



LT/WS362 IMAGES OF WOMEN IN MEDITERRANEAN LITERATURE  
IES Abroad Granada

**DESCRIPTION:**

Study of the images of women in the works by women and men writers from Spain, Egypt, Algeria and Morocco. Texts will be examined in search for the changing role of women characters and women writers in Mediterranean literature from Romanticism to our days. Special attention will be paid to the relations between literature and cultural, political and sexual manifestations in modern Mediterranean societies and to the boom of women writing in the literary panorama of Spain and South Mediterranean countries such as Morocco, Algeria and Egypt. Readings will be drawn from fiction (both long and short), drama and criticism. When possible, literary discourse will be confronted to and contrasted with other visual discourses on women.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**ADDITIONAL COST:** None

**METHOD OF PRESENTATION:**

Sessions will typically consist of brief introductions of salient issues by the instructor or volunteers and seminar discussion on the students' informed critical opinion about the assigned texts. As sessions go by, the instructor will promote the autonomy of students by asking volunteers to co-guided discussions, do short presentations on specific issues or take notes.

You can get a book with all course readings at the photocopy shop. Please be aware that *The Back Room* can be downloaded from the Moodle platform (see relevant unit on Moodle).

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Course Participation - 5%
- Activities (Moodle activities, presentations/co-guided discussions, note taking) - 20%
- Midterm Exam - 25%
- Final Exam - 25%
- Final Paper (10-15 pages) - 25%

**Grading Rubric for Course Participation**

<b>A</b>	<p><b>Excellent Participation</b></p> <ul style="list-style-type: none"> <li>• The student's contributions reflect an active reading of the assigned texts.</li> <li>• She/he skillfully synthesizes the main ideas of the readings/viewings and raises questions about the applications and implications of the material.</li> <li>• She/he demonstrates, through questions and comments, his/her capability to link these ideas to other issues discussed in the course and to his or her own life experience.</li> <li>• The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons.</li> <li>• He/she respectfully states his/her reactions about other classmates' opinions and is capable of promoting dialogue in the group and to contribute to the inquiry spiral with other questions.</li> <li>• The student gets fully and enthusiastically involved in the completion of all class activities, promptly volunteering to contribute when contributions are needed in class.</li> </ul>
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<b>B</b>	<b>Very Good Participation</b> <ul style="list-style-type: none"> <li>• The student's contributions show that the assigned materials are usually read and/or that the viewing of the film is fairly active.</li> <li>• Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon.</li> <li>• The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas.</li> <li>• The student is regularly involved in the activities but occasionally loses concentration or energy.</li> </ul>
<b>C</b>	<b>Regular Participation</b> <ul style="list-style-type: none"> <li>• The participant evidences a regular reading of the texts/viewing of the films, but in a superficial way.</li> <li>• He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material.</li> <li>• Frequently, contributions are shallow or unarticulated with the discussion in hand. The student seldom volunteers to contribute.</li> </ul>
<b>D</b>	<b>Insufficient Participation</b> <ul style="list-style-type: none"> <li>• Consistently, the participant reads/views in a shallow way.</li> <li>• Does not participate in an informed way and shows lack of interest in constructing over others' ideas.</li> </ul>

**LEARNING OUTCOMES:**

By the end of the course, students will be able to:

- Articulate the relevance of applying gender approaches to literature.
- Have the ability to situate Mediterranean literatures in their political contexts
- Compare the feminist agendas of the Mediterranean countries represented by the texts studied to those in the USA
- Understand the relevance of resisting reading in the construction of feminism
- Effectively apply the feminist and gender knowledges acquired throughout this course to the analysis of other fields.
- Understand the importance of Women's Studies and Gender as a field of inquiry.

**ATTENDANCE POLICY:**

Attendance is mandatory for all IES classes. For this course, if a student misses more than three classes, one third of a letter grade (i.e. from A to A-, etc.) will be deducted from the final grade for every additional absence. Missed exams, tests, presentations, or any other assignments can only be rescheduled in case of documented medical or family emergencies. All exceptions to this policy must be approved by the IES Granada Director.

**CONTENT:**

Session	Content	Assignments
Sessions 1-2	<p><b>Introduction.</b></p> <ul style="list-style-type: none"> <li>• Introduction to course contents, teaching methodology and form of assessment.</li> <li>• What is “Gender Studies”? What is “feminism”? <ul style="list-style-type: none"> <li>○ Women’s studies, feminism and gender studies.</li> <li>○ The body, maternity, identity, sexuality and violence.</li> <li>○ Silences and voices</li> <li>○ Submissions and resistances. negotiation of power. Power relations.</li> <li>○ Exiles. Citizenship.</li> </ul> </li> <li>• Feminist literary criticism and the controversial literary canon: <ul style="list-style-type: none"> <li>○ The canon and its exclusions</li> <li>○ A brief introduction to feminist literary criticism, art and culture: history of the relationship between feminism and literature. Is there a language for women?</li> <li>○ The representation of women in literature and the visual arts; images of women in literature.</li> <li>○ Women writing and writing about women. Silences in literature. The author/narrator complicities. Women as subject and women as object.</li> <li>○ Women readers and reading about women.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i> (1792)</li> <li>• Further optional readings (in dossier/ Moodle)</li> <li>• Extracts from Glover, David and Cora Kaplan. <i>Genders</i> (2000)</li> <li>• Moi, Toril. <i>Sexual/Textual Politics</i> (1985)</li> <li>• Sandra Gilbert and Susan Gubar, <i>The Madwoman in the Attic</i> (1979)</li> <li>• Virginia Woolf “A Room of One’s Own” (1929).</li> </ul>
Sessions 3-5	<p><b>The image of women in Spanish Romanticism. Men and women writers.</b></p> <ul style="list-style-type: none"> <li>• The evanescent domestic angel in Gustavo Adolfo Becquer and José Zorrilla.</li> <li>• Romantic women writers in Spain and their European contemporaries: <ul style="list-style-type: none"> <li>○ Rosalía de Castro's poetry in the context of the works by Mary Shelley and Jane Austen.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• José Zorrilla: <i>Don Juan Tenorio</i> (1844)</li> <li>• Selected poems from Gustavo Adolfo Becquer: <i>Rhymes and Legends</i> (1859-71)</li> <li>• Selected poems from Rosalía de Castro: <i>Follas Novas</i> (1880)</li> </ul>

Session	Content	Assignments
Sessions 6-7	<p><b>From realism to the fin de siècle.</b></p> <ul style="list-style-type: none"> <li>The triumph of the street devil over the domestic angel. Benito Pérez Galdós: <i>Fortunata y Jacinta</i> (1887)</li> </ul>	<ul style="list-style-type: none"> <li>One episode and clips from Mario Camus's adaptation of Benito Pérez Galdós: <i>Fortunata y Jacinta</i> (1980)</li> </ul>
Sessions 8-13	<p><b>Women in the works by Federico García Lorca</b></p> <ul style="list-style-type: none"> <li>Motherhood, sexuality and repression.</li> <li>Lorca on screen.</li> </ul>	<ul style="list-style-type: none"> <li><i>The House of Bernarda Alba</i> (1936)</li> <li><i>Yerma</i> (1934)</li> <li><i>Blood Wedding</i> (1933)</li> <li>Carlos Saura's adaptation of <i>Blood Wedding</i> (1981)</li> <li>Mario Camus's adaptation of <i>The House of Bernarda Alba</i> (1991)</li> </ul>
Sessions 14-18	<p><b>From the postwar to the post-Franco years. Women writers looking at social changes</b></p> <ul style="list-style-type: none"> <li>Autobiography and the search for a language of their own. "herstories" vs "History"</li> <li>Women images and new literary techniques: Todorov's "the fantastic"</li> <li>Spanish politics and feminism during the Spanish Transition</li> <li>Memory, nostalgia, trauma, the Spanish Civil War and the Franco years.</li> <li>Transmedia experiments and the cinema adaptation of <i>The South</i></li> <li>Home, kinship and women bonding</li> </ul>	<ul style="list-style-type: none"> <li>Carmen Martin Gaité: <i>The Back Room</i> (1978)</li> <li>Adelaida García Morales: <i>The South</i> (1985)</li> <li>Victor Erice's adaptation of <i>The South</i> (1983)</li> </ul>
Sessions 19-20	<p><b>Subversion and sexuality in contemporary Spanish women's writing. Historical memory.</b></p> <ul style="list-style-type: none"> <li>The search for Identity.</li> <li>Looking for the self and sexual liberation.</li> <li>Digging into "historical memory" and nostalgia.</li> </ul>	<ul style="list-style-type: none"> <li>Passages from Almudena Grandes's <i>The Ages of Lulu</i> (1989)</li> <li><i>The Frozen Heart</i> (2007)</li> </ul>

Session	Content	Assignments
Sessions 21-24	<p><b>Women’s voices on the other side of the Mediterranean. Women in Egyptian, Algerian and Moroccan literature</b></p> <ul style="list-style-type: none"> <li>• Women in Arabic literature <ul style="list-style-type: none"> <li>○ Patriarchal impositions and inequalities.</li> <li>○ Body politics.</li> <li>○ The veil and the oppression of traditions.</li> <li>○ Religion and fundamentalism.</li> <li>○ Women and Islam</li> <li>○ Autobiographical writings</li> <li>○ Political silences and voices.</li> <li>○ Exiles and migrations.</li> <li>○ New images for a new millennium.</li> <li>○ Women’s limits and prisons: the veil and the harem.</li> <li>○ Arab women’s “westernization.”</li> <li>○ Transnational Women’s literature</li> </ul> </li> <li>• Women in Egyptian literature</li> <li>• Women in Algerian literature</li> <li>• Women in Moroccan literature</li> </ul>	<ul style="list-style-type: none"> <li>• Nawal-El Saadawi: <i>Woman at point Zero</i>.</li> <li>• Assia Djebar: <i>A Sister to Scherezade</i> (extracts)</li> <li>• Fatima Mernissi: <i>Dreams of Trespass: tales of a harem girlhood</i> (extracts)</li> </ul>

## RECOMMENDED READINGS:

### General

- Armstrong, Isabel, ed. *New Feminist Discourses: Critical Essays on Theories and Texts*. London: Routledge, 1992.
- Bassnett, Susan. *Feminist Experiences: The Women’s Movement in Four Cultures*. London: Allen & Unwin, 1986.
- Brown, Joan L., ed. *Women writers of contemporary Spain: exiles in the homeland*. Newark: University of Delaware Press, 1991.
- Caballero Wangüemert, María. *Femenino Plural: la mujer en la literatura*. Pamplona: EUNSA, 1998.
- Carabí, Ángeles and Marta Segarra. *Hombres escritos por mujeres*. Madrid: Icaria, 2003. Carrera Suárez, Isabel & Suárez Lafuente, Socorro. 1994. *Como Mujeres. Releyendo a escritoras del XIX y XX*. Oviedo: Servicio de Publicaciones del Principado de Asturias, 1994. Chicharro, Antonio & Sánchez Trigueros, Antonio., eds. 1999. *La verdad de las Máscaras: Teatro y vanguardia en Federico García Lorca. Imprévue*. 1999-1. Montpellier: Centre d’Études et de recherches sociocritiques, 1994.
- Davies, Catherine, ed. *Women writers in twentieth-century Spain and Spanish America*.
- Lewiston, N.Y.: E. Mellen Press, 1993.
- Eagleton, Mary. *Feminist Literary Theory. A Reader*. Oxford: Blackwell Publishers, 1996
- Estévez, Carmen, Ed. *Ni Ariadnas ni Penélopes: quince escritoras españolas para el siglo veintiuno*. Madrid: Editorial Castalia, 2002.
- Felski, Rita. *Beyond Feminist Aesthetics. Feminist Literature and Social Change*. Cambridge, Mass.: Harvard UP, 1989.
- Fetterley, J. *The Resisting Reader*. Bloomington: Indiana University Press, 1978.
- Greene, Gayle and Kahn, Coppelia. *Making a Difference. Feminist Literary Criticism*. London: Routledge, 1985.
- Forsas-Scott, Helena. *Textual Liberation: European Feminist Writing in the Twentieth Century*. London: Routledge, 1991.
- Foucault, Michel. *The History of Sexuality*. Trans. Robert Hurley. New York: Vintage Books, 1980.
- Freixas, Laura. *Literatura y mujeres*. Madrid: Destino, 2000.

- Gilber, S & S Gubar. *The Madwoman in the Attic*. New York: Norton, 1987. Glover, David and Cora Kaplan. *Genders*. New York: Routledge, 2000.
- González Fernández, Helena et al. *Rías de Tinta. Literatura de mujeres en francés, gallego e italiano*. Barcelona: Universidad de Barcelona, 1999.
- Lerner, Gerda. "The Challenge of Women's History", in *The Majority Finds Its Past: Placing Women in History*. New York: Oxford University Press, 1979.
- Mattalía y Milagros Aleza. Eds. 1995. *Mujeres: escrituras y lenguajes*. Valencia: Universidad de Valencia, 1995.
- Mayock, Ellen Cecilia. 1996. *Through the Looking Glass: The Evolution of the Female Protagonist in Spanish Narrative (1945-1994)*. Thesis (Ph. D.) University of Texas at Austin. (Also available through UMI)
- Moi, Toril. *Sexual/Textual Politics*. London: Routledge, 1985.
- Morris, Pam. 1993. *Literature and Feminism*. Oxford: Blackwell, 1993.
- Pérez, Janet and Maureen Ihrie, eds. *The Feminist Encyclopedia of Spanish Literature*. Westport, Conn.: Greenwood Press, 2002.
- Ramos, María Dolores, "La mujer, sujeto creador y objeto de la creación en el discurso literario. Una perspectiva histórica 1880-1918", en VARIOS, *Mujeres y hombres en la formación del pensamiento occidental*, vol. II, Madrid: Universidad Autónoma de Madrid, 1989, pp. 229-245.
- Ruiz Guerrero, Cristina. *Panorama de escritoras españolas*. Cádiz: Servicio de Publicaciones, 1997.
- Showalter, Elaine. *A Literature of their own*. Princeton: Princeton University Press, 1977. Said, Edward. 1978. *Orientalism*. New York: Pantheon, 1978.
- Stanford Friedman, Susan. 1998. *Mappings: Feminisms and the Cultural Geographies of Encounter*. Princeton: Princeton University Press.
- -- 1988. "Women Autobiographical Selves: Theory and Practice" en Shari Benstock. Ed. *The Private Self: Theory and Practice of Women's Autobiographical Writings*. Chapel Hill and London: University of North Carolina Press.

### Spanish Writers

- Ahumada Peña, Haydee. *Poder y Género en la narrativa de Rosa Montero*. 1999. Aldaraca, Bridget. *El ángel del hogar. Galdós y la ideología de la domesticidad en España*.
- 1992
- Cuevas, Cristóbal, ed. *Escribir mujer. Narradoras españolas hoy*. 2000
- Davies, Catherine. *Spanish Women's Writing, 1849-1996*. London, The Athlone Press, 1998.
- De Castro, Rosalía. *Daughter of the Sea*. New York: Peter Lang, 1995.
- Kirkpatrick, Susan. *Las románticas. Escritoras y subjetividad en España, 1835-1850*. 1991 Laforet, Carmen. *Nada*. New York: Vantage Press, 1975.
- López-Cabrales, M<sup>a</sup> del Mar. *Palabras de mujeres. Escritoras españolas contemporáneas*.
- 2000.
- Masoliver, Juan Antonio. *The Origins of Desire: Modern Spanish Short Stories*. London, New York: Serpents Tail. 1993.
- Pérez, Janet. *Contemporary Women Writers of Spain*. Boston: Twayne, 1988.
- Riera, Carmen. *Perversas y divinas. La representación de la mujer en las literaturas hispánicas: el fin de siglo y/o el fin del milenio actual*. 2002.
- Segura, Cristina, ed. *Feminismo y misoginia en la literatura española. Fuentes literarias para la historia de las mujeres*. 2001
- Vilarós, Teresa M. *Galdós: invención de la mujer y poética de la sexualidad. Lectura parcial de Fortunata y Jacinta*. 1995.
- Zavala, Iris M. (coord.). *Breve historia feminista de la literatura española (en lengua castellana)*, 5 vols. Barcelona/San Juan, Anthropos/Universidad de Puerto Rico, 1998.

### Italian Writers

- Garnett, Richard. *A History of Italian Literature*. University Press of the Pacific, 2004.

### South Mediterranean Writers

- Abu-Lughod, Lila. *Feminismo y modernidad en Oriente Próximo*/edición de Lila Abu-Lughod; traducción de Carmen Martínez Gimeno. Madrid: Cátedra, 2002.
- Ahmed, Leila. *Gender in Islam. Historical Roots of a Modern Debate*. New Haven: Yale University Press, 1993.

- Alloula, Malek. *The Colonial Harem*. Manchester: Manchester UP, 1987.
- Amin, Qasim. *La nueva mujer*. Madrid: Instituto Egipcio de Estudios Islámicos, 2000. Bailey, David A. and Gilane Tawadros. *Veil: Veiling, Representation and Contemporary Art*. Cambridge, Mass: MIT, 2003.
- Badran, M Cooke, M. Eds. *Opening the Gates. A Century of Arab Feminist Writing*. Bloomington: Indiana University, 1990.
- Baron, B. *The Women's Awakening in Egypt: Culture, Society, and the Press*. New Haven: Yale University, 1994.
- Borauí, Nina. *Forbidden Vision*. N.Y.: Station Hill, 1995.
- Cooke, Miriam. *Women Claim Islam: Creating Islamic Feminism through Literature*. New York: Routledge, 2001.
- El Saadawi, Nawal. *The Hidden Face of Eve. Women in the Arab World*. Boston: Beacon Press, 1981.
- Ghousoub, Mai. "Feminism –or the Eternal Masculine in the Arab World." *New Left Review* 161 (1987): 3-18.
- Mikhail, Mona. *Images of Arab Women*. Washington, D.C.: Three Continents Press, 1979. Sebbar, Leila. 1991. *Sherazade*, Quartet Books, 1991.
- Waines, David. 1995. *An Introduction to Islam*. New York: Cambridge University Press, 1995.
- Yegenoglu, Meyda. *Colonial Fantasies: Towards a Feminist Reading of Orientalism*. Cambridge: CUP, 1985.

#### Webpages

- [www.mernissi.net](http://www.mernissi.net)