

**COURSE DATA****DATA SUBJECT**

Code: 40724
Name: Literature and cinema (english)
Cycle: Master's Degree
ECTS Credits: 5
Academic year: 2026-27

STUDY (S)

Degree	Center	Acad. year	Period
2055 - Master's Degree in Creative and Humanistic Translation	Facultat de Filologia, Traducció i Comunicació	1	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
2055 - Master's Degree in Creative and Humanistic Translation	Training in english	ELECTIVES

COORDINATION

ASENSI PEREZ MANUEL

RICHART MARSET MARIA ISABEL

SERRA ALEGRE ENRIQUE NICOLAS

SUMMARY

Acquisition and application of transcoding mechanisms (intersemiotic translation) that sustain the adaptation of literary texts to film and vice versa.

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PREVIOUS KNOWLEDGE**RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

Not applicable



COMPETENCES / LEARNING OUTCOMES

2055 - Master's Degree in Creative and Humanistic Translation

Adquirir rigor para la revisión y control de calidad de las traducciones.

Alcanzar nivel de excelencia en la lengua propia.

Aplicar capacidades de análisis y síntesis.

Apostar de manera sistemática por los principios de ética, justicia y solidaridad.

Apostar de manera sistemática por una cultura de la igualdad (sexual y de género, de oportunidades, de trato, etc.)

Buscar información y documentación.

Contar con conocimientos transversales.

Demostrar la asimilación de los principios metodológicos del proceso traductor.

Dominar la lengua extranjera elegida como fuente para la traducción.

Gestionar proyectos y organizar el trabajo.

Interpretar, analizar y traducir textos de géneros y complejidad diversa

Poseer cultura general y de civilización.

Saber relacionarse profesionalmente en el campo de la traducción.

Ser capaz de acceder a herramientas de información en otras áreas de conocimiento y utilizarlas adecuadamente.

Ser capaz de complementar la formación específica de este Máster con otros conocimientos científicos, históricos, lingüísticos, sociales, etc.

Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.

Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.

Students should demonstrate self-directed learning skills for continued academic growth.

Students should possess and understand foundational knowledge that enables original thinking and research in the field.



Trabajar en equipo.

DESCRIPTION OF CONTENTS

1. The place of the relationship between literature and cinema within translation studies

Study of the phenomenon of the relationship between literature and cinema from the point of view of translation theories.

2. The features of literary language and its genres

Approach to the features of literary discourse and its varieties of genre in relation to its translation.

3. The features of filmic discourse: montage and shot

Accounting for the main characteristics of filmic discourse as language of destination.

4. The relationship between cinema and literature taking into account the theatrical model: Meliès

Historical insight in the arising of that relationship in which photography and theater worked as models for making filmic discourse

5. The arising of filmic narration: Griffith and the mobility of the point of view

Historical approach to the moment in which the cinema adopts the features that it has still today and that clearly establishes a relationship with the novel

6. Adaptation, Transformation and ideologeme. Analysis of different adaptations

Description of the fundamentals concepts for analysing filmic adaptations of literary works.

WORKLOAD

PRESENCIAL ACTIVITIES



Activity	Hours
Theory	7,00
Classroom practices	28,00
Total hours	35,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	10,00
Independent study and work	80,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

Autonomous work, self-instructional learning

Seminars

Case Study

EVALUATION

Final test: 60%

Attendance and participation: 20%

Work practices and activities: 20%

REFERENCES

- ALONSO, Ana, Literatura y cine: la relación entre la palabra y la imagen, Cáceres, Diputación Provincial, 1997
- ANDREW, Dudley, "adaptation", en NAREMORE, James (ed.), Film Adaptation, London, The Athlone Press, 2000.
- PEÑA-ARDID, Carmen, Literatura y cine, Madrid, Cátedra, col. Signo e Imagen, 1999.



- BRUNETTA, Gian Piero, Nacimiento del relato cinematográfico, Madrid, Cátedra, col. Signo-Imagen, 1987
- AUMONT, Jacques, Du littéraire au filmique, Paris, PUF, 1991
- DURAND, Philippe, Cinema et montage: l'art de l'ellipse, Paris, Les Editions du Cerf, 1993
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- RICHART MARSET, Mabel, Ideología y traducción (para una análisis genético del doblaje), Madrid, Biblioteca Nueva, 2012.
- ASENSI PÉREZ, Manuel, Historia de la teoría de la literatura II, Valencia, Tirant lo Blanch, 1997
- KRISTEVA, Julia, Semiótica, Madrid, Fundamentos, 1978
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- METZ, Christian, Psicoanálisis y cine. El significante imaginario, Barcelona, Gustavo Gili, 1975.
- GENETTE, Gerard, Figuras III, Barcelona, Lumen, 1990
- MULVEY, Laura, "Visual Pleasure and Narrative Cinema", en Visual and Other Pleasures, London, Macmillan, 1989. Hay traducción española en Valencia, col. Eutopías, 1994
- ROPPARS, Marie-Claire, De la littérature au cinéma, Paris, Armand-Colin.
- STAM, Robert, "Beyond Fidelity: the dialogism of adaptation", en NAREMORE, Ed., Film Adaptation, London, The Atholone Press.