

IN HIS SUBLIME NAME

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Office hours:
10:00-11:30 Saturday (for the undergraduate)
10:00-11:30 Monday (for the postgraduates)

Module: New Trends in Literary Criticism and Theory

Monday 10:00-12:00, Semester I, 2024-5 (1403)
Room: Goran Hall, Faculty of Language and Literature

The Syllabus:

1. Literary Studies: Major Stages
2. Literary Criticism as an Academic Discipline
3. Russian Formalism, Elementary Structuralism, Structuralism, Post-Structuralism
4. Psychological and Psychoanalytical Approaches, Mythological and Archetypal Approaches, Marxist Criticism. Feminism and Gender Studies, Cultural Materialism, New Historicism, Multiculturalism, Post-Colonialism, Reader-Response Criticism, Dialogic Criticism, Dialectical Criticism, Genre Criticism, Linguistic Criticism, Eco-Criticism, Eco-Feminist Criticism

Books Required for Presentations and Papers:

1. Wolfreys, Julian. *Critical Keywords in Literary and Cultural Theory*. New York: Palgrave Macmillan, 2004.
2. Lodge, David and Nigel Wood, ed. *Modern Criticism and Theory*. Second Edition. New York: Pearson Education, 2000.
3. Rivkin, Julie and Michael Ryan, ed. *Literary Theory: An Anthology*. Second Edition. Oxford: Blackwell, 2004.

Presentation:

Each student is required to have a presentation about one of the following texts. They should distribute among their classmates the abstract of their presentation before the class begins.

1. Viktor Shklovsky and Formalism: "Art as Technique"
2. Ferdinand de Saussure and the Advent of Structuralism: "The Object of Study"
3. Walter Benjamin and the Frankfurt School: "The Work of Art in the Age of Mechanical Reproduction"
4. Roman Jakobson and Structuralism: "The Metaphoric and Metonymic Poles"
5. Mikhail Bakhtin, the Rise of Novel, and Dialogism: "Discourse in the Novel"
6. Louis Althusser and Structural Marxism: "Ideology and Ideological State Apparatuses"

7. Jacques Lacan and Psychoanalytical Approach: “The Insistence of the Letter in the Unconscious”
8. Roland Barthes and the Death of the Author: “From the Work to the Text”
9. Jacques Derrida and Post-Structuralism: “Structure, Sign and Play and the Discourse of the Human Sciences”
10. Julia Kristeva, Psychoanalysis, and the Second-Wave Feminism: “The Ethics of Linguistics”
11. Edward Said and Post-colonial Theory: Crisis [in Orientalism]
12. Wolfgang Iser and the Constance School: “The Reading Process: A Phenomenological Approach”
13. Stephen Greenblatt and New Historicism: “Invisible Bullets”
14. Judith Butler and Performativity: ‘Subversive Bodily Acts’
15. Terry Eagleton and Marxist Literary Theory: “The Rise of English”
16. John Fiske and Cultural Studies: “Television Culture”

Term Paper:

Each student is required to choose a concept from the following list or any other major critical concept and to read a literary work in terms of the chosen concept. Students are required to submit the paper to the lecturer toward the end of the semester.

Abjection, Archetype, Aura, Binary Opposition, Biopolitics, Carnavalesque, Culture Industry, Desire, Dialectics of Enlightenment, Drive, Discourse, Floating Signifier, Grand Narrative, Hegemony, Heteroglossia, Hybridity, Instrumental Reason, Gaze, Identity, Ideology, the Imaginary, the Symbolic, the Real, Interpellation, Intertextuality, Jouissance, Latent Content, Logocentrism, Mirror Stage, Negative Dialectics, Lack, Object petit a, the Other and Otherness, Performativity, Public Sphere, Readerly and Writerly, Commodification and Reification, Ressentiment, Simulacrum, Subaltern, the Subject and Subjectivity, Talking Cure, the Unconscious

Grade Points:

Participation	3 pts
Presentation	3 pts
Term Paper	4 pts
<u>Final Exam</u>	<u>10 pts</u>
Total	20 pts

Good Luck