Poetry, Drama and Fiction</i>, Novi Sad: Faculty of Philosophy, 2023.</p> <p>Mookerjee, R. <i>Transgressive Fiction: The New Satiric Tradition</i>, New York: Palgrave Macmillan, 2013.</p>

Stallybrass, P. and White, A. *The Politics of Poetics of Transgression*, Ithaca: Cornell University Press, 1986.

**Weekly Contact Hours:**

**Lectures: 2**

**Practical work: 2**

**Teaching Methods:**

Lectures, interactive classes: text analysis and discussion.

**Knowledge Assessment (maximum of 100 points):**

<b>Pre-exam obligations</b>	points	<b>Final exam</b>	points
Active class participation		written exam	
Practical work		oral exam	
Preliminary exam(s)		.....	
Seminar(s)			30

The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.