Metafiction in Literature and Film

3 creds.,
1st semester

VNiVERSiDAD D SALAMANCA
CAMPUS OF INTERNATIONAL EXCELLENCE

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Aims and Objectives

This course aims to provide students with an overview of the narrative mode usually called *metafiction* –which has become a powerful trend of postmodern poetics but is rooted in former authors and works– by examining its most outstanding features and some of its most representative examples both in literature and film. This necessarily implies, firstly, offering the theoretical grounds and the tools –both conceptual and terminological– for critical analysis; and, secondly, exploring the borderland of literary and film studies by mapping different possibilities for the relations of film and literature in this area, the meta universe. On completion of the course students should be familiar with the meaning, forms and purposes of literary/film metafiction, and they should be able to identify, understand and discuss metafictional works in literature and film.

Course Program.

Lectures

i. FROM REFLEXIVITY TO LITERARY METAFICTION
1. What: Definitions
2. How: Modes
3. Why: Trends

ii. METAFICTION FROM LITERATURE TO FILM
4. Film Adaptations of Literary Metafiction
5. (Literary) Metafiction in Film
6. Film Metafiction

Seminars

1. John Barth, *Lost in the Funhouse*
2. Laurence Sterne, *Tristram Shandy*
3. John Fowles, *The French Lieutenant's Woman*
4. Michael Winterbottom, *A Cock and Bull Story*
5. Marc Foster, *Stranger than Fiction*
6. Robert Altman, *The Player*

Methodology

Course work will consist of lectures (6 hours), class discussions or seminars (9 hours), film viewing and reading of texts (40 hours), self-study (10 hours), and on-line activities in the e-learning platform *Studium* (10 hours). Lectures will provide broad surveys of the theoretical contents of the course, namely, (i) the definitions, modes and trends of literary metafiction, and (ii) the different routes of metafiction into film. Seminars will illustrate these topics through the analysis and discussion of selected works and will require the regular participation of the students, which implies having read or watched the assigned works. In addition to this, students will contribute one entry on a film of their choice (but included on the list entitled "Recommended Works" uploaded to Studium) to an online database. *In their entries, students are strongly required to use the terms, concepts and approaches taught in the course.* Finally, they will also attend an individual tutorial to be arranged via e-mail, in which (1) the teacher will assess the assimilation of the course contents by the students; (2) the students will report on the primary or secondary sources they have read/watched; and (3) their entries on the online database will be discussed.

Assessment

Students will be evaluated on a combination of oral and written activities. The former includes class participation and an interview (50%); the latter, an online entry (50%). Students missing more than two course sessions will need to submit an additional entry on a novel (same conditions as in the first one apply). In these cases, an interview may be requested after submission to discuss the contents of both database entries.

Bibliography and Resources

1. Alter, Robert. *Partial Magic: The Novel as a Self-Conscious Genre*. U of California P, 1975.
2. Ames, Christopher. *Movies about the Movies: Hollywood Reflected*. Lexington: The UP of Kentucky, 1997.
3. Blüher, Dominique. *Le cinema dans le cinema. Film(s) dans le film et mise en abyme*. Villeneuve d'Asq: Presses Universitaires du Septentrion, 1992.
4. Cerisuelo, Marc. *Hollywood à l'écran. Essai de poétique historique des films: L'exemple des métafilms américains*. Paris: Presses de la Sorbonne Nouvelle, 2000.
5. Christensen, Inger. *The Meaning of Metafiction: A Critical Study of Selected Novels by Sterne, Nabokov, Barth and Beckett*. Bergen: Universitetsforlaget, 1981.
6. Currie, Mark, ed. *Metafiction*. London: Longman, 1995.
7. Dällenbach, Lucien. *Le récit spéculaire. Essai sur la mise en abyme*. Paris: Seuil, 1977. [*The Mirror in the Text*. Oxford: Polity Press, 1989.]
8. Fevry, Sébastien. *La mise en abyme filmique: Essaie de typologie*. Liège: Éditions du Céfal, 2000.
9. Genette, Gérard. *Métalepse. De la figure à la fiction*. Paris: Seuil, 2004.

10. Hutcheon, Linda. *Narcissistic Narrative. The Metafictional Paradox*. London, New York: Routledge, 1984.
11. Halevi-Wise, Jael. *Interactive Fictions: Scenes of Storytelling in the Novel*. Westport, CT: Praeger, 2003.
12. Haneveck, Julian. *Understanding Metalepsis: The Hermeneutics of Narrative Transgression*. Berlin: De Gruyter, 2017.
13. Huber, Werner, *et al*., eds. *Self-Reflexivity in Literature*. Wuezburg: Königshausen & Neuman, 2005.
14. Imhof, Rüdiger. *Contemporary Metafiction: A Poetological Study of Metafiction in English since 1939*. Heidelberg: Carl Winter, Universitätsverlag, 1986.
15. Kellman, Steven. *The Self-Begetting Novel*. New York: Columbia UP, 1980.
16. Kukkonen, Karin & Sonja Klimek (eds.). *Metalepsis in Popular Culture*. Berlin: De Gruyter, 2011.
17. Malina, Debra. *Breaking the Frame: Metalepsis and the Construction of the Subject*. Columbus: The Ohio State UP, 2002.
18. Matzner, Sebastien, and Gail Trimble, eds. *Metalepsis: Ancient Texts, New Perspectives*. Oxford: Oxford University Press, 2020.
19. McCaffery, Larry. *The Metafictional Muse: The Works of Robert Coover, Donald Barthelme and William H. Gass*. Pittsburg: The U of Pittsburg P, 1982.
20. North, Winifred, and Nina Bishara, eds. *Self-Reference in the Media*. Berlin: De Gruyter, 2007.
21. Pier, John & Jean-Marie Schaeffer, eds. *Métalepse: Entorses au pacte de la représentation*. Paris: École des Hautes Études en Sciences Sociales, 2005.
22. Richardson, Brian. *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction*. Columbus: The Ohio State UP, 2006
23. Richardson, Brian. *Unnatural Narrative: Theory, History, and Practice*. Columbus: The Ohio State UP, 2015.
24. Roche, David. *Meta in Film and TV Series*. Edinburgh: Edinburgh University Press, 2022.
25. Schlick, Yaël. *Metafiction*. The New Critical Idiom. London, New York: Routledge, 2022.
26. Stam, Robert. *Reflexivity in Film and Literature. From Don Quixote to Jean-Luc Godard*. New York: Columbia UP, 1992.
27. Stonehill, Brian. *The Self-Conscious Novel: Artifice in Fiction from Joyce to Pyncheon*. Philadelphia: U of Pennsylvania P, 1988.
28. Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. New York, London: Routledge, 1984.
29. Wolf, Werner, ed. *Metareference Across Media: Theory and Case Studies*. Rodopi, 2009.
30. Wolf, Werner, ed. *The Metareferential Turn in Contemporary Arts and Media: Forms, Functions, Attempts at Explanation*. Amsterdam, New York: Rodopi, 2011.

Schedule

The course is composed by 6 sessions, to be distributed once a week during the first teaching period (first semester).