

## **Máster en Estudios Textuales y Culturales en Lengua Inglesa**

### **60704 - Main Trends in Contemporary U.s. fiction**

**Course 2014 - 2015**

**Curso: 1, Semestre: 2, Créditos: 7.5**

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### **Basic information**

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#### **Teachers**

- **María Benita Nadal Blasco** mnadal@unizar.es
- **Silvia Martínez Falquina** smfalqui@unizar.es

#### **Recommendations to attend this course**

The main aim of the course is the study and practice of critical and textual analysis in the context of contemporary fiction in the U.S.A. and its relation to English-speaking culture. The course will focus on the ongoing debate on the role of the human being in contemporary North American fiction and globalizing culture, paying detailed attention to its ideological implications, namely the role of the posthuman being and globalization politics. On a practical basis, the course offers students the possibility to improve their skills in the use of English in a scholarly and critical environment.

This course complements other optional subjects offered in the second semester, especially the ones devoted to literary, film and cultural issues.

#### **Course Schedule and Deadlines**

Class activities will focus on the discussion of the theoretical approaches included in the program and the application of the main tenets of these approaches to the analysis of written and filmic texts (see course planning). 2 hours per week.

There will also be group analysis of the selected texts from the perspective of the critical approaches and methods presented in the theory sessions (see course planning). 2 hours per week.

Students are expected to hand in a 3,000 word essay by the last academic day of the second semester.

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### **Home**

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#### **Learning outcomes that define this course**

**The student, in order to pass the course, will have to show her/his competence in the following skills:**

**1:**

The student should be able to use the basic critical tools to understand and analyze North American texts.

- 2:** The student should be capable of testing the explanatory power of the most relevant critical approaches to texts through their application to a corpus of U.S.A. literary and cultural texts in English.
- 3:** The student should develop high-level skills in the use of English in a scholarly and critical environment.
- 4:** The student should provide a critical response to contemporary U.S.A. literary texts and films.

## Introduction

### Brief presentation of the course

The course offers an introduction to some of the most relevant notions about the US postmodern and posthumanist understanding of the self within the present globalized civilization. Close analysis of a selection of US American texts in English from the various theoretical perspectives presented to the students.

### E-learning platform

When registered in the course, students are expected to access and consult, on a regular basis, its webpage at <http://moodle.unizar.es/> From there, students may download additional information about the course program, learning methodologies, headlines and powerpoint presentations for each unit in the course, as well as supplementary bibliography

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## Competences

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### General aims of the course

#### The expected results of the course respond to the following general aims

The main aim of this course is to provide students with an introduction to some of the most relevant approaches and topics that focus on the role of the individual in contemporary North American society and the new versions of the self brought about by different factors since the 1960s: poststructuralist theory, anthropology, science, technology, and media. Theory will be tested by the close analysis of a selection of literary texts and films in English.

#### Context/Importance of the course for the master degree

“Main trends in contemporary US fiction” belongs into the branch of different courses in the degree that focus their attention in recent fiction written in English by evaluating its response to contemporary ideologies and the problems they generate. More specifically, the course centers on U.S.A. fiction and film texts and on their influence/response to recent issues referred to globalization and the role and borders of the individual human being.

#### After completing the course, the student will be competent in the following skills:

- 1:** Developing and applying original ideas in a professional as well as in a research context, especially related to the background of USA values and beliefs and globalized culture.
- 2:** Understanding and applying acquired knowledge to solve problems related to professional and social contexts as well as to broader multidisciplinary contexts.
- 3:** Being able to connect and relate knowledge from different subjects
- 4:** Expressing informed critical views and provide conclusions in the form of written essays and oral presentations, in clear and appropriate English, aimed at both specialized and non-specialized audiences.

**5:** Being able to handle complex information and apply the proper methodology and frameworks

**6:** Finally, after acquiring the required critical and methodological skills, students are expected to possess the ability to carry out a piece of research in an autonomous way.

## **Relevance of the skills acquired in the course**

The proposed aims of this course are crucial to provide students with a sound theoretical and methodological background that will allow them to carry out successful research in different fields of North American studies .

More specifically, the course aims at improving basic skills that will help students to carry out research in the areas of literature, film and culture studies, i.e. using critical tools for understanding and analyzing literary and cultural texts in English, applying critical approaches to the selected corpus, increasing their knowledge of contemporary North American culture and its effects on globalization, and developing a critical response to the corpus.

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## **Evaluation**

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### **Assessment tasks**

**The student will prove that he/she has achieved the expected learning results by means of the following assessment tasks:**

**1:**  
**I. FIRST OFFICIAL ANNOUNCEMENT**

**A) ONGOING ASSESSMENT**

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**B) GLOBAL EXAMINATION (to be determined in the academic calendar):**

Assessment task 1. Students are required to write **short critical essays** on literary works of texts and present them orally in the class. In these essays students are expected to understand theoretical concepts and apply them to the texts under analysis. Correct use of academic spoken and written English (at a C1 level) is expected. These activities will credit students' achievement of learning objectives # 1, 2, 3 and 4. Short essays will be graded from 0 to 10, this grade representing **10%** of the final score of the student.

Assessment task 2. Students will also be required to write a **3,000 word essay** in correct academic English on a specific aspect of the course contents, on a topic previously agreed on with one of the teachers. With this essay the students are expected to demonstrate that they have assimilated the critical approaches presented by the teachers and to prove their ability to use those approaches in the analysis of specific texts. The textual analysis and critical discussion of the readings will credit students' achievement of learning objectives # 1, 2, 3 and 4. This essay will be graded from 0 to 10, this grade representing **90%** of the final score of the student in the course. A pass mark in this essay is a *sine qua non* condition to pass the subject.

**Assessment criteria:**

Definition of key concepts. Initial hypothesis. Use of a theoretical framework and a methodology. Use of primary sources. Literature review. Argumentation and conclusions = 70%

Independence, originality and critical examination = 10%

Information organization structure of the essay. Layout of the text. Accuracy in the use of language and appropriateness of style = 20%

**2:**  
**II. SECOND OFFICIAL ANNOUNCEMENT**

**GLOBAL EXAMINATION** (to be determined in the academic calendar):

Assessment task 1. Students will be required to write a **3,000 word essay** in correct academic English on a specific aspect of the course contents, on a topic previously agreed on with one of the teachers. In this essay the students are expected to assimilate the critical approaches to literary texts, films or corpus of texts presented by the teachers and to prove their ability to use those approaches in the analysis of those texts. The textual analysis and critical discussion will credit students' achievement of learning objectives # 1, 2, 3 and 4. This essay will be graded from 0 to 10, this grade representing **70%** of the final score of the student in the course. A pass mark in this essay is a *sine qua non* condition to pass the subject.

Assessment task 2. **Interview in English.** The student will debate with the teachers relevant aspects of the analysis and interpretation of the compulsory readings. In the interview, the students are expected to apply the theoretical approaches and the analytical methods studied to the analysis of various types of literary or filmic texts. The textual analysis and the critical discussion of the readings will prove that the students have achieved learning objectives 1, 2, 3 and 4. The interview will be assessed following the established assessment criteria and the established level of exigency. It will be graded from 0 to 10, this grade representing **30%** of the final score of the student in this subject.

#### **Assessment criteria for Global Examination** (both for essay and for the interview):

Use a C1 level of English (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline = 30%

Use relevant theoretical frameworks critically and apply methodological approaches appropriately to a corpus of texts in English = 40%

Provide an effective argument (factual evidence, exemplification, illustrations, citations, etc.) in order to make convincing claims and defend critically one's point of view = 30%

## **Writing the Final Essay**

### **Guidelines for writing the final essay**

#### **Guidelines and assessment**

#### **Writing an essay in English**

1. First, you need to be sure of the topic you want to write about. Your choice should be something that you find "useful," that is to say, an original/innovative approach to some aspects or topics in any given novel or film in the syllabus, something that may discover new perspectives for you and your companions.
2. In order to find a suitable aim for your paper, you need to start thinking about "ways to discover things." That is to say, you have to be sure of the **theoretical frame** or ideological approach you want to follow in your research. You also need to use a **method of textual analysis**; you may find, for instance, that a narratological analysis can help you to discover the existence of certain reiterative themes, topics or obsessions in the story, in the narrator or even in the total implications of the literary or filmic work you are analyzing. Then, you can focus your research analysis on one or two of those topics or themes or on the use of some specific narrative strategies, etc.
3. When you finally decide to write the paper, the first thing you have to do in it is to specify your critical aims, topic of research, frame, and method of analysis to your readers. You can do it in one or two pages (**Introduction**).
4. The following step is to develop your analysis in a detailed way (**discussion** of your hypothesis). Along this part of the essay, you will probably need to mention other critics' ideas and you do NOT want to be a plagiarist. Therefore, you will clearly specify every time you use somebody else's ideas. You can do it **either** by means of introducing, between quotation marks or in indented lines, passages from your original source, followed by the name of the critic and the year of publication of his/her work (between brackets) **or** by using your own words but introducing phrases of the type "as Newton wrote in his *Principia*, there is no ... (year and page number)."
5. Once you have progressed gradually in the discussion of your thesis, you need to reach a conclusion or results that may occupy twenty or thirty lines, approximately (it can be longer or shorter, it is up to you).
6. You can always see, as a model for writing a paper, the structure used in the essays written by other critics that you can find in your recommended bibliography list.

## ASSESSMENT CRITERIA FOR RATING ESSAYS

### From 0 to 7 points

#### Key concepts

- Are the key concepts defined appropriately?
- Are the key concepts applied appropriately relative to the field in which the writer is working?

#### Thesis statement or research aims

- Is the *thesis statement* stated?
- Is the research question answered?
  - Is the research question (leading to a hypothesis) justified by its importance either in practice or in the research bibliography?

#### Theoretical framework or critical approach

- Is a theoretical framework used (and justified)?
- Are the analytical categories defined clearly, non-overlapping, and related to sources in the bibliography?
- Where appropriate, are the central analytical categories problematized?

#### Methodology

- Is the method adequately described?
- Is the method used appropriate to the field in which the writer is working?

#### Material (primary sources -i.e. texts analyzed)

- Is the material relevant?
- Is the material used appropriately to answer the research questions?

#### Literature review (bibliography)

- Are the bibliographic sources used relevant to the research question or aims?
- Does the bibliography demonstrate that the student has understood the relevant secondary material?
- Is the bibliography referred to in accordance with academic conventions for attribution in general (properly attributing the work of others) and citation in particular (quoting and paraphrasing)?
- Is the secondary material used appropriate to support the analysis and results?
- Are the relevant sources compared, contrasted, and synthesized?

#### Argumentation or discussion

- Is the argumentation effective? If applicable, are possible counterarguments or alternative interpretations of evidence brought up and, if so, is the claim made in the essay convincingly defended against those counterarguments?

#### Conclusion or results

- Are the results clearly stated? Do they follow logically from the evidence that has been presented in the essay?
- Are the implications of the findings discussed and connected to a wider context?

### From 0 to 1 point

#### Independence, originality and critical examination

- Has the student worked independently, showing high level of initiative in both reading and research?
- Has the student been able to contribute novel or original ideas (such as improved methodology; creative analysis; new findings) that are of value to the research community?
- Has the student been able to critically examine the various aspects of the study (such as secondary sources, the material, methods, conclusions drawn)?

### From 0 to 2 points

#### Information structure and organization of essay

- Is the information structured appropriately such that the essay is both coherent and cohesive? Is the paper well-structured both at sentence and paragraph level?
- Is the essay organized in a clear and logical manner? Are the expected components present (presentation of background; statement of aims; description of method and material; presentation and analysis of results; and conclusion)?

#### Formatting

- Have the appropriate formatting and referencing conventions been followed consistently?

#### Language and style

- Is the language correct with respect to spelling, punctuation, and grammar?
- Is the style appropriate for an academic text?

## Guidelines

"Documento de referencia para la elaboración del ensayo"/"Guidelines for writing the essay"

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.
2. Define appropriate key concepts and apply them adequately to the field of research.
3. Prepare the literature review (i.e. what other scholars have stated about the topic of the essay, or about related topics). Make sure that the literature review is sufficient in scope and relevant regarding the topic under investigation.
4. Define a thesis statement / Define the research questions.

5. State and justify the theoretical framework.
6. Define clearly the analytical categories (where appropriate, indicating overlapping or problematisation of those categories).
7. Describe the analytical methodology used for the study of the topic of the essay.
8. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
9. State a conclusion in accordance with your arguments and relate it to a wider context
10. Show independence in reading and researching, originality and critical examination.
11. Follow the information and style conventions of the subdisciplinary field (literature, film studies, cultural studies or linguistics).
12. Participants are expected to use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.

"Documento de referencia para el análisis y la discusión de las lecturas obligatorias" / "Guidelines for the analysis and discussion of compulsory readings"

1. The theoretical part of the seminar, taught by the teacher will provide an active learning environment in which students can develop the ability to read/view/analyse critically and conceptually and, therefore, to speak and write in the classroom.
2. The seminar will provide general introductions to theoretical frameworks or an application of a given research methodology/framework to a selection of texts.
3. Students should bring to the seminar a draft or notes on the text or film under analysis and participate actively in the classroom discussion.
4. Questions can be posed to improve the quality of the discussion.
5. Assignment of formal presentations and critical comment may also be requested for stimulating discussion.
6. Participants are expected to use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.

(Adapted from [www.oid.ucla.edu/students/cutf/cutfguidelines.doc](http://www.oid.ucla.edu/students/cutf/cutfguidelines.doc))

"Documento de referencia para el desarrollo de los seminarios teóricos y analíticos"/ "Guidelines for the development of theoretical and analytical seminars"

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline.
2. Deal effectively with the most relevant critical approaches through their application to a corpus of texts in English.
3. Address and apply critical theories and methodologies relevant to the analysis of texts in English.
4. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
5. Approach the analysis of different texts critically.

"Documento de referencia para el desarrollo de entrevistas" / "Guidelines for interviews"

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline.
2. Deal effectively with the most relevant critical approaches through their application to a corpus of texts in English.
3. Address and apply critical theories and methodologies relevant to the analysis of texts in English.
4. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
5. Approach the analysis of different texts critically.

## Activities and resources

### Course methodology

**The learning process that has been designed for this course is based on the following activities:**

La asignatura tiene una orientación fundamentalmente orientada a la formación de investigadores en teoría y crítica en el ámbito de la literatura y la cultura reciente de los Estados Unidos, así como en el impacto que estos factores tienen en la sociedad globalizada actual. Por ello, las actividades que se proponen (el análisis de textos literarios y filmicos mediante herramientas críticas y los comentarios/ presentaciones/ reflexiones sobre dichos análisis utilizando varios enfoques teóricos) se centran en la aplicación de una serie de principios fundamentales de los enfoques críticos y teóricos más relevantes sobre varios tipos de textos representativos del corpus de estudio.

Por esta razón, el curso está organizado en tres fases: 1) revisión y trabajo con los enfoques y herramientas metodológicas de análisis crítico, 2) aplicación de los conceptos aprendidos mediante el análisis y la discusión de textos en lengua inglesa y 3) redacción de un tema de investigación (en forma de ensayo individual), aplicando las aproximaciones teóricas y los métodos estudiados, así como los recursos específicos utilizados para el desarrollo del tema de investigación elegido.

## Outline of the Programme

**The programme offered to the students to help them achieve the learning results includes the following activities :**

**1:**

The programme is structured around a representative selection of narrative texts published in the second half of the 20th century and first years of the 21st which in a variety of manners, reflect the formal and thematic transformations brought about by Postmodernism. Accordingly, the programme is divided into several chapters devoted to the analysis of the most relevant trends in contemporary US literature: the new Gothic, the metaphysical detective novel, the fiction that explores trauma and race, the postmodern rewritings that parody canonical texts, and post-apocalyptic fiction. Each chapter is preceded by a brief introduction that situates the literary text in its historical and social context and provides the appropriate theoretical and critical framework, taking into account the relationship between each text and its intertexts. The course also explores the most important historical events since the 1960s in the USA, paying special attention to the diverse ideological approaches to the text, to the blurring of generic boundaries in literature, and to the cultural role of fiction in its relationship with the cinema and audiovisual culture, emphasizing the creation of new values that disrupt the traditional understanding of the humanist, enlightened and liberal self.

**2:**

**a) Theory sessions (30 hours)** Presentation in class of general and methodological aspects of each one of the syllabus topics and illustration with the analysis of a selection of texts related to those topics.

1. Contemporary American Gothic: mutations of terror in Shirley Jackson's *We Have Always Lived in the Castle* (1962).

2. The figure of the flâneur and the metaphysical detective novel: from Poe's "The Man of the Crowd" to Paul Auster's *New York Trilogy* (1986).

3. Postmodern rewritings of 19<sup>th</sup>-century classics: parody, humor and formal experimentation in Joyce Carol Oates's "The White Cat" (1987) and "Accursed Inhabitants of the House of Bly" (1992).

4. Racism, shame and PTSD in African American literature: Toni Morrison's *Home* (2012).

5. The violations of the woman's body and Mother Earth: Native American vindications in Louise Erdrich's *The Round House* (2012).

6. Memory and diaspora in the Haitian American short story cycle: Edwidge Danticat's *Claire of the Sea Light* (2013).

### **Compulsory readings:**

Paul Auster, *City of Glass* (1985)

Shirley Jackson, *We Have Always Lived in the Castle* (1962)

Joyce Carol Oates, "The White Cat" (1987), "Accursed Inhabitants of the House of Bly" (1992)

E. Allan Poe, "The Man of the Crowd" (1840), "The Black Cat" (1843)

Toni Morrison, *Home* (2012)

Louise Erdrich, *The Round House* (2012)

Edwidge Danticat, *Claire of the Sea Light* (2013)

### **Film screenings:**

Jack Clayton, *The Innocents* (1961)

Robert Wise, *The Haunting* (1963)

James Cameron, *Avatar* (2009)

Steve McQueen, *12 Years a Slave* (2013)

**b) Practical sessions (30 hours)** Class analysis and guided tutorials of a selection of texts from the perspective of the theoretical approaches, methods, and contexts explained in the theory sessions.

The following web pages, electronic articles, and sections from books on criticism are useful as material for class and tutorial discussion, and will help students to assess their own progress:

#### **Chapter I:**

- Goddu, Teresa A. 1997. "Introduction". *Gothic America. Narrative, History, and Nation*. New York: Columbia UP. 1-12.

- Nadal, Marita. 2011. "Gothic and Trauma in Shirley Jackson's *We Have Always Lived in the Castle*". *Between the Urge to Know and the Need to Deny: Trauma and Ethics in Contemporary British and American Literature*. Mª Dolores Herrero and Sonia Baelo, eds. Heidelberg: C. Winter Verlag 161-174.

- Punter, David. 1996. "Contemporary Gothic Transformations"; "Mutations of Terror: Theory and the Gothic". *The Literature of Terror. The Modern Gothic*. London: Longman. 145-216.

- Savoy, Eric. "The Face of the Tenant. A Theory of American Gothic". *American Gothic. New Interventions in a National Narrative*. Robert K. Martin and Eric Savoy, eds. Iowa: U of Iowa P. 3-19.

- On Grant Wood's *American Gothic*:

[http://en.wikipedia.org/wiki/American\\_Gothic](http://en.wikipedia.org/wiki/American_Gothic)

#### **Chapter II:**

- Merivale Patricia and Susan Elizabeth Sweeny. 1999. "The Game's Afoot: On the Trail of the Metaphysical Detective Story". *Detecting Texts: the Metaphysical Detective Story from Poe to Postmodernism*. P. Merivale and S.E. Sweeny, Philadelphia: U of Pennsylvania P. 1-24.

- Todd, Natti. "The Text is Suspect: The Author, the Detective and the Subjective in Auster's City of Glass". On line at:

<http://www.crimeculture.com/Contents/Articles-Spring05/Auster.html>

- Werner, James V. 2004. "The Physiognomy of the Flaneur". *American Flaneur. The Cosmic Physiognomy of Edgar Allan Poe*. New York and London: Routledge. 1-28.

#### **Chapter III:**

- Morrison, Toni. 1993 (1992). *Playing in the Dark. Whiteness and the Literary Imagination*. London: Picador.

- Nadal, Marita. 2013. "The Shadows of Time: Chronotopic Diversity and Ethical Unreadability in Flannery O'Connor's Tales. *Papers on Language and Literature*. Vol. 49.3: 273-295.

- Peach, Linden. 2000. "The Middle Passage: *Beloved*". *Toni Morrison*. Palgrave McMillan. 102-125.

- Phelan, James. 1998. "Sethe's Choice: Beloved and the Ethics of Reading". *Style* 32: 2. 318-333.

#### **Chapter IV:**

- Felluga, Dino. "Modules on Hutcheon: On Parody." *Introductory Guide to Critical Theory*. On line at:

<http://www.cla.purdue.edu/english/theory/postmodernism/modules/hutcheonparody.html>

- Nadal, Marita. 2004. 2004. "Variations on the Grotesque: from Poe's "The Black Cat" to Oates's "The White Cat". *Mississippi Quarterly. The Journal of Southern Cultures*. Vol LVII: 455-471.

- Oates, Joyce Carol. 1995. "Afterword: Reflections on the Grotesque". *Haunted. Tales of the Grotesque*. New

York: Plume. 303-307.

### **Chapter V:**

- Collado Rodríguez, Francisco. "Trauma and Storytelling in Cormac McCarthy's *No Country for Old Men* and *The Road*". *Papers on Language and Literature*, vol. 48.1. (2012): 45-69.
- Hampsey, John C. "Aestheticizing the Wasteland, Revisioning the Journey: Cormac McCarthy's *The Road*". *Gettysburg Review* 21.3 (2008): 495-99.
- Schaub, Thomas H. "Secular scripture and Cormac McCarthy's *The Road*". *Renaissance: Essays on Values in Literature* 61.3 (2009): 153-68.

**c) Preparation of the essay (40 horas de trabajo. 1,6 créditos).** Revision of the concepts explained in the theory sessions and individual analysis of the texts commented on in the practical sessions. Preparation of essay. Attendance to specific tutorials on how to write the essay.

**d) Personal study (87,5 horas. 3,5 créditos).** Study of the texts and films specified in each of the topics of the syllabus. Revision by the student of the concepts explained in the theory sessions and individual reflection on the various theoretical and analytical issues derived from these concepts. Individual reading of the textual corpus to be analysed in the practical sessions and of the complementary texts.

## **Course planning**

### **Calendar of actual sessions and presentation of works**

The class sessions will take place in the second semester, from February to June.

All sessions are two hours long and will alternate theoretical approaches with the analysis of the literary texts and films in the syllabus.

The 3,000 word final essay has to be submitted **by mid June**.

## **Bibliographical Resources**

### **Other sources**

#### **Recommended Bibliography:**

Barone, Dennis, ed. 1995. *Beyond the Red Notebook: Essays on Paul Auster*. Philadelphia: U of Pennsylvania P.

Bercovitch, Sacvan, ed. 1999. *The Cambridge History of American Literature. Volume 7: Prose Writing 1940-1990*. Cambridge: Cambridge University Press.

Bernstein, Stephen. 1999. " 'The Question Is the Story Itself': Postmodernism and Intertextuality in Auster's *New York Trilogy* ". *Detecting Texts: the Metaphysical Detective Story from Poe to Postmodernism*. P. Merivale and S.E. Sweeny, eds. Philadelphia: U of Pennsylvania P. 134-153.

Bloom, Harold, ed. 2003. *Paul Auster*. New York: Chelsea House.

Brand, Dana. 1990. "From the flâneur to the detective: interpreting the city of Poe". *Popular Fiction: Technology, Ideology, Production, Reading*. Tony Bennett, ed. London and New York: Routledge. 221-237.

Brown, Mark. 2007. *Paul Auster*. Manchester UP.

Byer, Robert H. 1986. "Mysteries of the City: A Reading of Poe's 'The Man of the Crowd' ". *Ideology and Classic American Literature*. Sacvan Bercovitch and M. Jehlen, eds. Cambridge: Cambridge UP. 221-246.

Chabon, Michael. "After the Apocalypse". *The New York Review of Books* 54.2 (15 Feb 2007).

Collado Rodríguez, Francisco. "Trauma and Storytelling in Cormac McCarthy's *No Country for Old Men* and *The Road*." *Papers on Language and Literature*, vol. 48.1 (2012): 45-69.

Collado Rodríguez, Francisco. 2001. "Sobre caos, realismo y metaficción: novela y postmodernismo en los EE.UU.," in *Historia crítica de la novela norteamericana*, José A. Gurpegui, et al. Salamanca: Ediciones Almar. 271-320.

Crow, Charles L. 2009. *American Gothic*. Cardiff: U of Wales P.

Derrida, Jacques. 1967. *De la Gramatologie*. Paris: Minuit.

Dunne, Eamonn. 2007. "Finding What You Want in Paul Auster's *City of Glass*". *On the Turn: The Ethics of Fiction in Contemporary Narrative in English*. Bárbara Arizti and Silvia Martínez Falquina, eds. Newcastle: Cambridge Scholars Publishing. 400-414.

Elliott, Emory, et al., eds. 1991. *The Columbia History of the American Novel*. New York: Columbia University Press.

Freud, Sigmund. "The Uncanny". 1985 (1919). *Art and Literature*. Vol 14, *Penguin Freud Library*. Penguin. 339-76.

Hall, Karen J. 1993. "Sisters in Collusion: Safety and Revolt in Shirley Jackson's *We Have Always Lived in the Castle*". *The Significance of Sibling Relationships in Literature*. J. Stephens Mink and J. Doubler Ward, eds. 110-119.

Hampsey, John C. "Aestheticizing the Wasteland, Revisioning the Journey: Cormac McCarthy's *The Road*". *Gettysburg Review* 21.3 (2008): 495-99.

Hattenhauer, Darryl. 2003. *Shirley Jackson's American Gothic*. Albany: State U. of New York P.

Hutcheon, Linda. 1988. *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge.

Hutcheon, Linda. 1991. "Discourse, Power, Ideology: Humanism and Postmodernism," in *Postmodernism and Contemporary Fiction*. Ed. Edmund Smyth. London: Batsford. 105-22.

Johnson, Greg. 1994. *Joyce Carol Oates. The Short Fiction*. New York: Twayne.

Josyph, Peter. 2013. *Cormac McCarthy's House: Reading McCarthy Without Walls*. San Marcos: Texas State U.

Kahane Claire 1980."Gothic Mirrors and Feminine Identity". *Gothic Volume I*. Fred Botting and Townshend eds. London and New York: Routledge. 2004: 276-292.

Klinkowitz, Jerome. 1992. *Structuring the Void: The Struggle for Subject in Contemporary American Fiction*. Durham: Duke University Press.

Kubitschek, Missy Dehn. 1998."Beloved". *Toni Morrison*. Westport: Greenwood P: 115-138.

Loeb, Monica. 2002. *Literary Marriages*. Bern: Peter Lang.

Lyotard, Jean-François. 1986. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press.

McHale, Brian. 1992. *Constructing Postmodernism*. New York: Routledge.

Merivale Patricia and Susan Elizabeth Sweeny. 1999. "On the Trail of the Metaphysical Detective Story". *Detecting Texts: the Metaphysical Detective Story from Poe to Postmodernism*. P. Merivale and S.E. Sweeny, eds. Philadelphia: U of Pennsylvania P. 1-9.

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