

Introduction to English and American Literary Studies (Prof. Dr. Ewald Mengel, Dr. Dieter Fuchs)

Course Contents/Units

- I. Getting started: Course structure, time table, library
- II. Dictionaries, Journals, Handbooks; Style Sheets, Techniques and Conventions of Scholarly Research
- III. Bibliographies
- IV. Fiction: Theory and Interpretation
- V. Poetry: Theory and Interpretation
- VI. Drama: Theory and Interpretation
- VII. Literature: Theory and Methods
- VIII. Literature and History: Literary History

Obligatory reading:

Michael Meyer, *English and American Literatures* (Tübingen 2004)

Joseph Conrad, *Heart of Darkness* (Penguin Paperback)

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I. Introductions

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II. Introductions to Literary Theory / Critical Approaches

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III. Glossaries, Encyclopaedias, Dictionaries of Literary Terms

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- I. *Biographisch-bibliographisches Handwörterbuch nach Autoren und anonymen Werken* (Stuttgart, 1963).
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VII. Introductions to Methods of Text Analysis

Poetry:

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Narrative fiction:

- Bode**, Christoph. *Der Roman. Eine Einführung* (München, 2005).
- Chatman**, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. 5th ed. (Ithaca, NY, 1989).
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Drama:

- Asmuth**, Bernhard. *Einführung in die Dramenanalyse*. 5. Auflage (Stuttgart, 1997).
Esslin, Martin. *The Field of Drama: How the Signs of Drama Create Meaning on Stage and Screen* (London, 1987).
Pfister, Manfred. *Das Drama: Theorie und Analyse*. 10. Auflage (München, 2000).
Pfister, Manfred. *The Theory and Analysis of Drama* (Cambridge, 1991).
Platz-Waury, Elke. *Drama und Theater: Eine Einführung*. 4. Auflage (Tübingen, 1994).

List of Important Journals and their Acronyms

- Anglia*. Zeitschrift für englische Philologie (Halle, 1878 ff., seit 1950 Tübingen) - *Anglia*
A Journal of English Literary History (Baltimore, 1934 ff.) - *ELH*
Studies in English Literature, 1500-1900 (Houston, 1961 ff.) - *SEL*
A Review of English Literature (London, 1960 ff.) - *REL*
Review of English Studies (London, 1925 ff.) - *RES*
English Studies. A Journal of English Letters and Philology (Amsterdam, 1919 ff.) - *ES*
Zeitschrift für Anglistik und Amerikanistik (Berlin-Ost, 1953 ff.) - *ZAA*
Essays in Criticism. A Journal of Literary Criticism (Oxford, 1951 ff.) - *EC*
The Times Literary Supplement (London, 1902 ff.) - *TLS*
Die Neueren Sprachen, Bd. 1-51 (Marburg, 1893-1943); Neue Folge (Vereinigt mit den Fachzeitschriften "Die lebenden Fremdsprachen" und "Neuphilologische Zeitschrift"; Frankfurt/ M., 1952 ff.) - *NS*
Germanisch-Romanische Monatsschrift (Heidelberg, 1909 ff.) - *GRM*
Archiv für das Studium der neueren Sprachen und Literaturen (Braunschweig, 1846 ff.) - *Archiv*
Publications of the Modern Language Association of America (New York, 1884/85 ff.) - *PMLA*
Arcadia. Zeitschrift für vergleichende Literaturwissenschaft (Berlin, 1966 ff.) - *Arcadia*
Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (Halle, später Stuttgart, 1923 ff.) - *DVjS*
Shakespeare Jahrbuch (anfänglich: *Jahrbuch der Deutschen Shakespeare-Gesellschaft*) (wechselnde Verlagsorte, jetzt Weimar, 1865 ff.); seit 1965 besonderes *Jahrbuch der Deutschen Shakespeare-Gesellschaft West* (Heidelberg, 1965 ff.) - *ShJ*
Shakespeare Survey (Cambridge, 1948 ff.) - *ShS*
Shakespeare Quarterly (New York, 1950 ff.) - *ShQ*
Nineteenth Century Fiction (Berkeley, 1945 ff.) - *NCF*
Victorian Studies (Bloomington, 1957/58 ff.) - *VS*
Modern Fiction Studies. A Critical Quarterly (Lafayette, 1955 ff.) - *MFS*
Twentieth Century Literature. A Scholarly and Critical Journal (Denver, 1955 ff.) - *TCL*
English (Magazine of the English Association) (London, 1906 ff.) - *English*
Essays and Studies (Essays collected annually by a different editor from year to year) (London, 1910 ff.) - *E&S*
Modern Drama. A Journal Devoted to the Drama Since Ibsen (Lawrence/ Kann., 1958 ff.) - *MD*

Seminar Papers: How to get the Form Right

Further Reading:

MLA Style Sheet. 2nd ed., 1998.

Summary here:

http://anglistik.univie.ac.at/fileadmin/user_upload/dep_anglist/StudienServiceStelle/Organisatorisches/stylesheet-literature-Oct08-edit.pdf

Seminar papers are typed on A4-size paper with one and a half lines spacing and about 5 cm margin and are handed in with a cover.

1. Every seminar paper has a title page (including name, number of semesters, address of the writer, title of the work, title of the seminar, name of the lecturer) and a table of contents (with page numbers).
2. Paragraphs are marked by a break and the indentation of the first line.
3. Emphasis in the text: Titles of independent publication (e.g. books, magazines, newspapers) are marked by italics. Other titles (e.g. of essays in magazines, short stories, poems) are identified by quotation marks. Foreign words are underlined, cited translations or definitions are marked by single quotation marks.

Example:

The COD (= *Concise Oxford Dictionary*) defines *cat* as a ‘small domesticated carnivorous quadruped’.

4. Quotations: Literal quotations are put in single quotation marks. Longer quotations (from about 3-4 lines) are typed with single line spacing. Every quotation must quote the original text literally and word by word. Omissions are identified by three dots (...). Additions are put between square brackets. Quotations may not be taken out of their contexts or manipulated by omissions or additions. When quoting English in a German text, you should avoid syntactically mixed constructions.
5. Footnotes: Footnotes are marked by a horizontal line or three breaks at the end of each page. They are introduced by an elevated Arabic numeral (which refers to the same numeral in the text), numbered continuously, typed with single line spacing and dealt with like sentences. Footnotes are used for several purposes, e.g.:

an explication or modification of a thought

a side issue that does not belong to the main subject of the paper

a reference to other pages in one's own paper

They are essential as lists of sources for all literal quotations and intellectual borrowings (references).

Form of Footnotes: Examples

¹ Leslie Fiedler, *An End to Innocence: Essays on Culture and Politics* (Boston, 1952), p.119.

² George Sherburn and Donald F. Bond, “Defoe and Journalism”, *A Literary History of England*, ed. Albert C. Baugh, 2nd ed. (New York, 1967), p. 847.

³ Morton W. Bloomfield, "Authenticating Realism and the Realism of Chaucer", *Thought*, 39 (1964), 335-58.

If there are two quotations from the same source, one directly after the other, the footnote has to be:

⁴Ibid., p. 337.

If the same source is quoted more than once within the same paper, there is the possibility of using short forms - if confusions can be excluded - after the first complete footnote has once been used, e.g.

⁵ Sherburn and Bond, "Defoe and Journalism", p. 848.

or:

⁶ L. Fiedler, p. 120.

6. Bibliography: Normally, a bibliography ("Works Cited") is added to an academic paper as an appendix. Generally, it is divided into 1) Primary Sources and 2) Secondary Sources. In comparison to footnotes, the bibliography has a different form: The surname of the author is put at the beginning (alphabetic order). If there is more than one author, only the Christian name of the first one must change its place. Subtitles must be listed. A bibliographical entry consists of three units which are divided by dots: Author. Title. Publication data.

Examples:

Bloomfield, Morton W. "Authenticating Realism and the Realism of Chaucer". *Thought*, 39 (1964), 335-58.

Fiedler, Leslie. *An End to Innocence: Essays on Culture and Politics*. Boston, 1952.

Sherburn, George and Donald F. Bond. "Defoe and Journalism". *A Literary History of England*, ed. Albert C. Baugh. 2nd ed. New York, 1967.

7. Abbreviations: Common abbreviations may be used for well-known periodicals (Siglen). The largest list of abbreviations can be found in the "Master List and Table of Abbreviations" in the *MLA International Bibliography*.

Further common abbreviations:

<i>cf.</i>	<i>confer</i> 'compare'
<i>ed.</i> (Pl. <i>edd.</i>)	<i>edidit (ediderunt)</i> ; engl. <i>edition(s)</i>
<i>ed.</i> (Pl. <i>eds.</i>)	engl. <i>edited by</i> 'edited by'
	engl. <i>editor(s)</i> 'Herausgeber'
<i>et al.</i>	<i>et alii</i> 'and others'; <i>et alibi</i> 'and elsewhere'
<i>ib., ibid.</i>	<i>ibidem</i> 'the same source'
<i>loc. cit.</i>	<i>loco citato</i> 'the source quoted'

Phil. Diss.	Dissertation of Philosophical Faculty (Arts, Humanities)
<i>repr.</i>	engl. <i>reprint</i> ‘’, <i>reprinted</i> ‘noch einmal gedruckt’
s.v.	sub voce ‘under the key word’

Bibliographies

Bibliographies are systematically ordered lists of titles which allow the quick finding of publications which belong together thematically. They list the different editions of a primary source as well as secondary literature about a work or an author, respectively.

They can be categorized as follows:

- Bibliographies of Bibliographies
- General Bibliography – Specialised Bibliography
- Independent Bibliography – Hidden Bibliography
- Retrospective Bibliography – Periodical Bibliography
- Complete Bibliography – Selected Bibliography
- Annotated Bibliography – Checklist

Within the literary specialised bibliography one distinguishes between:

- General specialised bibliography (including the whole of a nation's literature)
- Special bibliography (e.g. epoch-related bibliographies, genre-related bibliographies of, bibliographies of authors)

1. Important Special Bibliographies

The Cambridge Bibliography of English Literature. Ed. By F.W. **Bateson** (4 vols., Cambridge, 1940. Vol. IV = Supplement, vol. V = Index, ed. by George **Watson**, Cambridge, 1957). – *CBEL*

The New Cambridge Bibliography of English Literature in five volumes. Eds. George **Watson** and I.R. **Willison** (Cambridge, 1969 ff.). – *NCBEL*

Watson, George. *The Concise Cambridge Bibliography of English Literature, 600-1950* (2nd ed., repr., Cambridge, 1966).

Bateson, F.W. *A Guide to English Literature* (2nd ed., London, 1968).

2. Periodical Bibliographies

Annual Bibliography of English Language and Literature (Cambridge, 1921 ff.).

MLA International Bibliography of Books and Articles on the Modern Languages and Literature (1921 ff.). Since 1969 published as supplement for the magazine *PMLA*; 1921-54/55 as *American Bibliography*, 1956-62 as *Annual Bibliography*.

These two bibliographies exist in electronic form as part of the library's electronic databases and can be used online. Please note that the format in which they are printed here differs from the form in which you have to quote your source in your seminar paper!

3. Special Bibliographies: Epochs

Renaissance (ca. 1500 – 1600):

“Recent Literature of the Renaissance”, annually in: *Studies in Philology* (1917 ff.). 1917-21 under the title “Recent Literature”, 1922-38 under title “Recent Literature of the English Renaissance”, from 1939 on as international bibliography including Italy, France, Germany and Spain.

Restoration and 18th Century (1660-1800):

“English Literature, 1660-1800: A Current Bibliography”, annually in: *Philological Quarterly* (1926 ff.).

Romanticism (ca. 1800-1837):

“The Romantic Movement: A Selective and Critical Bibliography”, annually in: *Modern Language Notes* (1965 ff.), before in: *Philological Quarterly* (1950-1964), before in: *A Journal of English Literary History* (1937-1949).

Victorian Time (1837-1900):

“Victorian Bibliography”, annually in: *Victorian Studies* (1957 ff.), previously in: *Modern Philology* (1933-1956).

20th Century:

“Current Bibliography of Twentieth Century Literature”, quarterly in: *Twentieth Century Literature* (Denver, 1955 ff.). Only periodicals, commenting.

4. Special Bibliographies: Shakespeare

“Shakespeare: An Annotated Bibliography”, annually in: *Shakespeare Quarterly* (1950 ff.).

“Shakespearebibliographie für ...”, annually in: *Shakespeare-Jahrbuch* (1865 ff.).

“The Year’s Contributions to Shakespearean Study”, in: *Shakespeare Survey* (1958 ff.).

5. Periodical Research Reports and Abstracts

The Year’s Work in English Studies (London, 1921 ff.) – YWES

Abstracts of English Studies (University of Colorado, 1958 ff.).

English and American Studies in German. Summaries of Theses and Monographs. Ed. by Werner Habicht (Tübingen, 1969 ff.).

Dissertation Abstracts International: A Guide to Dissertations and Monographs Available in Microfilm (Ann Arbor). Begun in 1938 under the title *Microfilm Abstracts*, since Vol. XII (1952) continued as *Dissertation Abstracts (DA)*, from July 1969 on as *Dissertation Abstracts International (DAI)*.

Analysing Fiction: I. Texts

1) Virginia Woolf, “Kew Gardens” (1921)

In the oval flower-bed the snail, whose shell had been stained red, blue and yellow for the space of two minutes or so, now appeared to be moving very slightly in its shell, and next began to labour over the crumbs of loose earth which broke away and rolled down as it passed over them. It appeared to have a definite goal in front of it, differing in this respect from the high stepping angular green insect who attempted to cross in front of it, and waited for a second with its antennae trembling as if in deliberation, and then stepped off as rapidly and strangely in the opposite direction. Brown cliffs with deep green lakes in the hollows, flat, blade-like trees that waved from root to tip, round boulders of grey stone, vast crumbled surfaces of a thin crackling texture – all these objects lay across the snail’s progress between one stalk and another to his goal. Before he had decided whether to circumvent the arched tent of a dead leaf or to breast it there came past the bed the feet of other human beings.

2)

PAMELA

OR

VIRTUE REWARDED

by

MR. SAMUEL RICHARDSON

WITH AN INTRODUCTION BY

WILLIAM LYON PHELPS

Professor of English Literature at Yale College

COMPLETE IN FOUR VOLUMES

VOLUME ONE

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NEW YORK

[...] and so, when I came to the pond side, I sat myself down on the sloping bank, and began to ponder my wretched condition; and thus I reasoned with myself.

Pause here a little, Pamela, on what thou art about, before thou takest the dreadful leap; and consider whether there be no way yet left, no hope, if not to escape from this wicked house, yet from the mischiefs threatened thee in it.

I then considered; and, after I had cast about in my mind everything that could make me hope, and saw no probability; a wicked woman, devoid of all compassion ! a horrid helper, just arrived, in this dreadful Colbrand ! an angry and resenting master, who now hated me, and threatened the most afflicting evils ! and that I should, in all probability, be deprived even of the opportunity I now had before me, to free myself from all their persecutions! -- What hast thou to do, distressed creature, said I to myself, but throw thyself upon a merciful God (who knows how innocently I suffer), to avoid the merciless wickedness of those who are determined on my ruin ?

And then, thought I (and oh ! that thought was surely of the devil's instigation; for it was very soothing, and powerful with me), these wicked wretches, who now have no remorse nor pity on me, will then be moved to lament their misdoings, and when they see the dead corpse of the unhappy Pamela dragged out to these dewy banks, and lying breathless at their feet, they will find that remorse to soften their obdurate heart, which, now, has no place there! -- And my master, my angry master, will then forget his resentments, and say, Oh, this is the unhappy Pamela! that I have so causelessly persecuted and destroyed! Now do I see she preferred honesty to her life, will he say, and is no hypocrite nor deceiver; but really was the innocent creature she pretended to be! Then, thought I, will he, perhaps, shed a few tears over the poor corpse of his persecuted servant, and though he may give out, it was love and disappointment; and that, perhaps (in order to hide his own guilt), for the unfortunate Mr. Williams, yet will he be inwardly grieved, order me a decent funeral, and save me, or rather *this* part of me, from the dreadful stake, and the highway interment; and the young men and maidens all around my dear father's will pity poor Pamela ! But, oh! I hope I shall not be the subject of their ballads and elegies; but that my memory, for the sake of my dear father and mother, may quickly slide into oblivion.

I was once rising, so indulgent was I to this sad way of thinking, to throw myself in: but, again, my bruises made me slow; and I thought, What art thou about to do, wretched Pamela? How knowest thou, though the prospect be all dark to thy short-sighted eye, what God may do for thee, even when all human means fail? God Almighty would not lay me under these sore afflictions, if He had not given me strength to grapple with them, if I will exert it as I ought: And who knows, but that the very presence I so much dread of my angry and designing master (for he has had me in his power before, and yet I have escaped), may be better for me, than these persecuting emissaries of his, who, for his money, are true to their wicked trust, and are hardened by that, and a long habit of wickedness, against compunction of heart? God *can* touch his heart in an instant; and if this should *not* be done, I can *then* but put an end to my life by some other means, if I am so resolved.

But how do I know, thought I, that even *these bruises* and *maims* that I have gotten, while I pursued only the laudable escape I had meditated, may not kindly have furnished me with the opportunity I am now tempted with to precipitate myself, and of surrendering up my life, spotless and unguilty, to that merciful Being who gave it !

Then, thought I, who gave thee, presumptuous as thou art, a power over thy life? Who authorised thee to put an end to it, when the weakness of thy mind suggests not to thee a way to preserve it with honour? How knowest thou what purposes God may have to serve, by the trials with which thou art now exercised? Art thou to put a bound to the divine will, and to say, Thus much will I bear, and no more?

3) Peter Green, *The Sword of Pleasure* (1957)

I am clear-headed now, but cold and weak. The light is fading slowly. I dream and wake and dream. Faces flower, fade, merge in blackness: Epicadus, Aesculapius, Lucullus, Valeria ---

It is dark. Where are the lamps? I cannot see your face, Valeria.

Come close, let me touch you. I can feel life stirring in your body, the future lies under my dying hands.

Valeria, Valeria, we had so little time.

All else turned to dust in the healing silences of that love.

Fortune, lady Venus, all you great Gods, bear witness that I have fulfilled my vows.

Faint now, far away, sleep flooding in, swinging out on an arch of darkness.

Know yourself.

Somewhere is a great light, and a torrent falling, a falling star, a roar like the winter sea ----

Death, can you come so gently?

Finis

4) Henry Fielding, *Tom Jones* (1749)

CHAPTER III

AN ODD ACCIDENT WHICH BEFELL MR ALLWORTHY AT HIS RETURN HOME. THE DECENT BEHAVIOUR OF MRS DEBORAH WILKINS WITH SOME PROPER ANIMADVERSIONS ON BASTARDS

I HAVE told my reader, in the preceding chapter, that Mr Allworthy inherited a large fortune; that he had a good heart and no family. Hence, doubtless, it will be concluded by many that he lived like an honest man, owed no one a shilling, took nothing but what was his own, kept a good house, entertained his neighbours with a hearty welcome at his table, and was charitable to the poor, i.e. to those who had rather beg than work, by giving them the offals from it; that he died immensely rich and built an hospital.

And true is that he did many of these things; but had he done nothing more I should have left him to recorded his own merit on some fair freestone over the door of that hospital. Matters of a much more extraordinary kind are to be the subject of this history, or I should grossly mis-spend my time in writing so voluminous a work; and you, my sagacious friend, might with equal profit and pleasure travel through some pages which certain droll authors have been facetiously pleased to call *The History of England*

Mr Allworthy had been absent a full quarter of a year in London, on some very particular business, though I know not what it was; but judge of its importance by its having detained him so long from home, whence he had not been absent a month at a time during the space of many years. He came to his house very late in the evening, and after a short supper with his sister, retired much fatigued to his chamber. Here, having spent some minutes on his knees - a custom which he never broke through on any account - he was preparing to step into bed when, upon opening the cloathes, to his great surprize he beheld an infant, wrapt up in some coarse linen, in a sweet and profound sleep, between his sheets. He stood some time lost in astonishment at this sight; but as good nature had always the ascendant in his mind, he soon began to be touched with sentiments of compassion for the little wretch before him. He then rang his bell, and ordered an elderly woman-servant to rise immediately, and come to him; and in the meantime was to eager in contemplating the beauty of innocence, appearing in those lively colours with which infancy and sleep always display it, that his thoughts were too much engaged to reflect he was in his shirt when the matron came in. She had indeed given

her master sufficient time to dress himself; for out of respect to him, and regard to decency, she had spent many minutes in adjusting her hair at the looking-glass, notwithstanding all the hurry in which she had been summoned by the servant, and though her master, for aught she knew, lay expiring in an apoplexy, or in some other fit.

It will not be wondered at that a creature who had so strict a regard to decency in her own person, should be shocked at the least deviation from it in another. She therefore no sooner opened the door, and saw her master standing by the bedside in his shirt, with a candle in his hand, than she started back in a most terrible fright, and might perhaps have swooned away, had he not now recollected his being undrest, and put an end to her terrors by desiring her to stay without the door till he had thrown some cloathes over his back, and was become incapable of shocking the pure eyes of Mrs Deborah Wilkins, who, though in the fifty-second year of her age vowed she had never beheld a man without his coat. Sneerers and prophane wits may perhaps laugh at her first fright; yet my graver reader, when he considers the time of night, the summons from her bed, and the situation in which she found her master, will highly justify and applaud her conduct, unless the prudence which must be supposed to attend maidens at that period of life at which Mrs Deborah Wilkins had arrived, should a little lessen his admiration.

5) William Golding: *Pincher Martin* (1956)

He was struggling in every direction, he was the centre of the writhing and kicking knot of his own body. There was no up or down, no light and no air. He felt his mouth open of itself and the shrieked word burst out.

"Help!"

When the air had gone with the shriek, water came in to fill its place -- burning water, hard in the throat and mouth as stones that hurt. He hunched his body towards the place where air had been but now it was gone and there was nothing but black, choking welter. His body let loose its panic and his mouth strained open till the hinges *of* his jaw hurt. Water thrust in, down, without mercy. Air came with it for a moment so that he fought in what might have been the right direction. But water reclaimed him and spun so that knowledge *of* where the air might be was erased completely. Turbines were screaming in his ears and green sparks flew out from the centre like tracer. There was a piston engine too, racing out of gear and making the whole universe shake. Then for a moment there was air like a cold mask against his face and he bit into it. Air and water mixed, dragged down into his body like gravel. Muscles, nerves and blood, struggling lungs, a machine in the head they worked for one moment in an ancient pattern. The lumps *of* hard water jerked in the gullet, the lips came together and parted, the tongue arched, the brain lit a neon track.

"Moth---"

But the man lay suspended behind the whole commotion, detached from his jerking body. The luminous pictures that were shuffled before him were drenched in light but he paid no attention to them. Could he have controlled the nerves of his face, or could a face have been fashioned to fit the attitude of his consciousness where it lay suspended between life and death that face would have worn a snarl. But the real jaw was contorted down and distant, the mouth was slopped full. The green tracer that flew from the centre began to spin into a disc. The throat at such a distance from the snarling man vomited water and drew it in again. The hard lumps of water no longer hurt. There was a kind of truce, observation of the body. There was no face but there was a snarl.

A picture steadied and the man regarded it. He had not seen such a thing for so many years that the snarl became curious and lost a little intensity. It examined the picture.

6) Ernest Hemingway, *Old Man at the Bridge* (1938)

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?"

"Towards Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, then said, having to share his worry with some one, "The cat will be all right I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right."

"You think so?"

"Why not," I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals,' he said dully, but no longer to me. "I was only taking care of animals." There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how look after themselves was all the good luck that old man would ever have.

7) Muriel Spark, "You Should Have Seen the Mess" (1961)

I AM now more than glad that I did not pass into the grammar school five years ago, although it was a disappointment at the time. I was always good at English, but not so good at the other subjects!!

I am glad that I went to the secondary modern school, because it was only constructed the year before. Therefore, it was much more hygienic than the grammar school. The secondary modern was light and airy, and the walls were painted with a bright, washable gloss. One day, I was sent over to the grammar school, with a note for one of the teachers, and you should have seen the mess! The corridors were dusty and I saw dust on the window ledges, which were chipped. I saw into one of the classrooms. It was very untidy in there.

I am also glad that I did not go to the grammar school, because of what it does to one's habits. This may appear to be a strange remark, at first sight. It is good thing to have an education behind you, and I do not believe in ignorance, but I have had certain experience, with educated people, since going out into the world.

8) Katherine Mansfield, "The Doll's House" (1923)

There stood the doll's house, a dark, oily, spinach green, picked out with bright yellow. Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee. Four windows, real windows, were divided into panes by a broad streak of green. There was actually a tiny porch, too, painted yellow, with big lumps of congealed paint hanging along the edge.

But perfect, perfect little house! Who could possibly mind the smell. It was part of the joy, part of the newness.

'Open it quickly, someone!'

The hook at the side was stuck fast. Pat prised it open with his penknife, and the whole house front swung back, and there you were, gazing at one and the same moment into the drawing-room and dining-room, the kitchen and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than peering through the slit of a door into a mean little hall with a hat-stand and two umbrellas! That is - isn't it? - what you long to know about a house when you put your hand on the knocker. Perhaps it is the way God opens houses at the dead of night when He is taking a quiet turn with an angel...

Narratology

1. Aspects relevant for drama and narrative fiction

- **story**: what happens?
- **plot**: why are things happening the way they occur?

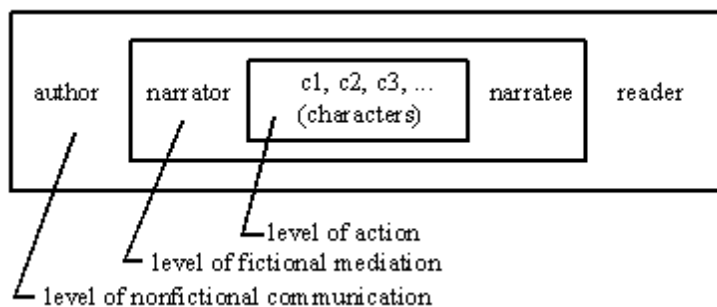
The **distinction of story and plot** goes back to the novelist **E.M. Forster** who said: 'The king died and then the queen died is a story. The king died and the queen died of grief is a plot.'

2. Aspects relevant for narrative fiction only

What is so special about fiction?

→ somebody tells us something that we cannot see

- there must be someone who tells us the story: **narrative voice**
- this 'someone' tells us the story from a **certain perspective** or from a certain **point of view**
- Like in poetry, the question arises: **who speaks?** In fiction, the speaker is called a **narrator**
- **note**: the narrator is not identical with the author!
- we have to **distinguish between character, narrator and author**:



(Source: <http://www.ags.uci.edu/~skaufman/teaching/saved%20as%20html/english%2028c%20fall%202002%20narrative%20handout.htm>)

Discourse:

In addition to **story** and **plot**, we have to **add a third aspect** which refers to **the narrative way of presentation** and is called **discourse**: *how* are the events presented/told as a narrative?

story: chronological sequence of events

plot: logical interrelation of events (structure)

discourse: mode of narrative presentation, way of narrative mediation

Narrative Points of View:

who speaks?

speaker: identifiable as a person (fictitious character) vs. anonymous impersonal voice

two major distinctions:

- omniscient speaker vs. limited point of view
- first vs. third person

omniscient 3rd person narrator

omniscient 1st person narrator

limited 1st person narrator

limited 3rd person narrator

Other aspects:

characterization:

- figural / authorial
- explicit/implicit

relation: story-time (narrated time) – discourse-time (narrating time):

- congruent presentation, acceleration (often as a summary), deceleration
- flashbacks (analepsis) – flashforwards (prolepsis)

Important narrative genres

- novel
- short story
- novella

characterization:

figural / authorial (better: narratorial)

explicit / implicit

relation: story-time (narrated time) – discourse-time (narrating time):

congruent presentation?

acceleration (often as a summary)

deceleration

flashback (analepsis) – flashforward (prolepsis)

Important narrative Genres

novel

short story

novella

The **focus of formal analysis**:

- What is the narrative situation like?
- What is the narrated situation like?
- How does the narrative situation relate to the narrated situation?
- Whose point of view is presented?
- Which narrative modes are employed?
- How are the thoughts of characters conveyed?
- How is the chronology of events dealt with?
- How can I describe the style?
- Are there recurrent images?
- Does the text playfully allude to other literary texts (intertextuality)?
- What are the central symbols, motifs, etc.?

The focus of **contextual analysis**:

- How can the story be embedded in the time in which it was written?
- What does the story have in common with other cultural phenomena of that time?
- In how far is the literary text different from other texts (discourses)?
- What is the contribution of the text to its source culture (Stephen Greenblatt, containment – subversion)?
- What is the specific contribution of literature to the culture of this time?
- Are there similar phenomena in other media?

Analysing Drama: Text:

Harold Pinter, LAST TO GO, in: *A Slight Ache and other Plays*, repr. (London, Methuen, 1968), 9 - 132.

A coffee stall. A BARMAN and an old NEWSPAPER SELLER. The BARMAN leans on his counter, the OLD MAN stands with tea. Silence.

MAN: You was a bit busier earlier.

BARMAN: Ah.

MAN: Round about ten.

BARMAN: Ten, was it?

MAN: About then.

Pause.

I passed by here about then.

BARMAN: Oh yes?

MAN: I noticed you were doing a bit of trade.

Pause.

BARMAN: Yes, trade was very brisk here about ten.

MAN: Yes, I noticed.

Pause.

I sold my last one about then. Yes. About nine forty-five.

BARMAN: Sold your last then, did you?

MAN: Yes, my last 'Evening News' it was. Went about twenty to ten.

Pause.

BARMAN: 'Evening News', was it?

MAN: Yes.

Pause.

Sometimes it's the 'Star' is the last to go.

BARMAN: Ah.

MAN: Or the ... whasisname.

BARMAN: 'Standard'.

MAN: Yes.

Pause.

All I had left tonight was the 'Evening News'.

Pause.

BARMAN: Then that went, did it?

MAN: Yes.

Pause.

Like a shot.

Pause.

BARMAN. You didn't have any left eh?

MAN: No. Not after I sold that one

Pause.

BARMAN: It was after that you must have come by here then, was it?

MAN: Yes, I come by here after that, see, after I packed up.

BARMAN: You didn't stop here though, did you?

MAN: When?

BARMAN: I mean, you didn't stop here and have a cup of tea then, did you?

MAN: What, about ten?

BARMAN: Yes.

MAN: No, I went up to Victoria.

BARMAN: No, I thought I didn't see you.

MAN: I had to go up to Victoria.

Pause.

BARMAN: Yes, trade was very brisk here about then.

Pause.

MAN: I went to see if I could get hold of George.

BARMAN: Who?

MAN: George.

Pause.

BARMAN: George who?

MAN: George ... whasisname.

BARMAN: Oh.

Pause.

Did you get hold of him?

MAN: No. No, I couldn't get hold of him. I couldn't locate him.

BARMAN: He's not about much now, is he?

Pause.

MAN: When did you last see him then?

BARMAN: Oh, I haven't seen him for years.

MAN: No, nor me.

Pause.

BARMAN: Used to suffer very bad from arthritis.

MAN: Arthritis ?

BARMAN: Yes.

MAN: He never suffered from arthritis.

BARMAN: Suffered very bad.

Pause.

MAN: Not when I knew him.

Pause.

BARMAN: I think he must have left the area.

Pause.

MAN: Yes, it was the 'Evening News' was the last to go tonight.

BARMAN: Not always the last though, is it, though ?

MAN: No. Oh no. I mean sometimes it's the 'News'. Other times it's one of the others. No way of telling beforehand. Until you've got your last one left, of course. Then you can tell which one it's going to be.

BARMAN: Yes.

Pause.

MAN: Oh yes.

Pause.

I think he must have left the area.

Analysing drama - key words

1. Action/plot

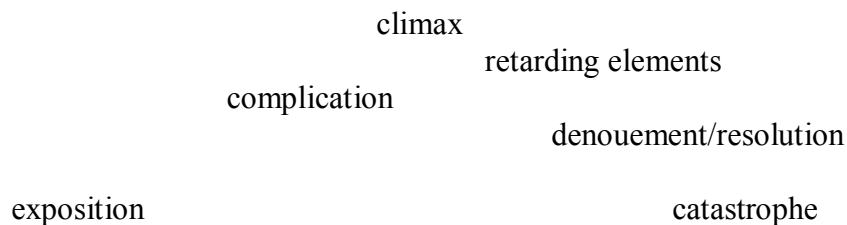
Action = everything that is happening

vs. **plot** = line of events which accentuate the structure

Structure of events

- Aristotle demands **three unities**:
- unity of action
- unity of time
- unity of space

- classical structure of plot: beginning, middle, end; more or less disappears in modern theatre



-**closed** form of drama: consistent, concentrated action (Kausalverknüpfung),

-vs **open** form of drama: episodic, often apparently non-causal, no unity of action
(Klotz, Volker. *Geschlossene und offene Form im Drama*. München: 1968.)

-The exposition can be an isolated scene by itself (initially-isolated) or constructed more loosely and occur by and by (successively-integrated).

-**Teleological structure (Zieldrama)**: Examples: Shakespeare, *King Lear*, *Macbeth*:
chronological composition, events occur consecutively “from beginning to end”

-**Analytical structure**: Examples: Sophokles, *König Ödipus*, O’Neill, *Long Day’s Journey into Night* gradual revelation of previous history, especially used in naturalism)

-**Suspense**: **what** will happen and **how** is it going to happen?)

The arcs of suspense can be small or large. Teleological: from beginning to end

2. Time

time presented, staged: time of performance, stage time

- Aristotle’s postulate of **unity of time** (not more than 24 hours) was especially important in classical French dramas (Moliere, Corneille, Racine)
(Pütz, Peter. *Die Zeit im Drama*. Göttingen: 1970.)

3. Space

- inside, interior space
- outside, exterior space

Techniques for presentation of events outside the visible part of the stage: **Teichoskopie** (Mauerschau), messenger's report.

- stage space
- auditorium
- ramp
- unity of space** (Aristotle's third postulate)

4. Characters

- in **classical** drama: the hero, historical characters, individuals, aristocrats: high fall
- in **modern** drama: very often ordinary people, persons from the periphery of society, coming from lower class

Types of characters

- individualized** (round characters), psychologically realistic, credible
- vs. **typified** (flat characters), caricatures

-**Types**, for example in the Middle English morality play ("Everyman", "Good Deeds", "Conscience", "Vice" → Allegory); comedy of types (Lady Bountiful, Squire Sullen; Moliere: the imaginary sick person, the miser)

- Direct** characterisation (in stage directions, monologues)
- vs. **indirect** characterisation (through speech, gestures, behaviour)

5. Language

- Prose (free language) or verse (bound language)
- Verse is a sign for exalted diction, noble (stylistically high) language; it is used by characters from high social classes
- stylistic level** as means of characterisation: high style (Shakespeare), low style (Pinter)

- standard language (written language)
- colloquial language (informal, slang, vulgar)
- dialect (regional) = geographical variety
- sociolect = social variety
- idiolect = speech form of every single character

- linguistic **register**: formal, informal, neutral, exalted
- dialogue (several characters) vs. monologue (one person in the presence of others), soliloquy (one person, believing himself alone)

-poly-functionality of language

- referential function → *Teichoskopie*, messenger's report
- expressive function → Poison! Poison! from your wife – me, me... (Ironhand)
- appellative function → For god's sake, don't do that!
- phatic function → maintains the contact (Yeah, I know!)
- poetic function → lyrical-poetical way of speaking ("Could you deprive yourself of your clothes and enrich my bed?")
- meta-linguistic function → pun

Poetry: Texts

Robert Frost (1874-1963)

The Secret Sits

We dance round in a ring and suppose,
But the Secret sits in the middle and knows.

William Wordsworth (1770-1850)

The Daffodils (1804)

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A Poet could not but be gay
In such a jocund company:
I gazed – and gazed – but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

George Herbert (1593-1633)

Easter Wings

1 Lord, who createdst man in wealth and store,
2 Though foolishly he lost the same,
3 Decaying more and more,
4 Till he became
5 Most poore:
6 With Thee
7 O let me rise
8 As larks, harmoniously,
9 And sing this day thy victories:
10 Then shall the fall further the flight in me.

11 My tender age in sorrow did beginne
12 And still with sicknesses and shame.
13 Thou didst so punish sinne,
14 That I became
15 Most thinne.
16 With thee
17 Let me combine,
18 And feel this day thy victorie:
19 For, if I imp my wing on thine,
20 Affliction shall advance the flight in me.

William Shakespeare (1564-1616)

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

XI

ON FIRST LOOKING INTO CHAPMAN'S HOMER

AUTOGRAPH: *H* and (first draft) *M*.

TRANSCRIPTS: *b* and Mary Mathew's Album

First printed in *The Examiner* 1 Dec. 1816 (where it appears not as a contribution by Keats, but quoted in an article by Hunt).

Dated. Oct. 1816 *Examiner* cf. *Recollections of writers*, by Charles and Mary Cowden Clarke. p. 128; 1816 *b*.

M U C H have I travell'd in the realms of gold,
 And many goodly states and kingdoms seen ;
 Round many western islands have I been
 Which bards in fealty to Apollo hold.
 Oft of one wide expanse had I been told 5
 That deep-brow'd Homer ruled as his demesne;
 Yet did I never breathe its pure serene
 Till I heard Chapman speak out loud and bold :
 Then felt I like some watcher of the skies
 When a new planet swims into his ken; 10
 Or like stout Cortez when with eagle eyes
 He star'd at the Pacific -- and all his men
 Look'd at each other with a wild surmise --
 Silent, upon a peak in Darien.

ON FIRST LOOKING INTO CHAPMAN'S HOMER. -- *Title: wanting in M. as above 1817, Examiner, Mary Mathew.* On (On the *H*) first looking into Chapman's Homer *Hb* *In M there is a heading To Mariane Reynolds, not in Keats' hand* 5 *Oft]* But *Examiner* 6 *deep over [low] brow'd H* 7 *Yet could I never judge what Men could mean H Mb Examiner. C. C. Clarke states that the original draft had* *Yet could I never tell what men could mean (Recollections, p. 130): never did I Mary Mathew* 9 *Watcher of the Skies H M* 11 *eagle] wond'ring H* 12 *Pacific and M. Pacific, and H* 13 *Look M surmise---* *1817 H: surmise,---* *Examiner: surmise M* 14 *Silent, upon 1817 Examiner: Silent upon H M*

From: John Keats, *Poetical Works*, ed. H.W. Garrod (Oxford, 21958 [11939])

Materialien zu einer Kritik der bekanntesten Gedichtform italienischen Ursprungs

Sonette find ich sowas von beschissen,
 so eng, rigide, irgendwie nicht gut;
 es macht mich ehrlich richtig krank zu wissen,
 daß wer Sonette schreibt. Daß wer den Mut

hat, heute noch son dumpfen Scheiß zu bauen;
 allein der Fakt, daß so ein Typ das tut,
 kann mir in echt den ganzen Tag versauen.
 Ich hab da eine Sperre. Und die Wut

darüber daß son abgefucker Kacker
 mich mittels seiner Wichsereien blockiert,
 schafft in mir Aggressionen auf den Macker.

Ich tick nicht, was das Arschloch motiviert.
 Ich tick es echt nicht. Und will's echt nicht wissen:
 Ich find Sonette unheimlich beschissen.

Robert Gernhardt, ZEIT, März 1979)

WILLIAM BUTLER YEATS

He Wishes for the Cloths of Heaven

Had I the heaven's embroidered cloths,
Enwrought with golden and silver light,
the blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

Leda and the Swan

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead. Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

Ted Hughes

Hawk Roosting

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark.
It took the whole of Creation

To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly -
I kill where I please because it is all mine.
There is no sophistry in my body:
My manners are tearing off heads -

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

T.S. Eliot

The Hollow Men (1924/ 1925)

MISTAH KURTZ - HE DEAD
A penny for the Old Guy

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without colour, Paralysed
force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us - if at all - not as lost
Violent souls, but only
As the hollow men
The stuffed men.

The Second Coming

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
5 The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
10 Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
15 A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
20 Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

The Basics of Poetry:

Rhyme, Rhythm, Verse, Metre, Metrical Feet, Stanza

Some poems **rhyme**, some don't. Poetry arranges language in a **rhythmic way**. The (non-prosaic) **rhythm** that structures the lines of a poem is called **verse**. Verse may be defined as the **pattern that regulates the number and position of stressed and unstressed syllables within the lines of a poem**. If a poem's verse is **regular**, we call it **metre**, if not we call it **free verse**.

The **metre** (or **meter** [AE] which we defined as regular versification) subdivides into regular units of stressed and unstressed syllables. Such a unit is called the **metrical foot**.

In English poetry we distinguish **four standard feet**:

- **iambic meter**: [-'] ('to be')
- **trochaic meter**: ['-] ('father')
- **anapaestic meter**: [- -'] (the German word 'Anapaest')
- **dactylic meter**: ' -- (the German word 'Daktylus')

A metric line is named according to the Greek word for the number of feet of which it consists: **tetrameter** (four feet), **pentameter** (five feet), **hexameter** (six feet), etc. In addition to that, poems often subdivide into further units which are defined by a number of lines belonging together. These are called **stanzas**. Important ones are the **couplet** (two lines) and **quatrain** (four lines).

Aspects Important for the Study of Poetry

Interrelation of Metrical and 'Natural' Stresses:

To analyse a poem means that it is only a starting point to define its versification and formal organization. **It's the irregularities rather than the regularities within an identifiable structure that carry important meaning** and have to be looked at in detail. Such irregularities are to be found in regular poems (in free verse, which is irregular by definition, they are not identifiable as carriers of meaning).

→ **discrepancies of metrical and 'natural' stresses *may* turn out to be a key to important layers of meaning**

Composition of Time and Place ('hic et nunc deixis': the here & now)

- is there an identifiable setting referred to or is there only an anonymous 'here'?
- just one or more settings?
- is there a temporal sequence (when...then) or are there only general references to time?

Who Speaks?

- the speaker is not to be mistaken for the author (although there may be some semi-autobiographical overlappings) and is commonly referred to as the lyrical I, lyrical speaker, or *persona*
- the speaker as a *narrator* (ballads are narrative poems) or as subject talking about his/her own self (subjectivity, 'spontaneous overflow of powerful feelings')

Important Figures of Speech (Schemes) and Thought (Tropes)

Schemes

(deviation from the standard syntactical order or pattern of the words):

alliteration	Long live life!
anaphora	Mad world! Mad kings! Mad composition!
antithesis	It can't be bad if it feels so good
assonance	'lake' and 'fate' (vs. rhyme: 'lake' and 'fake')
chiasmus	As Caesar loved me, I weep for him.
climax	Friends, Romans, Countrymen!
ellipsis	What now, my love?
inversion	Of man's first disobedience.../ Sing Heavenly Muse
parallelism	Veni, vidi, vici (syntactical & verbal parallelism + alliteration & climax)

Tropes (deviation from the standard meaning):

allegory	Amor; Venus
euphemism	to pass away
hyperbole	as many grains as sand upon the shore
irony	And Brutus is an honourable man
litotes	that's not bad!
metaphor	at the foot of the mountain (similarity)
metonymy	the White House declares... (contiguity)
onomatopoeia	Miaow

oxymoron	sweet pain
pars pro toto (synecdoche)	welcome under my roof
personification	the moon climbs the sky
pleonasm	my eyes have seen a dreadful sight
puns	'Hungary?' – 'Starving!'
rhetorical question	Was this ambition?

Overlappings: Examples

- "I thrice presented him a kingly crown, Which he did thrice refuse": parallelism – chiasm – antithesis:
- "Veni, vidi, vici": alliteration, climax, parallelism

Periods of British Literature

~450 - 1066 Old English (Anglo-Saxon) Period

Anon., Beowulf: the monster Grendel

1066 - 1485 Middle English Period

Battle of Hastings, the Norman Invasion

Chaucer, Canterbury Tales

Easter Trope: Quem Queritis

Mystery Plays

Morality plays

1485 - 1660 Renaissance or Early Modern Period/ Humanism

Verse Epic: Spenser, Fairie Queene

1558-1603 Elizabethan Age

Shakespeare

1603-1625 Jacobean Age

Jacob I

Jacobean Tragedy

Ben Jonson, Comedy of Humours

1625-1649 Caroline Age

Charles I

1649-1660 Commonwealth Period or Puritan Interregnum

John Milton, Paradise Lost

1660 - 1785 The 'long' Eighteenth Century or the Neoclassical Period

1660-1700 The Restoration

Restoration Comedy

Wycherley, Etheridge, Congreve, VanBrugh

1700-1745 The Augustan Age

Alexander Pope

Dr. Samuel Johnson

The novel: Daniel Defoe, Robinson Crusoe

Henry Fielding, Joseph Andrews, Tom Jones

1744-1785 Age of Sensibility (alternatively until 1789 or 1798)

McKenzie, Man of Feeling, Sterne, A Sentimental Journey, Tristram Shandy

1785 - 1832 The Romantic Period

The Mirror and the Lamp: Abrams

Blake, Wordsworth, Coleridge/ Byron, Keats, Shelley

Jane Austen (Pride and Prejudice), Walter Scott (Waverley)

The Brontës: Emily: Wuthering Heights, Charlotte: Jane Eyre

1831/32 (The Second Reform Bill) - 1901 The Victorian Period (Queen Victoria)

Industrial Revolution ca. 1760-1850

Charles Dickens, David Copperfield, Great Expectations

Elizabeth Gaskell, North and South

W.M. Thackeray, Vanity Fair

1848-1860 The Pre-Raphaelites

Dante Gabriel Rossetti, W.H. Hunt

1880-1901 Aestheticism, Decadence/Naturalism

Oscar Wilde (Picture of Dorian Gray) Thomas Hardy (Tess of the D'Urbervilles),

George Moore (Esther Waters)

~1900 - The Modern and Contemporary Period

1900 – ?? Modernism

T.S. Eliot, James Joyce, Ulysses

1965 - ?? Post-Modernism

Angela Carter (Nights at the Circus), Julian Barnes (Flaubert's Parrot), Ian McEwan (Black Dogs), ...

Periods of US-American Literature

1607 - 1775 Colonial Period

1775 - 1865 Early National Period

1828 - 1865 Romantic Period or Age of Transcendentalism (alternatively
'American Renaissance')

1865 - 1914 Realism (1865-1900) and Naturalism (1900-1914)

1914 - 1939 Modernism (the 'Lost Generation', the Jazz-Age, Afro-American Movement
of the Harlem Renaissance)

1939 - Contemporary Period

Important: in American literature there is a long and often neglected Afro-American tradition that dates back to Phillis Wheatley, *Poems on Various Subjects* (1773)

Major approaches to the study of literature

Further Reading

David Lodge (ed.). *Modern Criticism and Theory. A Reader*. London: Longman, 1988 (An excellent collection of the most important contributions to literary theory. Approaches, scholars, etc. are introduced and explained in short prefaces to the original texts.)

M.H. Abrams. *A Glossary of Literary Terms*. 6th ed. Fort Worth: Harcourt Brace College Publishers, 1993 (Contains an excellent and readable Survey of "Modern Theories of Literature and Criticism." Cf. pp. 223-86).

Before the 20th Century

- Before the 19th Century the chief authorities were Aristotle's *Poetics* (Mimesis) and Horace. These approaches were taken up by the school of Neoclassicism
- 19th Century:
 - Biographical Approach
 - Positivism
- In the 20th century after WW, I literary theory as an academic discipline emerged:

Text-Based Approaches (Overlappings with the Discipline of Linguistics)

- **Russian Formalism:** Victor Shklovsky, Roman Jakobson
- **New Criticism:** I.A. Richards, T.S. Eliot, F.R. Leavis ('werkimmanente Methode', or explication de texte)
- **Structuralism:** Ferdinand de Saussure, Claude Lévi-Strauss.
- **Poststructuralism:** general scepticism with regard to the authority of the sign
- **Semiotics:** Roland Barthes, Umberto Eco
- **Deconstruction:** Jacques Derrida

Context-Based Approaches

Psychoanalytic Criticism: Freudian (Viennese) vs. Jungian (Zurich) School (the followers of Jung developed an approach called **Archetypal or Myth Criticism:** Northrop Frye), Jacques Lacan combined the psychoanalytical and the (post)structuralist approach

Reader-Response Criticism ('Rezeptionsästhetik'): Wolfgang Iser's Constance-School

Marxist Approaches: Terry Eagleton combines a Marxist approach with post-structuralism

New Historicism (context-based variant of Poststructuralism): Stephen Greenblatt (→ Michel Foucault: **discourse** as the social construction of power and knowledge through language. Language does not only construct meaning – as the structuralists say – but also power and knowledge)

Feminist Approaches / Gender Studies: Hélène Cixous, Luce Irigaray – Judith Butler

Queer Studies: Teresa de Lauretis

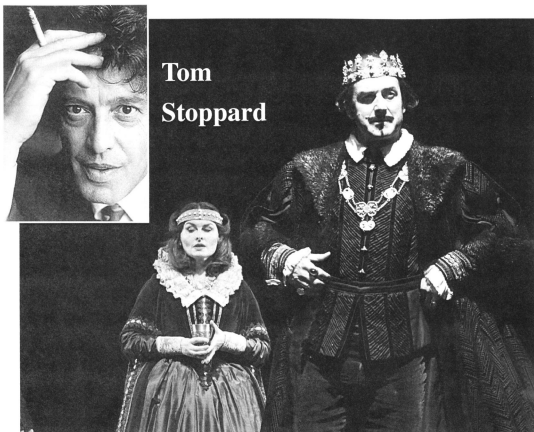
Postcolonialism: Edward Said, Homi Bhabha and C.G. Spivak



KULTURunternehmen!



APPENDIX 1: Ein Plagiatsfall



... wurde ab Beginn seiner Karriere als der neben Beckett und Pinter bedeutendste Vertreter des englischen „absurden Theaters“ bezeichnet. Aber über die klassischen Mittel des Theaters des Absurden gehen seine späteren Werke weit hinaus. Der 1937 in der CSSR geborene und mit seiner Familie im Weltkrieg über Singapur nach England ausgewanderte Tom Stoppard, der sich selbst einmal scherzhaft mit einem Wortspiel als „a bounced Czech“ (entsprungener Tscheche/geplatzer Scheck) bezeichnet hat, feierte seinen ersten großen Erfolg mit dem Stück *Rosencrantz and Guildenstern are Dead*. Weitere bedeutende Stücke sind *The Real Inspector Hound* (1968), *After Magritte* (1970), *Jumpers* (1972), *Travesties* (1974 – bei uns im vergangenen Jahr zu sehen), *Night and Day* (1978) und *Arcadia* (1993). *Rosencrantz und Guildenstern* wurde 1990 vom Autor selbst verfilmt. Als Drehbuchautor war er an zahlreichen Filmen, u. a. *Shakespeare in Love* und *Brazil*, erfolgreich beteiligt. Unter den zuletzt erschienenen Stücken sind *The Invention of Love* (1997), in dem Stoppard das Leben und Sterben A.E. Housmans dramatisiert, *The Coast of Utopia* (2002), eine Trilogie über die Anfänge des modernen politischen Radikalismus im Russland des 19. Jahrhunderts, und schließlich *Rock 'n' Roll* (2006), ein Stück, das im Prag des Jahres 1968 spielt.

Neben Einflüssen durch das Theater des Absurden sowie das Ideendrama G.B. Shaws lassen sich in Stoppards Stücken auch wesentliche Merkmale des postmodernen Dramas erkennen: Intertextuelle Bezüge, die spielerische Bezugnahme auf unterschiedliche Texte, die die direkte Darstellung der unmittelbaren Realität verdrängt, die Aufhebung der konventionellen Bühnenabmachungen, Selbstreflexive Momente und eine Sprachbehandlung, die die phonetische Assoziation und das Wortspiel zum Ausgangspunkt nimmt.

Anders als viele seiner Dramatikergeneration hat sich Stoppard wiederholt in Interviews gegen die Auffassung gewandt, dass das Theater die Gesellschaft zu verändern habe. Ein Drama wie Oscar Wildes *The Importance of Being Earnest* nötige ihm trotz seines offensichtlichen Mangels an sozialem Engagement und tiefgründigem Problemgehalt Bewunderung ab, weil es als Theaterstück auf der Bühne hervorragend funktioniere. Stoppard will wie Oscar Wilde lebendige, bühnenwirksame Dramen schreiben – eine Haltung, die ihm die Kritik linksorientierter Dramatikerkollegen und Kritiker eingetragen hat.

Stoppards Dramen schöpfen aus dem großen Arsenal der englischen Komödientradition, die auf farcenhafter Situationskomik, geschliffenen Dialogen und geistreichen Wortspielen aufbaut und sich bis zu Shakespeare zurückverfolgen lässt. Dies bedeutet andererseits nicht, dass es Stoppard an philosophischem Gehalt oder Intellektualität fehlt. Tom Stoppard ist ein geborener Adaptor, der seine Stücke aus den Versatzstücken der Texte Anderer zu weben weiß. Auch als Übersetzer und Adaptor verschiedener fremdsprachiger Werke hat er sich einen Namen gemacht hat, wie *On the Razzle*, frei nach Nestroys *Einen Jux will er sich machen*, sowie *Undiscovered Country* (1979) und *Dalliance* (1986), Stoppards Versionen von Schnitzlers *Das weite Land* und *Liebelei*, belegen, die zwar kaum als getreue Übersetzungen zu bezeichnen sind, die jedoch auf virtuose Weise Schnitzler in den Kontext des englischen Theaters der Gegenwart verpflanzen.



Programmheft Theater "Scala", Wien, zu "Rosencrantz und Guildenstern sind tot" (Oktober 2009)

Das Original:

14. Tom Stoppard

Neben Beckett und Pinter gilt vor allem der 1937 in der CSSR geborene Tom Stoppard, der sich selbst einmal scherzhaft mit einem Wortspiel als 'a bounced Czech' (ein entsprungener Tscheche/ein geplatzer Scheck) bezeichnete, als bedeutender Vertreter des englischen Theaters des Absurden, auch wenn sich sein Werk in vielen Punkten von dem der beiden anderen Autoren unterscheidet.⁵⁶

Seinen ersten großen Erfolg feiert Stoppard, dessen Familie 1938 nach Singapur bzw. 1946 nach England emigriert, mit dem Stück *Rosencrantz and Guildenstern are Dead*, das 1966 uraufgeführt wird und ihm das Prädikat 'Dramatiker des Absurden' einträgt. Weitere bedeutende Stücke sind *The Real Inspector Hound* (1968), *After Magritte* (1970), *Jumpers* (1972), *Travesties* (1974) und *Arcadia* (1993). Daneben verfasste er auch Fernsehspiele und Hörspiele, darunter das bekannte Hörspiel *Albert's Bridge*, das 1967 zum ersten Mal gesendet wurde. Einflüsse des Theaters des Absurden und des **Ideendramas** Shawscher Prägung lassen sich in Stoppards Dramen ebenso erkennen wie auch wesentliche Merkmale des postmodernen Dramas. Hierzu gehören die Dominanz intertextueller Bezüge, die spielerische Bezugnahme auf unterschiedliche Texte, welche die direkte Darstellung der unmittelbaren Realität verdrängt, die deutliche Betonung einer kontingenten Wirklichkeit, das starke Hervortreten selbstreflexiver Momente und eine die phonemische Assoziation zum Ausgangspunkt nehmende Sprachbehandlung.

Anders als viele seiner Dramatikerkollegen der Gegenwart wandte Stoppard sich wiederholt in Interviews gegen die Auffassung, daß das Theater die Gesellschaft zu verändern habe. Ein Drama wie Oscar Wildes *The Importance of Being Earnest* nötigt ihm trotz seines offensichtlichen Mangels an sozialem Engagement und tiefgründigem Problemgehalt Bewunderung ab, weil es als Theaterstück auf der Bühne hervorragend funktioniert. Stoppard will wie Oscar Wilde lebendige, bühnenwirksame Dramen schreiben – eine Haltung, die von vielen sozialistisch orientierten Dramatikerkollegen kritisiert wurde. Auch die Literaturkritik monierte teilweise den fehlenden moralischen Ernst seiner Stücke und bezeichnete Stoppard als einen Dramatiker, welcher der Gesellschaft unkritisch gegenüberstehe.

⁵⁶ Zur Einführung: Tim Brassell, *Tom Stoppard: An Assessment* (New York: St. Martin's Press, 1985); Paul Delaney, *Tom Stoppard: The Moral Vision of the Major Plays* (Basingstoke: Macmillan, 1990); Ronald Hayman, *Tom Stoppard* (London: Heinemann, 1979); Anthony Jenkins, *Critical Essays on Tom Stoppard* (Boston: G. K. Hall, 1990).

Stoppards Dramen schöpfen aus dem großen Arsenal der englischen Komödientradition, die auf farcenhafter Situationskomik, geschliffenen Dialogen und geistreichen Wortspielen aufbaut und sich bis zu Shakespeare zurückverfolgen läßt. Dies bedeutet jedoch nicht, daß es Stoppard an philosophischem Gehalt oder Intellektualität fehlt. Sein Markenzeichen ist eine gelungene Mischung aus Situationskomik (wie sie vom Stummfilm oder der *music hall* her bekannt ist), brillanten, mit Wortspielen gespickten Dialogen sowie einer Wirklichkeitsauffassung, die an das Absurde Theater und an philosophische Positionen der Postmoderne erinnern. Tom Stoppard ist ein geborener Adaptor, der seine Texte aus den Versatzstücken anderer Texte zu weben weiß. Dies zeigen nicht nur Dramen wie *Rosencrantz and Guildenstern are Dead* oder *Doggs's Hamlet and Cahoot's Macbeth*, die sich unmittelbar auf Shakespeare beziehen, sondern auch die Tatsache, daß er sich als Übersetzer und Adaptor verschiedener fremdsprachiger Werke einen Namen gemacht hat. Hier läßt sich etwa seine Nestroy-Adaption *On the Razzle* (1981) anführen. Weitere Belege für Stoppards Geschick als Bearbeiter sind seine Versionen von Schnitzlers *Das weite Land* und *Liebelei*, *Undiscovered Country* (1979) und *Dalliance* (1986). Die englischen Stücke sind zwar kaum als getreue Übersetzungen zu bezeichnen, versetzen jedoch auf virtuose Weise Schnitzler in den Kontext des englischen Theaters der Gegenwart.

APPENDIX 2: Samples

Introduction

Over the last three decades, autobiography has become the most popular literary genre of our contemporary culture (cf. Miller, 1). In a way, this is not surprising, for autobiography captures a range of contemporary concerns, such as the status of the subject, issues of gender, or – perhaps most importantly – the individual's relationship with his or her past (cf. Gudmundsdóttir, 1).

Who am I? What distinguishes me from other people? These are the kinds of questions addressed in autobiography, and everybody can relate to them, because – as one autobiographer observes – '[t]here is nothing more important than one's identity' (Keenan, 141). Our ever-present desire to investigate our sense of self and to communicate it to other people is part of what makes us human. Most of us will probably never get round to putting down our lives on paper, but this does not mean that we are not familiar with the autobiographical process. In fact, we all engage in the art of self-storytelling on a daily basis. Through interacting with other human beings, telling them how we feel and what we have done recently, we do exactly the same as autobiographers do, albeit on a non-literary level: we embark on a journey of self-discovery, reflect on and reshape our identities.

Remembering and sharing stories is a universal human need. Despite the fact '[w]e know perfectly well that life certainly isn't a story, at least not in any simple [...] sense, and we also know that a person isn't a book' (Eakin, *How Our Lives Become Stories*, 99), we use stories to make sense of the flux of experiences that our lives present us with. Reading other people's stories gives us the opportunity to accompany them on their journey to their inner beings and identify with their feelings and experiences. Even though our lives may be very different from the autobiographers', we read ourselves into their stories. Perhaps it is 'precisely [this] process of [] identification that sends readers to the biography section (which is where you find autobiography) in such large numbers' (Miller, 3). As Martin Amis observes in his autobiography, *Experience*, which will be discussed in this thesis, '[e]xperience is the only thing we share equally, and everyone senses this.' (Amis, Martin, *Experience*, 6)

In the preface to his novel *The Picture of Dorian Gray* (1891), Oscar Wilde famously declares that '[i]t is the spectator, and not life, that art really mirrors.' (Wilde, 6) This statement is interesting, for it affirms the very notion that audiences tend to recognise themselves in autobiographers' experiences and their questions of identity. Since autobiography deals with true events and real people, however, Wilde's dictum has to be adapted in this context: Accounting for the genre's referential claims, autobiography can thus be said to be a special form of art which mirrors *both* the spectator (or the reader) *and* life. Apart from his allusion to the spectator's heightened identification process with a work of art, it is intriguing that Wilde uses the metaphor of the mirror. In fact, the autobiographical process has been compared to the act of looking into a mirror ever since literary theory started to acknowledge autobiography as a genre of its own right. Georges Gusdorf, for example, who is recognised as one of the first theorists of autobiography, draws on the mirror metaphor as early as 1956, noting that 'autobiography is the mirror in which the individual reflects his own image' (Gusdorf, 33).

Writing an autobiography is indeed like looking into a mirror, in which the autobiographers see – or seek to detect – who they have been, who they are now and who they may become. However, this process of reflecting one's identity through self-storytelling is by no means a simple endeavour, which is why the phenomenon of autobiography has kept scholars of autobiography busy for over half a century.

Not only do works of autobiography offer many avenues for exploration, but it is also not clear how exactly 'the self and its experiences may [] be represented in a text.' (Eakin, *How*, 99) As it is the mission of this thesis to explore 'this linked notion of self and story' that 'is lurking whenever autobiographical practices are engaged' (Eakin, *How*, 99), questions of genre, identity and narrative will be tackled both theoretically – in the theory part – and practically – in the analysis part. The theoretical concepts presented in the theory part, which are taken from both autobiography studies and narrative theory, are subsequently applied in the analysis of three contemporary texts of autobiography, namely Kingsley Amis's *Memoirs* (1999), Martin Amis's *Experience: A Memoir* (2000) and Elizabeth Jane Howard's *Slipstream: A Memoir* (2002).

Contrary to what may be expected from the enumeration of the primary authors' names in the thesis title, it is *not* the purpose of this paper to present a comparative analysis of the primary texts, but rather to employ the theoretical concepts compiled in the theory part and put them to the test. Thus, each primary text will be examined *independently* from the double perspective of autobiography studies and narrative theory. Despite the fact that no comparative approach is followed here, it makes sense to perceive the chosen primary texts as a group. As the identical surname of Kingsley and Martin Amis indicates, this pair of writers is related: Kingsley is Martin's father, and both of them are established novelists. The third author, Elizabeth Jane Howard, who is also a successful novelist, has no blood relation with either Amis père¹ or fils, but she is Kingsley's ex-wife and Martin's former stepmother. Consequently, the three primary authors are a family of novelists who have experimented with the form of autobiography. Due to these autobiographers' intimate acquaintance, their texts tell partly overlapping stories, and can thus be seen as co-texts or mutual commentaries. It would be a mistake, however, to reduce these autobiographies to their thematic interrelatedness, as each memoir follows a different agenda that deserves to be analysed individually.

¹ While Kingsley Amis (b. 1922) died in 1995, Martin Amis (b. 1949) and Elizabeth Jane Howard (b. 1923) are still practising novelists.