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| Title of the subject: | | INTRODUCTION TO THEORY OF PROSE | | |
| Subject code | Subject status | Semester | Number of ECTS credits | Number of classes |
| | optional | | 3 | 2+0 |

Study programme for which it is organised: The Russian and Serbian language and literature and the Serbian language and literature

Connection to other subjects:

Theory of literature I and II

The subject's objectives:

- To acquire basic and deeper knowledge of theory of prose
- To apply theoretical knowledge of theory of prose in practical work based on literary and theoretical analysis of a prose text

Name and surname of a professor and teaching assistant:

Sanja Macura, PhD and Valentina Milekić

Methods of teaching and acquiring lessons: Lectures and exercises

Content of the subject:

Introduction: Traditional and modern influences: universality, temporality and perception; **Narrative:** History, scope and content of the term - in an overview; Terminological determinants and their scope; General features; Definition of a narrative; Relation between a story and a narrative discourse; Relation between the main and periodic event; **Scope and rhetoric of narrative:** Framework stories; External limits of a narrative; Rhetoric of a narrative; Causality; A long story; **Ending of a narrative text:** Agon; Ending (its types and omission) and end; **Narration:** Narrator; Voice; Focalization; Distance; Reliability and style; **Interpretation of a narrative:** Implicit author; Reading (types); Themes and motives; **Interpretation of a narrative:** Types of interpretation (intentional, symptomatic and adaptive); **Characters:** Types and opposites; Autobiography; **Narrative and truth:** Fiction and non-fiction; History in fictional texts; **Narrative worlds:** Multilayered and simplified worlds (relation and usage); **Narratives in conflict:** Competition and overlapping of narratives; Motivation; A long story (types and revision); Conflict of narrative; **Opposing ideas in narrative:** Ideas (overlapping, critical interpretation, ending).

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| I week | Narrative and life |
| II week | Narrative: definition |
| III week | Narrative: scope |
| IV week | Narrative: rhetoric |
| V week | Narrative: ending |
| VI week | Narration |
| VII week | Narrative: interpretation |
| VIII week | Narrative: types of interpretation |
| IX week | Narrative: adaption via media - possibilities |
| X week | Narrative: characters |
| XI week | Narrative and truth |
| XII week | Narrative worlds |
| XIII week | Narrative: conflicts |
| XIV week | Narrative: expressing opposing ideas |
| XV week | Applying theory on prose – optional texts |

Number of classes per subject:

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| <u>Weekly</u> 2 + 1 | <u>In the semester</u> 30 classes of lectures and 15 classes of exercises |
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Students are obliged to attend lectures and exercises.

Texts (alternative titles):

Required text:

1. *Rečnik književnih termina*, Nolit, Belgrade
2. H. Porter Abot, *Uvod u teoriju proze*, Službeni glasnik, Belgrade, 2009.
3. *Moderna tumačenja književnosti*, Sarajevo, 1991.

4. Suvremena tumačenja književnosti, Sarajevo, 2006.
5. Biti, Vladimir, *Pojmovnik suvremene književne teorije*, MH, Zagreb, 1997.
6. Brebanović, Predrag, *Dva problema moderne teorije pripovedanja – uz temat Reči* br. 7. and 8, Reč, year II, number 9, May 1995, Belgrade, p. 105-114.
7. Marčetić, Adrijana, *Figure pripovedanja*, Belgrade, 2003.

Optional texts for seminar paper:

8. Bal, Mike, *Fokalizacija*, Putevi, Banja Luka, 1988, March-April, book XXXIX, p. 61-74, (translation: Davor Beganović).
9. Bal, Mieke, *Naracija i fokalizacija*, Reč, Belgrade, godina II, broj 8, april 1995, Belgrade, str. 71-82 (translation: J. Novaković).
10. Bal, Mike, *Naratologija*, Belgrade, 2000.
11. Barther, Roland, *Uvod u strukturalnu analizu priča*, LMS, January 1971, 147, book 407, volume I, Novi Sad, p. 56-84, (translation: Petar Milosavljević).
12. Biti, Vladimir, *Suvremena teorija pripovijedanja*, Zagreb, 1992.
13. Bronzwaer, W.J.M., *Pojam fokalizacije Mieke Bal*, Putevi, Banja Luka, 1988, March-April, book XXXIX, p. 74-85, (translation: Mladen Kožul).
14. But, Vejn, *Retorika proze*, Nolit, Belgrade, 1976.
15. Genette, Gérard, *Tipovi fokalizacije i njihova postojanost*, Republika, Zagreb, No. 9, 1983, p. 114-131, (translation: Dubravka Celebrini).
16. Genette, Gérard, *Fokalizacije*, Putevi, Banja Luka, 1988, March-April, book XXXIX, p. 86-90, (translation: Mladen Šukalo).
17. Edmiston, Vilijam F., *Fokalizacija i pripovedač u prvom licu: jedna revizija teorije*, Reč, Belgrade, year II, No 8, April 1995, Belgrade, p. 95-102, (translation: V. Petrović).
18. Genette, Gerrard, *Kritika i poetika, Strukturalni prilaz književnosti*, Nolit, Belgrade, 1978. (edited by Милан Буњевац).
19. Genette, Gerrard, *Perspektiva i fokalizacija*, Reč, Belgrade, year II, No 8, April 1995, Belgrade, p. 83-86 (translation: M. Vinaver).
20. Kayser, Wolfgang, *Tko pripovijeda roman*, Umjetnost riječi, Zagreb, year I, No. 3, 1957, p. 157-169.
21. Lotman, Juri, M, *Struktura umetničkog teksta*, Nolit, Belgrade, 1976.
22. Milosavljević, Petar, *Metodologija proučavanja književnosti* (any issue)
23. Nikolić, Nenad, *Strukturalistička naratologija, danas*, LMS, September 2001, p. 370.
24. Petković, Novica, *Od formalizma ka semiotici*, Belgrade-Priština, 1984.
25. Rimmon-Kenan, Shlomit, *Fokalizacija*, Putevi, Banja Luka, 1988, March-April, book XXXIX, p. 91-105, (translation: Davor Beganović).
26. Stanzel, Franz, *Pripovjedni tekst u prvom i pripovjedni tekst u trećem licu*, Republika, XL, No 4, Zagreb, 1984.
27. Stanzel, Franz K., *Opozicija "perspektiva"*, Putevi, Banja Luka, 1988, March-April, book XXXIX, p. 106-131, (translation Mario Krsnić).
28. Chatman, Seymour, *Likovi i pripovedači*, Reč, Belgrade, year II, No 8, April 1995, Belgrade, p. 87-94 (translation: V. Petrović).
29. Stanzl, Franz, K, *Tipične forme romana*, K3 Novi Sad, 1987.
30. Stanzl, Franz, *Novi pristup tipičnim pripovednim situacijama*, Reč, Belgrade, year II, No 7, March 1995, Belgrade, p. 86-92 (translation: Đ. Jovanović).

Assessment and grading:

- Engagement in classes (10 points), seminar paper (20 points), written exam (20 points), oral exam (50 points)
- Final grade is a sum of all points that a student got for all pre-exam activities.

Name and surname of the professor who prepared the syllabus: Sanja Macura, PhD