

Institut für Slawistik

M.A. Vergleichende Literaturwissenschaft SS 2016

Alle Veranstaltungen finden soweit nicht anders ausgewiesen in der Domstr. 9/10 statt.

Bitte beachten Sie auch die institutsübergreifenden Angebote im Netz und auf Aushängen im Institut für Slawistik.

Modul Literatur und Gesellschaft

Mo 14-16 **Short Stories from the 20th Century** (Seminar)
4002062 Jörg Weber, Anglistik, R. 8

By studying exemplary American and British short stories from the 20th century, this course will provide students with a broad and detailed overview of this textual genre. We will practice embedding a text in its cultural and historical context, evaluating its cultural and literary significance, and applying literary concepts and theory to understand and describe structural and stylistic features of short narratives. The texts we discuss will vary greatly in terms of content, style, and structure. This kaleidoscopic survey of texts will enable us to approach this genre from multiple angles in order to identify similarities and differences within the genre. Most texts are on the reading list.

und

Di 14-16 **“Give me liberty or give me....” Death in Contemporary American Culture** (Seminar)
4002065 Anette Brauer, Anglistik, R 34

In 2015 California passed a law that would allow Patrick Henry – if he were still alive – to have both: liberty and death. As the *Death with Dignity* movement is growing stronger across the USA, so is the desire to prolong life through sports and healthy lifestyles. Thanks to medical and technological advances, surviving death is no longer the prerogative of superheroes. Cryonics may enable the second coming of ordinary humans while cloning evokes the horror of real-life zombies.

The death of c. 3000 people on 9/11 was experienced as a national trauma and changed politics. The death of millions of people in earlier centuries appeared to have been accepted as a prerequisite for progress – until Native American ghosts rose from their burial grounds and entered suburban homes through TV sets.

Murders are committed, fictionalized and visualized on a daily basis and – as with the death penalty – authorized. Assassins turn presidents into mythical figures; drug overdoses immortalize artists as stars. The *Grim Reaper*, sometimes feared, sometimes thought of as the great equalizer, has become a pop-cultural icon.

This discussion-based seminar will explore how American culture deals with one of life's two indispensable parts, death, in its complexity, for "to deny one (*death*) is to deny the other (*life*)". (American author Henry Miller).

oder

Di 16-18 **"Wit as the social ideal": Restoration Comedy** (Seminar)
4002067 James Fanning, Anglistik, R. 23

Although recent scholarship has correctly stressed that the drama of the Restoration period (1660–c. 1710) was far more varied than is commonly believed, the fact remains that it is one kind, the comedy of manners, that survived in theatrical practice well into the 18th century. It also greatly influenced later dramatists such as Oscar Wilde, and was revived as popular drama in the 20th century. We shall read a selection of these plays, considering them in the light of the theatrical practice and dramatic theory of the time. Since the plots largely turn on the relations between the sexes, we shall also have to look very closely at gender roles and morality.

We shall use the anthology *Restoration and Eighteenth-Century Comedy* ed. by S. McMillin (Norton Critical Edition): please order this in good time. (It is not expensive, but you might be able to get it even more cheaply from Amazon Marketplace).

Recommended background reading:

D.P. Fisk (ed.): *The Cambridge Companion to English Restoration Theatre*, CUP 2000
M. Waller: *1700: Scenes from London Life*. (London: Hodder & Stoughton 2000)

oder

Do 08-10 **Samuel Beckett** (Hauptseminar)
4002073 Sebastian Domsch, Anglistik, R. 23

"In a career that has now spanned over fifty years and produced twenty-seven works of fiction, thirty-three plays, poetry, criticism, and translations Beckett has consistently focused on a central battle of modern existence: the battle of people against the awareness of their own meaninglessness." Most students are (or should be) familiar with Beckett's most famous play, *Waiting for Godot*, but in this course we will not only go beyond that knowledge to look at further plays and screenplays, as well as the prose and the poetry, but we will (hopefully, hopelessly) develop an understanding of the full development of one of the most extreme writing projects ever undertaken by man, in the spirit of Beckett's own words: "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better."

Texts:

Beckett, Samuel: *I Can't Go On, I'll Go On: A Samuel Beckett Reader*. Grove 1994.

oder

Do 14-16 **The American Civil War in Literature** (Seminar)
4002076 Martin Holtz, Anglistik, R. 23

More than any other historical episode, the American Civil War on the one hand laid bare the tensions and rifts of the country and on the other hand uneasily cemented its national course, character, and unity. It is therefore not surprising that it has spawned an enormous amount of literary treatments which continue to hold interest. In this seminar we will have a look at some

of the most significant texts related to the war throughout the 19th and 20th centuries and analyze how the war has been evoked for a variety of different effects and purposes. To this end we will read and discuss propaganda writings prior to and during the conflict, the sobering poetic reflections of Walt Whitman and Herman Melville right after the war, perspectives of female civilians, nurses, and soldiers, romances of reconciliation during the Reconstruction, the naturalistic masterworks of Stephen Crane and Ambrose Bierce in the late 19th century, the defiant works of the Southern Agrarians in the early 20th century, and late 20th century historical fiction.

Recommended introductory reading:

Aaron, Daniel. *The Unwritten War: American Writers and the Civil War*. New York: Knopf, 1973.

Wilson, Edmund. *Patriotic Gore: Studies in the Literature of the Civil War*. Boston: Northeastern UP, 1984.

oder

Do 16-18 **London in Literature** (Seminar)

4002079 Jörg Weber, Anglistik, R. 34

The city of London has inspired many authors and its rich cultural heritage is well-preserved in literature. We will discuss typical topics and themes of urban literature and the structures and frameworks in which the texts were written, using these texts as a starting point to better understand cultural life in London from the Elizabethan Age to the present. With London as the focal point, the aim of the course is to provide students with a broad and detailed picture of the literary landscape of the city. Through literature, we will reflect on the construction of literary, societal and cultural frameworks and understand how literature shapes our idea of an era or location. The primary texts will be short narratives, excerpts from novels and poems.

Primary literature:

Adolf Barth, ed. *London Stories*. Stuttgart: Reclam, 2003

Adolf Barth, ed. *London Poems*. Stuttgart: Reclam, 1988

Jerry White, ed. *London Stories (Everyman's Pocket Classics)*. New York: Knopf, 2014

Background reading:

Peter Ackroyd. *London. The Biography*. London: Vintage, 2012 (=reprint; or buy other print version)

oder

Fr 10-12 **The Devil and his Disciples: Evil in Scottish Novels** (Seminar)

4002080 James Fanning, Anglistik, R. 23

“[...] the line dividing good and evil cuts through the heart of every human being. And who is willing to destroy a piece of his own heart?” (Alexander Solzhenitsyn)

At least since the *Epic of Gilgamesh*, the clash of good and evil has been an ever-present topic in literature. Beginning with the Renaissance (Shakespeare, Milton), and then especially since the Romantic age, evil characters and evil in itself have frequently been presented as fascinating albeit dangerous. In this seminar we shall examine three Scottish novels from 1824, 1886 and 2006, and discuss this very problematic phenomenon in the light of philosophical, theological and aesthetic concepts.

Primary texts (please order these in good time):

James Hogg: *The Private Memoirs and Confessions of a Justified Sinner* (please buy the 2010 Oxford World Classics edition)

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde* (please buy the 2003 Norton Critical Edition)

James Robertson: *The Testament of Gideon Mack* (Penguin)

Recommended Background Reading:

Terry Eagleton: *On Evil* (Yale UP 2010)

Colin McGinn: *Ethics, Evil and Fiction* (OUP 1996, 2003)

Darren Oldridge: *The Devil: A Very Short Introduction* (OUP 2012)

oder

Block n.V. **Roman Shakespeare II** (Seminar)

4002082 Michael Szczekalla, Anglistik, R. 21

The death throes of the late republic and the rise of the empire from the ashes of a civil war have captivated the imagination of writers and readers through the centuries. By focussing on two Renaissance dramas as well as two twentieth-century epistolary novels, the seminar tries to achieve a balance between the contemporary and the perennial. Both novelists reveal a sure grasp of the historical situation, but so does Shakespeare, who, arguably, possessed a much greater affinity to the rhetorical culture that provided the matrix for almost everything Caesar said and did. Wilder and Williams are interested in the 'cosmic' dimension of human experience, but so again is Shakespeare, and it may be asked whether their existentialism has not aged worse than the scepticism of the Renaissance dramatist. Students ought to have read the two plays and at least one of the novels by the beginning of the first meeting.

Set texts: William Shakespeare, *Julius Caesar* and *Antony and Cleopatra* (Arden/Oxford/Cambridge editions), Thornton Wilder, *The Ides of March* (Perennial), John Williams, *Augustus* (Vintage).

oder

Mo 12-14 **Fiktion und Geschichte. Mythen, Chroniken und Legenden in den slawischen Literaturen** (Seminar)

4015100 Ute Marggraff, LA, BA, KIL, GS, SL III Audimax

Ausgehend von Deutungen der Geschichte als *Ereignis*, *Hergang* oder *Zufall* sowie *Erzählen von Geschehenem*, werden mit Hyden White und Paul Ricoeur slawische Mythen, Chroniken, Sagen und Legenden im Spannungsfeld von Fiktion und Wirklichkeit in den Blick genommen. Im Mittelpunkt stehen Texte,

die wie die Nestorchronik, die Chronik des Gallus Anonymus oder die Chronik des Kosmas von Prag, eine im Dunkel der Geschichte liegende sagenhafte Vorzeit der Slawen konstruiert und phantasievoll ausgestaltet haben. Wir wollen einen Einblick in die vielfältigen Möglichkeiten der Ausgestaltung des Wechselspiels von Fakten und Fiktion gewinnen, indem wir antike, christliche und in der slawischen Mythologie wurzende Grundstrukturen aufspüren und ihrer Funktion in unterschiedlichen Diskursen der Entstehungs- oder Rezeptionszeit nachgehen.

Dies erscheint nicht zuletzt deshalb bedeutsam, da ungeachtet der Behauptungen Lyotards vom Ende der sog. „großen Erzählungen“ die bereits ausgestorben geglaubten Narrative in

den gegenwärtigen Transformationsprozessen in immer wieder neuen Konstellationen erscheinen und so die kollektive Erinnerung prägen.

White, Hayden. Auch Klio dichtet oder Die Fiktion des Faktischen. Studien zur Tropologie des historischen Diskurses. Stuttgart 1991.

Kosselleck, Reinhard / Stempel, Wolf-Dieter (Hg.), Geschichte – Ereignis und Erzählung. München 1973 (= Poetik und Hermeneutik 5).

Hoffmann, P. Handbuch der Geschichte Russlands. Bd. 6. Stuttgart 2004.

Jaworski, R., Lübke, Ch. et al. Eine kleine Geschichte Polens. Berlin 2000.

Heyde, et al. (Hg.) Dekonstruieren und doch erzählen. Polnische und andere Geschichten. Göttingen 2015.

Modul Medienwissenschaft/Intermedialität

Di 10-12 **Was sind Zeichen? Was ist Pop? Ein Versuch** (Seminar)

4004057 Maren Lickhardt, Germanistik, Domstr. 20a, SR 24

Semiotik, also Zeichentheorie, ist an der Schnittstelle von Linguistik und Literaturwissenschaft angesiedelt. Die Semiotik behandelt ein breites Feld von der Frage, wie ein sprachliches Zeichen beschaffen ist, also das Material der Literatur, bis hin zur Reflektion, wie Kommunikation in komplexe kulturelle Kontexte eingebettet ist oder wie literarische Texte als Zeichensysteme mit ihren Leserinnen und Lesern interagieren. Wir werden in dem Seminar Klassiker der Semiotik von Jakobson bis Eco behandeln. Das Korpus wird Ihnen über LSF zur Verfügung gestellt. Es handelt sich um durchaus schwierige theoretische Texte, auf denen der Akzent des Seminars liegen soll. Ich setze also bei der Teilnahme ein großes Interesse an Theorie voraus sowie den Willen, sich durch Texte durchzubeißen. Als wirklich offenes Experiment möchte ich dann mit Ihnen erproben, ob und wie semiotische Texte zur Literatur- und Bildanalyse fruchtbar gemacht werden können. Das Korpus stammt aus dem Pop-Bereich. Auch hier wird Ihnen über das LSF noch Material zur Verfügung gestellt werden. Zwei Texte sollten Sie sich allerdings besorgen und zur zweiten Hälfte des Semesters gelesen haben: *Tristesse Royale* und Benjamin von Stuckrad-Barre: *Soloalbum*.

und

Di 10-12 **Kleidung als Medium in skandinavischer Literatur**

4009104 Joachim Schiedermaier, Skandinavistik, R. 3

Die mythische Anfangserzählung der Bibel bindet die Enkulturation des Menschen an die Einführung von Kleidung: Nach dem Sündenfall schämen sich die Ureltern vor einer direkten Begegnung mit dem Anderen. Seither präsentiert sich der Mensch seinem Mitmenschen in Kleidung und Schmuck, Schminke und Frisur. Kleidung bekommt damit eine Funktion als Medium öffentlichen Kontakts. Mit Kleidung wird Status und Geschlecht, Charakter und Zugehörigkeit mitgeteilt. Doch als Kommunikationsmittel ist Kleidung nicht nur Ausdruck, sondern auch Mittel der Inszenierung. Kleidung und Ver-Kleidung sind somit nicht wirklich zu unterscheiden. Literarische Texte wie H.C. Andersens *Kejserens nye klæder* (1837) nutzen den vestimentären Code, um ihre Figuren zu charakterisieren, nutzen aber auch die Inszenierungsdimension von Kleidung u. a. zur Thematisierung der eigenen literarischen Strategien.

Bitte beachten: Das *Literaturwissenschaftliche Kolloquium 2016* ist Teil des Seminars, die Teilnahme ist deshalb verpflichtend. Das Kolloquium mit vier Vorträgen trägt den Titel *Kleidung – Verkleidung – Mode* und findet am 9. Mai von 10-16 Uhr im Alfried Krupp Wissenschaftskolleg statt.

oder

Mi 12-14 **The Beautiful and the Sublime** (Hauptseminar)
4002070 Sebastian Domsch, Anglistik, R. 23

While the term 'beauty' seems to be self-explanatory, the sublime is by definition that which defies definition. It is an attempt to describe the undescribable, and though this attempt is as old as human philosophy, it is the 18th century's systematic investigation into the concept that prompts the most fundamental revolution in literature and the arts, and that among other things makes romanticism and post-modernism possible. In this course we will use a number of landmark theoretical texts to work out an understanding of the concepts, and we will look at some of the most famous exemplifications of the beautiful and the sublime.

Texts:

All course material will be provided in a reader.

Recommended reading: Philip Shaw: *The Sublime*. Routledge, 2006.

oder

Do 16-18 **John Fowles: The French Lieutenant's Woman** (Seminar)
4002077 James Fanning, Anglistik, R. 23

Fowles's *The French Lieutenant's Woman* (1969) is a novel which can be read in several ways and on different levels, serious or trivial. In the seminar we shall consider it from various perspectives: e.g. plot structure, narrative technique, gender aspects, historical portrayal of the Victorian period, references to Victorian literature, philosophical content, the question of Postmodernism. As an important part of the seminar, we shall also compare the novel with the film version written by Harold Pinter in cooperation with Fowles and directed by Karel Reisz (1981): particularly the metafictional aspect requires very different treatment in the new medium.

Recommended Background Reading:

A.N. Wilson: *The Victorians* (London: Hutchinson 2002; pbk. Arrow 2003)

A reader containing relevant short Victorian and 20th-century texts and extracts of longer ones as background will also be made available.

Modul Regionalität/ Überregionalität

Fr 10-12 **Tourismus als semiotische und/oder kulturanthropologische Praxis**
(Hauptseminar)
4009106 Joachim Schiedermaier, Skandinavistik, R 1

Zu einem Urlaubsziel wird ein Ort nur, wenn er bestimmte Sehnsüchte der Zielgruppe bedient. Diese Träume müssen den Träumenden nicht unbedingt bewusst sein. In ihrer Beschreibung von Touristen und touristischen Praktiken analysiert die Belletristik gerade die versteckten Triebkräfte, die ihre Figuren dazu bringen, sich alljährlich den Gefahren einer

Großwildjagd, der Langweile des Strandlebens oder den Plackereien eines Sporturlaubs auszusetzen. Im Seminar sollen am literarischen Material zwei Herangehensweisen an das Phänomen Tourismus erprobt werden: zum einen eine semiotische, in der der Tourist als romantischer Spurensucher authentischer Erlebnisse und Orte konzipiert wird; zum anderen eine anthropologische, in dem der Urlaub als rituelle Ausnahmezeit, als Anderes des Alltags, aufgefasst wird.

und

Block 09-14 **E.M.Forster, *Howards End* and *A Passage to India*** (Hauptseminar)
4002081 Andrea Beck, Anglistik, R. 21

At the joint of late Victorianism, Modernism and Postcolonialism, E. M. Forster's novels *Howards End* and *A Passage to India* present a kaleidoscope of intriguing themes and perspectives. After movie adaptations of some of his novels (e.g. *A Room with a View* or *A Passage to India*) turned him into an at least temporary celebrity, it is worthwhile to have a closer look at two of his most influential literary works.

Alistair M. Duckworth's edition of *Howards End* offers readings from five contemporary critical perspectives from Psychoanalysis to Gender Studies and Deconstruction which will be discussed in the first part of the seminar. Therefore this edition is required for the first meeting on May, 17th.

The second part consists of a sort of workshop focusing on *A Passage to India* in the context of similar critical approaches, including a postcolonial viewpoint. Presentations of the various readings will be given and a concluding interpretation of both novels will round off the seminar.

Required reading: Alistair M. Duckworth (ed.), *E. M. Forster, "Howards End". Case Studies in Contemporary Criticism*, Boston/New York: Bedford/St.Martin's, 1997; E. M. Forster, *A Passage to India* (any edition).

Recommended further reading: David Bradshaw (ed.), *The Cambridge Companion to E. M. Forster*, Cambridge: UP, 2007; Wendy Moffat, *A Great Unrecorded History. A New Life of E. M. Forster*, New York: Picador, 2010; Edward W. Said, *Orientalism*, London: Penguin, 2003.

Modul Gender

Mo 10-12 **Women's Poetry Through the Ages** (Seminar)
4002060 Mascha Hansen, Anglistik, R. 34

Many early modern women poets were keenly aware that they were writing for future generations since, in their own day, women's poetry was not rated highly. Indeed, few women writers have ever tried to emulate male traditions of canonical poetry; instead, they have created their own, less well-known traditions with aspects as varied as friendship, children, women's learning, household affairs and the female life cycle. However, women poets have always been interested in religious, social and political topics as well, and we will certainly deal with these topics, too. In this seminar, you will thus get to know some less well known poets (Anne Finch, Mary Leapor), as well as more famous ones (Elizabeth Barrett Browning,

Emily Dickinson), and gain an overview of women's poetry in English spanning the centuries between 1550 and 2000. A reader will be made available.

und

Di 14-16 **Virginia Woolf** (Seminar)
4002066 Mascha Hansen, Anglistik, R. 23

Woolf's technical mastery swept from novels to essays, from letters to diaries, and she is now recognized as a major modernist writer. The seminar will deal with Woolf's conception and rediscovery of femininity, androgyny, and the woman writer as outlined in her long essay *A Room of One's Own*, and go on to explore Woolf's time and oeuvre, including *Orlando* (1928) and *Between the Acts* (1941). The light and sparkling *Orlando: A Biography* traces the adventures of an androgynous hero/ine from the Elizabethan to the Edwardian age, including a sex change along the way. (The novel's hero/ine is based on Woolf's friend Vita Sackville-West, another early twentieth-century writer whose life and works are worth discovering.) *Between the Acts*, published after Woolf's suicide, is a novel dealing with the dawn of World War II in many veiled allusions, and thus offers a very different aspect of Woolf's oeuvre we will also deal with: her anti-war stance.

oder

Mi 10-12 **Women and Early English Fiction** (Hauptseminar)
4002069 Sebastian Domsch, Anglistik, R. 23

The customary story in literary history is that three men "invented" the realist novel in the early 18th century, but this is an account that not only reduces fiction's generic boundaries to those texts that fit into the (male-authored) notion of the novel, but that also ignores the long-standing, rich and fascinating tradition of female fiction writing that coexists with – and even precedes – the writing careers of Defoe, Richardson or Fielding. In this course, we will look at a number of women writers and their work, from Aphra Behn and Delariviere Manley to Eliza Haywood, Penelope Aubin and Mary Davys. We will see what was at stake for women writers who wanted to establish themselves in the newly emerging literary market, and we will come to appreciate their wide-ranging contributions to the development of fiction writing.

Texts:

Aphra Behn: *Oroonoko, the Rover, and Other Works* (Penguin Classics). A generous selection of further texts will be provided in a reader.

oder

Mo 14-16 **Von Sappho bis Hypathia. Gelehrte Frauen und Dichterinnen der Antike.
Werk und Rezeption** (Seminar)
4006024 Dirk Uwe Hansen, Seminarraum 3, Rubenowstr. 2b

Kommentar liegt nicht vor.