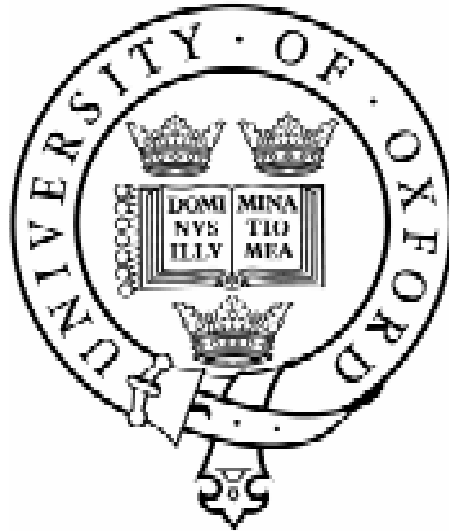


FACULTY OF
MEDIEVAL AND MODERN
LANGUAGES



GERMAN
Final Honours School Handbook

*INFORMATION FOR STUDENTS
WHO START THEIR FHS COURSE IN OCTOBER 2008
AND EXPECT TO BE TAKING THE*

FHS EXAMINATION IN TRINITY TERM 2011

COURSE GUIDE: THE FINAL HONOUR SCHOOL COURSE (second and final year)

Reading lists for many papers are available on the sub-faculty website. They can be accessed via the page for current students of German: <http://www.mod-langs.ox.ac.uk/de/current.html>

N.B. The German Sub-Faculty has agreed that, from 2005, the new system of German spelling and punctuation (according to the 'Rechtschreibreform') should constitute the teaching standard. Both old and new systems, however, will be accepted for examination purposes, provided that, in either case, the rules are applied with a reasonable degree of consistency.

GERMAN LANGUAGE

After the Preliminary Examination a variety of approaches are used in the language teaching offered to you. Language classes will usually be arranged by your college and there will be opportunities for improving the whole range of skills: reading, listening, writing, and speaking. Developing your skills in translation will also encourage you to write accurately and acquire a greater degree of *Sprachgefühl*, and there will be opportunities to develop oral and aural skills with native speakers. Communicative skills will be developed in preparation for the Essay paper and the Oral examination. Classes using authentic material frequently provide a basis for language exercises and for information on current affairs, politics and other aspects of modern society. Such classes prove especially useful for students who know little about the German-speaking countries and who need guidance for making the most of their year abroad; they also keep Final Year students up to date. Formal classes apart, undergraduates are urged to make use of the well-resourced Language Centre with abundant video and printed material and facilities for computer-assisted learning and self-taught courses.

LANGUAGE COURSES PROVIDED BY THE LANGUAGE INSTRUCTOR

These classes are available as a supplement to the language instruction arranged by college tutors.

SECOND YEAR

German Grammar. The class is based on *Hammer* and on the accompanying *Workbook*. The course is particularly designed to help with prose composition. Worksheets will be provided with a view to tackling grammatical problems and the other linguistic difficulties of German systematically.

FINAL YEAR

Grammar and Style. The course is offered in Michaelmas and Hilary Term, and is based on *Hammer* and the accompanying *Workbook* (as well as additional material provided as worksheets). It is designed to offer systematic preparation for the Finals examinations in prose and translation.

Discourse and Listening Comprehension. This course is offered in Michaelmas and Hilary Term, and is designed to offer systematic preparation for the discourse and listening comprehension components of the oral examination.

Essay. The course covers methods of structuring material for an essay in German as well as questions of linguistic register and style. You will be expected to do written work to be handed in and marked, and subsequently discussed in class.

For all grammar classes you will need to buy copies of *Hammer's German Grammar and Usage*, fourth edition by Martin Durrell (London, 2002), and Martin Durrell, Katrin Kohl and Gudrun Loftus, *Practising German Grammar: A Workbook*, 2nd edition, updated (London, 2002).

[For first examination in 2010]

PAPER I TRANSLATION INTO GERMAN AND ESSAY IN GERMAN

The passage for translation *into* German will be from a text written after 1900 and in a narrative, reflective, or journalistic register. Candidates write one essay in German from a choice of 12 questions. These will include topics that they may have covered for other papers, but candidates should not feel that they have to display the same level of knowledge in their answers as in tutorially taught papers. Overlap with material offered for other papers is permitted. The essay will be between 700 and 1000 words in length, and written in an accessible *Feuilleton* style aimed at a well-informed general reader. The Essay in German is designed to test linguistic proficiency and specialist knowledge is not required.

PAPER II TRANSLATION FROM MODERN GERMAN

The passages for translation *from* German are taken from texts written in the modern or contemporary period. Passages will be in contrasting styles or registers (e.g. narrative, descriptive, analytical, reflective or journalistic).

Candidates reading sole German also take:

PAPER III TRANSLATION FROM PRE-MODERN GERMAN.

There will be four passages, of which candidates must translate two. Two passages will be from the period 1150-1450 and two from the period 1450-1730. These translations complement the reading skills acquired in the pre-modern period papers. Translation classes on MHG and ENHG will be offered, usually in the final year of your course.

Oral examination

The format for the oral examination is as follows.

(i) Listening comprehension

The passage set is designed for listening rather than reading (e. g. a transcript of a recording), and lasts about 5 minutes when read out. In the examination, a native speaker will read out the passage. Candidates may take notes. At the end of the first reading, candidates are allowed to look at the question paper. After a pause of up to 5 minutes, the passage will be read again. Candidates may again take notes. At the end of the second reading, candidates have a period of 25 minutes to write their answers to the questions on the paper. Questions and answers are in English. Questions on the paper each refer to a single block of text and follow the order in which relevant material appears in the passage. The inclusion of irrelevant material will be penalised. Questions must be answered in complete sentences. The maximum mark for each question will be indicated in brackets.

(ii) Discourse and conversation

For the discourse, each candidate will be given a choice of three topics, of which one will normally be descriptive, one concern current affairs (e. g. EU matters, *Landeskunde*, politics, ethical debates), and one will be on literature, language, music, the arts or broadly intellectual or philosophical questions. Questions may invite cultural comparison, but will focus on German-speaking countries.

Candidates receive their topics 15 minutes before the examination, and have that time to prepare. They should be prepared to speak for approximately 5 minutes on the topic they have chosen. After the end of the discourse, there will be a further 5-7 minutes for conversation.

Credit will be given for accuracy, idiomatic register and fluency as well as structured presentation of argument. Native or near-native fluency in an informal register alone will not normally be sufficient to attract a top mark.

PAPER IV: LINGUISTIC STUDIES I: THE DEVELOPMENT OF THE GERMAN LANGUAGE FROM 1170 TO THE PRESENT

The history of the German language is a mirror of the literary, social, political and cultural history of the German-speaking countries. This paper covers the Middle High German (up to ca. 1450), the Early New High German (ca. 1450-1750) and Modern German periods. You are expected to familiarize yourself with the salient phonological and grammatical aspects of these different periods, but in your study of the linguistic history of German you are encouraged to make a more detailed study of individual themes and topics rather than to attempt to survey everything. Popular areas of study, in addition to basic historical grammar, are: loan words from the various European languages at different times, Middle High German ethical and abstract vocabulary, the language of the medieval German mystics, the language of Bible translation (focussing on Luther), the 'Sprachgesellschaften' in the seventeenth century, linguistic 'Purism' (from the seventeenth century to the present day), the language of National Socialism, the language of a divided Germany (1945-1989). It is also possible to study topics with a more theoretical character, e.g. problems of the periodisation of the German language, the conceptual differences between historical grammar and linguistic history, the emergence of standard norms, grammatical codification, and the questions that arise from interaction with other speech communities. These are just examples.

There are three prescribed texts (Werner der Gärtner, *Helmbrecht*, dating from ca. 1270, Reclam edn.; Luther's *Sendbrief vom Dolmetschen* - ed. K. Bischoff, pp. 6/7-28, l. 21/29, l. 22, and pp. 36-57; Gryphius, *Verliebt Gespenst - Die geliebte Dornrose*, Reclam edn.) These should be studied individually for their intrinsic linguistic interest and should also be used as material for the study of the development of German phonology and grammar. The Gryphius text provides an opportunity to study a historical example of dialect literature, in this case exemplifying Silesian dialect in the seventeenth century. The Taylor Institution Library holds versions of the set texts in electronic form.

This paper is studied in eight tutorials, which it is necessary to augment by attendance at lecture courses. These cover the set texts and also provide a survey of the most important topics. In the examination there is a compulsory linguistic commentary from the prescribed texts (with a choice of one passage from three). In addition you must attempt one further commentary and an essay, or two essays chosen from a wide range covering the history of the language during the whole period as well as the historical grammar of German.

Introductory Reading

R.E. Keller, *The German Language* (London, 1978)

Peter von Polenz, *Deutsche Sprachgeschichte. Vom Spätmittelalter bis zur Gegenwart*, 2nd edn., 3 vols (Berlin, 2000-)

C.J. Wells, *German. A Linguistic History to 1945* (Oxford, 1985)

PAPER V (i): LINGUISTIC STUDIES II: OLD HIGH GERMAN

The Old High German paper provides an opportunity to study the earliest recorded stages of the German language, from the period ca. 800-1100. The course is based on the study of prescribed texts, which have been chosen to demonstrate a range of different uses of the language, including examples of the heroic lay, secular and religious poetry, Bible translation and even a set of phrasebook-style 'conversations' (with forthright expressions for 'give me my shield' and 'get lost'). At the centre of the work for this paper lies the acquisition of a basic reading knowledge of Old High German, but there is also considerable scope for acquiring a familiarity with the literary and cultural context in which written records in the vernacular have been preserved (especially the early German monasteries, such as Fulda and St. Gallen, and the Carolingian court). In addition to studying the set texts, students acquire a familiarity with the historical grammar of the earliest stages of German, with the principal differences between the Old High German dialects (as represented by the set texts), with the manuscript context of the individual surviving works, and with developments in vocabulary (including the question of loan words). They also come to an understanding of the place of Old High German within the history of the German language.

The prescribed texts, in the *Althochdeutsches Lesebuch*, comprise the following sections: V *Gespräche*, VIII Isidore, cap. iii; XX Tatian, subsections 2, 4 and 7; XXIII Notker, subsections 1 and 13; XXVIII *Hildebrandslied*; XXIX *Wessobrunner Gebet*; XXX *Muspilli*; XXXII Otfrid, subsections 7 (*Missus est Gabriel angelus*) and 21 (*De die iudicii*); XXXVI *Ludwigslied*; XLIII *Ezzos Gesang*, Strasbourg version only.

The course is covered in eight tutorials, but much of the basic linguistic knowledge needs to be acquired from the lecture courses, which are repeated every year. It is also important to work systematically through the prescribed texts using the glossary in Braune's *Althochdeutsches Lesebuch* and the Old High German grammars.

Introductory Reading

J. Knight Bostock, Kenneth C. King, David R. McLintock, *A Handbook on Old High German Literature* (Oxford, 1976)

Wilhelm Braune, *Althochdeutsches Lesebuch*, 17th edn., revised by Karl Helm and Ernst A. Ebbinghaus (Tübingen, 1994)

Wilhelm Braune, *Althochdeutsche Grammatik*, 15th edn., revised by Ingo Reiffenstein (Tübingen, 2004)

R.E. Keller, *The German Language* (London, 1978)

C.J. Wells, *German. A Linguistic History to 1945* (Oxford, 1985)

PAPER V (ii): DESCRIPTIVE ANALYSIS OF GERMAN AS SPOKEN AND WRITTEN AT THE PRESENT DAY

Paper V(ii) is concerned with the form and structure of the kinds of linguistic knowledge that native speakers of German possess. You will learn about sounds, words and sentences and will see that a native speaker's linguistic knowledge consists of a set of discrete units and a set of rules for combining them. This rule system is responsible for the infinite creativity of language and explains why there is no longest German word or sentence and why all German speakers can be language innovators. In other words, it is part of a speaker's mental system and not to be confused with a set of prescriptive rules that tell German speakers how they should speak (as e.g. The preposition *wegen* may be used only with the genitive and not with the dative.). Given our interest in describing, rather than prescribing, a German speaker's rule system, our focus will be on the spoken language, which, as you will learn, may differ considerably among speakers from different regions and social groupings.

A second question that arises regarding linguistic knowledge is how it is acquired by children. Paper V(ii) provides an opportunity to learn about studies and theories of German child language, including what explains the perhaps surprising fact that German-speaking children acquire the word-final sound in *ich* long before the one in *das*, when it is the former and not the latter which English learners of German find difficult.

Finally, a child must become not just a speaking but also a communicating member of society, i.e. the child must acquire the conventions which govern linguistic exchanges. A third question that arises regarding linguistic knowledge is then how it is put to use in communication. Here, you will learn about the extra-linguistic factors, such as class, sex and age, which influence a German speaker's use of language in conversations and address.

The paper is taught in eight tutorials. In addition, it is essential to attend the two-term lecture course ('Introduction to German Linguistics'), which will cover basic concepts and techniques of linguistic analysis, and as such provides the foundation for the tutorial work.

Introductory Reading

J. Boase-Beier & K. Lodge, *The German Language: A Linguistic Introduction* (Oxford 2003).

A. Fox, *The Structure of German*. Oxford: (Oxford, 1990)

C. Russ, *The German Language Today*. (London & New York, 1994)

PAPERS VI, VII, VIII: PERIODS OF GERMAN LITERATURE AND CULTURE

There is no prescribed syllabus for these papers. In the examination you have to write three essays in three hours. There is a good range of questions, so that if you have read widely under the guidance of your tutors and lecturers you should be able to answer on those aspects of the literature of your chosen period which have interested you most. There is an agreed principle that candidates are not expected to 'cover' the whole range of the period chosen for study. You will prepare for the period paper in a series of tutorials on topics agreed with your tutor, and by attending, at all stages of your course, a large number of lectures that deal with different writers and issues relevant to the period. Tutors and lecturers will give detailed bibliographical guidance. The descriptions offered here are meant to help you make up your mind which periods to choose and to suggest some reading which will let you find your bearings in the period.

PAPER VI: MEDIEVAL GERMAN CULTURE (TO 1450): TEXTS, CONTEXTS AND ISSUES

The period of fifty years from 1170 to 1220 saw the development of a sophisticated courtly literature in German that is a landmark of world literature. There are poems of travel and warfare such as the Alexander romances (*Straßburger Alexander*), the *Eneide* of Heinrich von Veldeke which combines the journeying and battles that led to the foundation of Rome with a love romance, Herzog Ernst's adventures in the Orient combined with a story of intrigue and civil war at the German imperial court (*Herzog Ernst*), and the story of Charlemagne and Roland's battles against the Saracen in Spain, recast under the influence of the Crusades (*Rolandslied*). The new genre of the Arthurian romance, imported from France, exploits an idealized presentation of love and of knighthood to discuss broader questions such as partnership in marriage, the identity of the individual in society, as well as religious themes (Hartmann von Aue's *Erec* and *Iwein*, Wolfram von Eschenbach's *Parzival*). The *Tristan* romances of Eilhart von Oberge and Gottfried von Straßburg exploit the ethical and aesthetic potential of an adulterous, and ultimately tragic, love relationship played out against the tensions of the royal court. There are important religious poems such as Hartmann von Aue's *Gregorius*, which discusses questions of sin and redemption in the context of a story of incest between mother and son. With the *Nibelungenlied*, from about 1200, narrative traditions that had been passed on by oral performers for hundreds of years are amalgamated into a great epic poem dominated by the conflicts of forceful characters who bring about the destruction of the whole world in which they live. This is also the period of the finest German love poetry, the 'Minnesang', which ranges from the sophisticated songs of courtly love through more openly erotic genres such as the woman's lament and the parting of lovers at dawn, to the burlesque peasant world of Neidhart. The poets studied include Der von Kurenberg, Friedrich von Hausen, Reinmar, Heinrich von Morungen, Wolfram von Eschenbach, and Walther von der Vogelweide. Walther is also important for his political and didactic poetry.

Most students begin by making a study of this central period. After that they may go on to consolidate this work by further reading from the 'High Middle Ages'. Alternatively they may choose to explore the earlier, Old High German period, where there are individual poems of great interest and importance, such as the *Hildebrandslied* - the only surviving heroic lay; the *Ludwigslied* - about a victory over the Vikings; and the *Evangelienbuch* of Otfrid von Weissenburg - the Old High German biblical epic. Another approach is to expand into the German literature of the later Middle Ages. Here it is possible to study the writings of the mystics (in particular Mechthild von Magdeburg, Meister Eckhart and Heinrich Seuse), the popular and frequently scurrilous short-story genre ('Märendichtung'), the later heroic epics (*Kudrun*, *Eckenlied*, *Dietrichs Flucht*), the demanding peasant epic by Heinrich Wittenwiler in which a brawl at a village wedding leads to a world war of cosmic dimensions (*Der Ring*), and the poems of Oswald von Wolkenstein.

The best way into the subject is to attend a Middle High German seminar (reading class) in your second year, and an introductory lecture course, in which foundations are laid. It is usual to cover the course in eight tutorials, but there are also informal seminars (in Hilary Term) which can be used for revision or further exploration.

Introductory Reading

- Kurt Ruh, *Höfische Epik des deutschen Mittelalters. Bd. 1: Von den Anfängen bis zu Hartmann von Aue. Bd. 2: Reinhart Fuchs, Lanzelet, Wolfram von Eschenbach, Gottfried von Straßburg*, 2 vols (Berlin, 1977 and 1980)
- Olive Sayce, *The Medieval German Lyric, 1150-1300: The Development of its Themes and Forms in their European Context* (Oxford, 1982)
- Brian Murdoch, *Old High German Literature* (Boston, Mass., 1983)
- W.H. Jackson, *Chivalry in Twelfth-century Germany: The Works of Hartmann von Aue* (Cambridge, 1994)
- Helen Watanabe-O’Kelly (ed.), *The Cambridge History of German Literature* (Cambridge, 1997), chapters 1-2 (1. ‘The Carolingian Period and the Early Middle Ages 750-1100’, by Brian Murdoch; 2. ‘The High and Later Middle Ages 1100-1450’, by Nigel F. Palmer)

A fuller reading list is available at <http://www.mod-langs.ox.ac.uk/de/biblio/medieval.html>

PAPER VII: EARLY MODERN GERMAN CULTURE (1450-1730):TEXTS, CONTEXTS AND ISSUES

This period ranges from the invention of printing to the dawn of the Enlightenment. It includes such intellectual milestones as the Renaissance and the Reformation and sees the creation of many art forms still flourishing today, for instance opera, ballet, and the novel. There is no compulsion to cover the whole period, though you will be encouraged to see texts and authors in context and to study genres and themes across a chronological range. You can study Luther and his writings in the context of the Reformation. You can contrast the carnival plays of Hans Sachs with sixteenth-century biblical drama. You can trace the development of German comedy from the late sixteenth century to the end of the seventeenth. You can examine early modern conceptions of gender in such works as Grimmelshausen’s *Courasche* and Lohenstein’s tragedies. You can read works by a whole range of women authors from Caritas Pirckheimer (1467-1532) to Margaretha Susanna von Kuntsch (1651-1717). You can read Grimmelshausen, one of the greatest novelists in the German language, whose tales of adventuring during the Thirty Years’ War are also profound religious and moral allegories. You can choose from a number of outstanding poets, e.g. Opitz, Gryphius, Fleming, Greiffenberg, Scheffler, Kuntsch, Hofmannswaldau or Günther. You can study the tragedies of Lohenstein, the greatest political dramatist in German before Schiller, as well as those of Gryphius, Haugwitz or Weise.

The lecture courses are so designed that they cover the entire period from end to end during any one student’s career, dealing with all the main genres and authors. You will usually have eight tutorials, in which you are encouraged to engage closely with the texts and to develop a feeling for their intellectual and historical context.

Introductory Reading

- Gisela Brinker-Gabler (ed.), *Deutsche Literatur von Frauen*, vol. 1: *Vom Mittelalter bis zum Ende des 18. Jahrhunderts* (Munich, 1988)
- Werner Röcke and Marina Münkler (eds.), *Die Literatur im Übergang vom Mittelalter zur Neuzeit*, Hansers Sozialgeschichte der deutschen Literatur, vol. 1 (Munich, Vienna, 2004)
- Peter Burke, *The European Renaissance, Centres and Peripheries* (Oxford, 1998)
- C. Scott Dixon (ed.), *The German Reformation* (Oxford, 1999)
- Albert Meier (ed.), *Die Literatur des 17. Jahrhunderts*, Hansers Sozialgeschichte der deutschen Literatur, vol.2 (Munich, Vienna, 1999)
- Helen Watanabe-O’Kelly, *The early modern period (1450-1720)*, in *The Cambridge History of German Literature* (Cambridge, 1997)
- C.J. Wells, *German. A Linguistic History to 1945* (Oxford, 1985), especially chapters V and VII

A fuller reading list is available at <http://www.mod-langs.ox.ac.uk/de/biblio/modern.html>

The 'Digitale Bibliothek' (www.digitale-bibliothek.de) offers *Die deutsche Literatur von Luther bis Tucholsky. Die Grossbibliothek* and : a searchable DVD text database of most significant German texts from the early 16th century to the Weimar Republic, in reasonably good editions. The same company at www.zenodot.net also has *Deutsche Literatur von Frauen* as a down-load (130 MB)with a large range of texts that are otherwise inaccessible.

PAPER VIII: MODERN GERMAN LITERATURE (1730 TO THE PRESENT): TEXTS, CONTEXTS AND ISSUES

The purpose of this paper is to provide an overview of modern literature written in German. It runs from the mid-eighteenth century, which saw the emergence of classical drama, domestic realism, and hymnic poetry addressed to God and nature, down to the present day, in which writers are exploring the implications of German unification and the experiences of under-privileged groups (women, homosexuals, immigrants). During this period, modern German literature developed an enormous richness and diversity, influenced by (and sometimes influencing) a series of dramatic historical events: the French Revolution, Napoleon's conquests, the post-1815 repression under Metternich, the 1848 revolutions, the founding of the German Empire in 1871, the decline of the Austro-Hungarian Empire, the First World War and the establishment of German and Austrian republics, the Third Reich, war and genocide, the division of Germany into capitalist and communist states, and the collapse of the Eastern bloc. It is important to see the literature of the period within this historical framework.

Within this period, you may, in consultation with your tutor, have tutorials on individual authors or on several texts grouped by genre or theme; different tutors approach this period in diverse ways. Subjects most often studied include Lessing, Goethe, Schiller, Kleist; the Romantic 'Märchen'; the nineteenth-century 'Novelle'; Büchner, Heine, Fontane, Hofmannsthal, Thomas Mann, Rilke, Kafka, Brecht; Naturalist drama; Expressionist poetry and drama; documentary drama of the post-war period; the literature of the GDR; such post-1945 writers as Böll, Grass, Frisch, Christa Wolf, and Ingeborg Bachmann. With each author you study, you should try to read enough texts to gain an overview of the individual oeuvre, but also to place each writer in the wider literary and historical context. There is no canon or list of prescribed authors. Through sampling a succession of writers, you should become aware of literature as a historical phenomenon in which there are both constants and changes. As the blank spaces on your map of the period get filled in, you should look out for essentials, be ready to make comparisons, and take an interest in larger developments - of form, style, ideas, choice of subjects etc. - beyond the individual work and individual writer. Reading for this paper should be going on throughout your course: you should be reading more works by writers on whom you have already worked, preparing writers on whom you intend to work (often with the help of lectures); and generally exploring the detail and layout of the period.

Teaching

Many lecture series on individual authors or genres, given at all stages of the course, are relevant to this paper. In addition, there are from time to time lecture series (and also lecture circuses in which each lecture is given by a different speaker) that look at continuities within the period as a whole, look in depth at a particular period (e.g. the post-1945 era), or explore the long-term development of a genre (e.g. drama, poetry, novel or 'Novelle'). From time to time a lecture circus is given, stretching over two terms, on German literature in relation to history.

Core teaching for this paper is arranged by colleges. It may consist of tutorials, seminars, or a mixture of both.

Examination

Paper VIII contains about fifty questions, of which any three are to be answered in three hours. There are no restrictions on the questions you may answer: the division into five sections is merely to help you find your way through the exam paper. Topics covered by the questions should typically include: general thematic and other issues, genre, period, history, national literatures, film and the non-literary arts, philosophy, gender. There will also be a poem (from any part of the period) set for critical commentary;

this will not be compulsory. The examiners consult tutors about the authors and topics taught for this paper. You may not use material in your answers that overlaps substantially with any prescribed author or Optional Subject paper you are offering.

Introductory Reading

Besides reading as many primary texts as possible in the vacation before starting this paper, you should also consult books that help to structure your developing knowledge of the period, e.g.:

- F. J. Lamport, *German Classical Drama: Theatre, Humanity and Nation, 1750-1870* (Cambridge, 1990)
T. J. Reed, *The Classical Centre: Goethe and Weimar, 1775-1832* (London and New York, 1980)
Siegbert Praver (ed.), *The Romantic Period in Germany* (London, 1970)
The Cambridge Companion to German Romanticism, ed. Nicholas Saul (Cambridge 2009)
Eda Sagarra, *Tradition and Revolution: German Literature and Society, 1830-1890* (London, 1971)
Roy Pascal, *From Naturalism to Expressionism: German Literature and Society, 1880-1918* (London, 1973)
Ronald Taylor, *Literature and Society in Germany, 1918-1945* (Brighton and Totowa, 1980)
Rolf Grimminger (ed.), *Hansers Sozialgeschichte der deutschen Literatur*, 5 vols (Munich, 1980-92)
Gabriele Brinker-Gabler (ed.), *Deutsche Literatur von Frauen*, 2 vols (Munich, 1988)
Keith Bullivant (ed.), *After the 'Death' of Literature: West German Writers of the 1970s* (Oxford, New York and Munich, 1989)
J. H. Reid, *Writing Without Taboos: The New East German Literature* (New York and Oxford, 1990)
Mary Fulbrook, *A Concise History of Germany* (Cambridge, 1990)
Helen Watanabe-O'Kelly (ed.), *The Cambridge History of German Literature* (Cambridge, 1996), chapters 4-9
David Wellbery (ed.), *The New Harvard History of German Literature* (Cambridge, Massachusetts & London, 2004), pp. 350-975.

The 'Digitale Bibliothek' (www.digitale-bibliothek.de) offers *Die deutsche Literatur von Luther bis Tucholsky. Die Grossbibliothek*: a searchable DVD text database of most significant German texts from the early 16th century to the Weimar Republic, in reasonably good editions.

PAPER IX: EARLY TEXTS PRESCRIBED FOR STUDY AS EXAMPLES OF LITERATURE

The study of Middle High German texts provides an opportunity for you to broaden your experience of literature by tackling literary works that are separated by hundreds of years from the present, and which nonetheless deal with themes that are still recognisably the domain of literature today: love and revenge, personal identity and destiny, the individual and society, gender roles. The four set texts, each studied in two tutorials and the subject of an annually repeated lecture course (but with different lecturers) represent distinct literary genres (heroic epic, courtly romance, religious drama, love lyric), but they are chosen above all for their literary quality:

Nibelungenlied. Ca. 1200. The German heroic epic, based on the oral poetry of an earlier period, tells the story of Siegfried's marriage to the Burgundian princess Kriemhilt and his murder by Hagen, the vassal of her brothers, the Burgundian kings. In the second part of the work Kriemhilt is married again, this time to Etzel, king of the Huns, and takes her revenge by bringing about the total destruction of the 'Nibelungen' (the name given to the Burgundians after the theft of Siegfried's treasure, the 'Nibelungen hoard'). (Prescribed passages: *Nibelungenlied*, ed. K. Bartsch et al. (Reclam 1997), avent. 1, 14-17, 23-30, 36-39.)

Wolfram von Eschenbach: *Parzival*. Ca. 1210. This work combines the theme of Arthurian romance with the story of the Grail. Parzival fails to put the question of compassion expected of him, when he meets the sick Grail King, thus failing to meet a condition necessary for the fulfilment of his destiny. After years spent seeking the Grail and in love-service of Condwiramurs he miraculously achieves what had seemed impossible and is summoned to be Grail King. (Prescribed passages: Wolfram von Eschenbach, *Parzival*, books 3, 5 and 9.)

Das Osterspiel von Muri; Das Innsbrucker Osterspiel. The Easter plays are a form of elaboration, in dramatic form, of the events after Christ's death, generally beginning with the watchmen at the grave, and including such scenes as the Harrowing of Hell, the devils' claims on the sinful souls, the visit of the three Marys to the tomb, and encounters with Jesus after the resurrection. The fragmentary play from a manuscript found in Muri is the earliest example of an Easter play in German (northern Switzerland, ca. 1240-60). The second play, preserved in a manuscript at Innsbruck, is a complete text from Thuringia, dated 1391, which permits the study of the intrusion of social satire, burlesque and parody into the religious framework. (Recommended edition: electronic text available on WebLearn, <https://weblearn.ox.ac.uk/site/human/modlang/german/medgerman/>).

Heinrich von Morungen: Lieder. The dominant form of the medieval German lyric is the 'Minnesang', a form which centres around the themes of the male lover and his fruitless love-service of a lady. The songs of Heinrich von Morungen († ca. 1220) permit the study of this genre at the hands of the one of the most masterly Middle High German poets, famous for his handling of imagery, his range of literary forms, and his bold handling of such themes as love beyond the grave and the lovers' farewell at dawn. (Prescription: Heinrich von Morungen, *Lieder* (Reclam 1975), with an invaluable commentary.)

Introductory Reading

A Companion to the 'Nibelungenlied', ed. Winder McConnell (Columbia, SC, 1998)

Ursula Schulze, *Das Nibelungenlied* (Stuttgart, 1997)

A Companion to Wolfram's 'Parzival', ed. Will Hasty (Columbia, SC, 1999)

Joachim Bumke, *Wolfram von Eschenbach*, 8th rev. ed. (Stuttgart, 2004)

Timothy McFarland, 'The Emergence of the German Grail Romance: Wolfram von Eschenbach, *Parzival*', in *The Arthur of the Germans*, ed. W. H. Jackson and S. A. Ranawake (Cardiff, 2000)

Hansjürgen Linke, 'Germany and German-speaking Central Europe', in *The Theatre of Medieval Europe*, ed. Eckehard Simon (Cambridge, 1991)

A fuller reading list is available at <http://www.mod-langs.ox.ac.uk/de/biblio/medieval.html>

You have to learn to read these texts in the original language, using parallel editions as an aid. Certain portions of the texts are prescribed for translation and commentary in the examination. You are required to do a translation from one text, write a literary commentary on a passage from another, and then to write two literary essays. You are not allowed to write an essay on the text chosen for commentary, but you can write an essay on the text chosen for translation if you wish.

PAPER X: MODERN PRESCRIBED AUTHORS

This paper complements the broader sweep of the period papers by providing the opportunity to study in depth the work of two of the most important and challenging German writers from the early modern period to the present. You will read widely within the work of your two authors, set them in their intellectual and historical context, and study closely one (or two) central works that are prescribed for special study, with a view to detailed textual analysis.

Teaching

This paper is normally taught in four tutorials for each author, perhaps with three essays and one commentary; practice varies, but you may well start them in your second year. It may be wise to do a substantial amount of the work on your chosen period first, in order to have a background against which to select two authors for more thorough study. Some of them require a knowledge of long works of fiction that should be read, or reread, during your year abroad. There are lectures on each of the authors in most years, and in the Hilary and Trinity Terms there are normally commentary classes to enable finalists to practise the skill of commenting in detail on passages from the set texts.

Examination

In the examination you will have three hours to answer three questions: one must be an essay on one of your authors, the other an essay on your other author, and the third must be a critical commentary on a passage set from the prescribed text by one of your authors. The examination paper will contain one commentary passage and six essay titles for each author. You are not permitted to write an essay on the text that you have selected for the commentary.

Reading lists are available at <http://www.mod-langs.ox.ac.uk/de/biblio/modern.html>

1. Luther (1483-1546)

Luther has made a mark on modern Europe greater than that of any other German. Such pamphlets as *An den christlichen Adel deutscher Nation* present a fascinating combination of Renaissance ideas, nationalist rhetoric and intense personal piety. Why it was he who acted as a catalyst for the Reformation is an interesting question which bears on history, theology and literature. Luther's social teaching, as expounded in his many writings on marriage, his translation of the Bible, which made its indelible mark on the modern German language, his ideas about secular authority, his theory of translation and his development of such forms as the hymn in German are some of the aspects which might be explored in this option. The set text is *Von der Freyhey eini Christenmenschen*, Luther's defence of his central theological idea – justification by faith.

Introductory Reading

Euan Cameron, *The European Reformation* (Oxford, 1991)

Bernhard Lohse, *Martin Luther. Eine Einfhrung in sein Leben und sein Werk* (Munich, 1991)

R.W. Scribner, *The German Reformation* (London, 1986)

Heiko Oberman, *Luther: Mensch zwischen Gott und Teufel*, 2. ed. (Berlin: Severin und Siedler, 1983), English trans. 1989

Diarmaid MacCulloch, *The Reformation. A History* (Harmondsworth, 2003)

2. Gryphius (1616-64)

Gryphius is equally remarkable as a poet and as a dramatist. His poetry, which laments the passing of time and the fragility of life here on earth, is full of memorable images and magnificent language. The Reclam volume *Deutsche Gedichte*, ed. Adalbert Elschenbroich, is the set text. As a dramatist his plays cover a wide range of genres and themes. In *Carolus Stuardus*, for instance, a so-called martyr tragedy, we are shown Charles I of England as a Christ-figure murdered by his barbarous people on their distant northern island. In *Leo Armenius* we see the political tensions which result when a usurper takes the throne. *Catharina von Georgien* shows us how a weak woman can triumph in death over the lustful advances of an infidel aggressor and, in a radical departure from contemporary theories of tragedy, *Cardenio und Celinde* uses ordinary characters and ordinary language to explore questions of love, lust and marriage, heaven and hell from a Christian perspective. The comedies are different again. There is the glorious fun of *Horribilicribrifax*, in which the efforts of two boastful but cowardly soldiers to avoid each other are woven round a series of sub-plots on the theme of false and true love. *Das verliebte Gespenst-Die geliebte Dornrose* intersperses acts of a mini-opera, in which a lover has to pretend to die to gain the woman he loves, with acts of a dialect peasant play whose plot is a mirror-image of the opera. *Herr Peter Squentz*, based on an episode from *A Midsummer Night's Dream*, is used to spoof the sixteenth-century Meistersinger drama and to force us to meditate on the world as a stage.

Introductory Reading

Nicola Kaminski, *Andreas Gryphius* (Stuttgart, 1988)

See also the comprehensive introductions in Hugh Powell's editions of *Carolus Stuardus*, *Cardenio und Celinde*, and *Herr Peter Squentz*.

3. Grimmelshausen (1622-1676)

Grimmelshausen is one of the greatest novelists in the German language, combining racy narrative and humour with religious profundity. His most important novel is *Simplicissimus*, the tale of a young man's adventures in Germany during the Thirty Years' War. It can be read simply as a good story, but also as an allegory on the life of the good Christian or on the theme of knowledge and ignorance. It has also been shown to have a complex structure based, among other things, on astrology. Grimmelshausen himself indicated that such other works as *Courasche*, the tale of a female counterpart to Simplicissimus, *Springinsfeld* and *Das wunderbarliche Vogelnest*, parts I and II, all of which pick up elements and characters from *Simplicissimus* and develop them further, formed part with *Simplicissimus* of a cycle of works which must be read as a whole, thus opening further fascinating narrative perspectives. *Courasche*, the basis for Brecht's *Mutter Courage*, has been the subject recently of interesting feminist analysis. *Springinsfeld* sets its tale of an old soldier during the Thirty Years' War within a framework which explores in a sophisticated and surprisingly modern way the way in which reading and writing are two aspects of the same endeavour.

The commentary passage will be taken from *Simplicissimus*, and, because of its centrality in Grimmelshausen's oeuvre, you may also answer an essay question on it.

Introductory Reading

Kenneth Negus, *Grimmelshausen* (New York, 1974)

Dieter Breuer, *Grimmelshausen-Handbuch* (Munich, 1999)

Günther Weydt, *Hans Jacob Christoffel von Grimmelshausen* (Stuttgart, 1971)

4. Goethe (1749-1832) as dramatist

Goethe's dramatic work is extraordinarily varied. The text prescribed for special study, Part One of *Faust*, takes the archetypal German myth of the unsatisfied intellectual who makes a pact with the Devil and combines this with the new genre of domestic tragedy to produce a cosmic drama of good and evil. An early draft of Part One, discovered in 1887 and known as the *Urfaust*, should also be read.

Besides *Faust*, Part One, you will be expected to study at least three other plays by Goethe, though the commentary passage will come only from *Faust*, Part One. The ambitious will want also to read *Faust*, Part Two, which portrays the rest of Faust's life, his death, and his ascent into heaven, providing a symbolic survey of Western culture and a mysterious drama of redemption. The earlier plays include two historical dramas, *Götz von Berlichingen* and *Egmont*. *Götz*, set in the age of Luther, marks the explosive irruption of Shakespeare into German drama; the more restrained *Egmont* celebrates resistance to tyranny while querying the political role of the charismatic leader. *Clavigo* centres on one of Goethe's lasting concerns, the complex psychology of the indecisive hero.

Goethe's plays in classical form include *Iphigenie auf Tauris*, a Greek drama adapted to explore women's relation to moral and political power, and the tragedy of an artist, *Torquato Tasso*, which examines, with lyrical intensity and novelistic subtlety, the relationships among a small group of characters surrounding the awkward, disturbed, and fascinating genius Tasso. A number of less well-known plays (*Die Aufgeregten*, *Der Bürgergeneral*, and above all the enigmatic tragedy *Die natürliche Tochter*) articulate Goethe's largely hostile response to the French Revolution.

Introductory Reading

T. J. Reed, *Goethe* (Oxford, 1984)

John R. Williams, *Goethe's Faust* (London, 1987)

Nicholas Boyle, *Goethe: The Poet and the Age*, vol. 1 (Oxford, 1991); vol. 2 (Oxford, 2000).

5. Schiller (1759-1805)

Schiller is unsurpassed as a political dramatist. His explosive early play *Die Räuber* sets youthful rebellion against a familial, social, and ultimately cosmic background, while *Kabale und Liebe* treats a cross-class love-affair within the petty tyranny of a German court (clearly based on Schiller's experience of absolutist Württemberg). *Don Carlos*, a massive play of political intrigue in which principle is pitted against friendship, marks the end of Schiller's first dramatic period. After a ten-year interval he returned to the stage with the historical trilogy *Wallenstein*, set in the Thirty Years' War and centring on the charismatic but inwardly undecided general who, by planning treachery, imposes a conflict of loyalties on his closest devotees. This trilogy is the text prescribed for special study. Schiller followed it with a series of historical tragedies that increasingly turn on guilt and redemption (*Maria Stuart*, *Die Jungfrau von Orleans*, and *Die Braut von Messina*) and explore the tension between politics and myth-making, which is most apparent in *Wilhelm Tell*.

Besides reading all the plays, you should also read Schiller's principal essays on tragedy (collected in the Reclam volume no. 2731 as Schiller, *Vom Pathetischen und Erhabenen*). Start with 'Über das Erhabene', the most essential, and work back. You should also read at least the last section of Schiller's great work of literary criticism, *Über naive und sentimentalische Dichtung*, for its discussion of two character-types, the realist and the idealist, who also feature in his dramas.

Introductory Reading

T. J. Reed, *Schiller* (Oxford, 1991)

E. L. Stahl, *Friedrich Schiller's Drama: Theory and Practice* (Oxford, 1954)

Lesley Sharpe, *Friedrich Schiller: Drama, Thought and Politics* (Cambridge, 1991)

6. Hölderlin (1770-1843)

Hölderlin is generally regarded as one of the most important poets of the German language. His poetry is a poetry of contradictions. Visions of wholeness stand side by side with moments of disappointment, and celebrations of ideal fulfilment give way to painful isolation. Hölderlin is often thought of as a Classical poet, and indeed, the most complete manifestation of the ideal was for him to be found in ancient Greece. Figures from Christianity, classical mythology, and his local Swabian landscape are blended together to make a uniquely compelling mythical and personal poetry. But he was also committed to his own time, which he saw as a time of darkness, and, like many of his contemporaries, he was inspired by hopes for change embodied in the French Revolution. Famously, he spent the last 36 years diagnosed as incurably insane in a tower-dwelling in Tübingen, where he continued to write poetry which he signed with strange names. You will be expected to know his poetry after 1797, from the 'Diotima' poems, written with his beloved Susette Gontard in mind, to the odes, great elegies and hymns. The set text is *Gedichte*, ed. Gerhard Kurz and Wolfgang Braungart, Reihe Reclam (ISBN 3 15 056267 8). In this edition, you must read the poetry written from 1798 to 1806. This set reading could usefully be supplemented with the most recent edition of Michael Hamburger's dual-language anthology listed below. From there, you may follow your interests in one of the bigger Hölderlin editions. You should also read the epistolary novel *Hyperion* (available in Reclam, 559) the story of a young Greek and his pursuit of the ideal, and *Empedokles*, ed. by Maurice Benn (Oxford, 1968), a tragedy which Hölderlin saw through three versions, but did not finish. The examination follows the usual three-question pattern, with a compulsory commentary from a choice of passages. (Writing a commentary on a poem does not preclude writing an essay on Hölderlin's poetry.)

Introductory Reading

David Constantine, *Hölderlin* (Oxford, 1988)

Howard Gaskill, *Hölderlin's Hyperion* (Durham, 1984)

Michael Hamburger, *Poems and Fragments*, 3rd edn. (London, 1994)

Thomas Beckermann and Volker Canaris (eds.), *Der andere Hölderlin: Materialien zum "Hölderlin"-Stück von Peter Weiß* (Frankfurt, 1972)

7. Kleist (1777-1811)

Kleist belongs by period, if not always by definition, to the Romantic generation, his work representing a bold challenge to that of Weimar Classicism despite his veneration for Goethe. His world is one of violent extremes and destabilization, of paradoxes and ambiguities, and it reflects something of the turmoil and confusion caused by the aftermath of the French Revolution and its impact on Germany. Kleist himself was a compulsive traveller and journeyed through post-revolutionary France on many occasions, drawn especially by the stimulus of Paris, which was at the time a cultural mecca, and by his fascination with the ambiguous figure of Napoleon (he tried twice to join Bonaparte's army of invasion of England!). Another well-documented strand in Kleist's work is his inheritance of Kantian ideas, especially in the field of epistemology: Kleist drew from Kantian writings a firm conviction in the impossibility of interpreting accurately the phenomena we perceive in the external world through sense impressions. This explains the prevalence in his works of the themes of illusion and deception. Typically, Kleistian characters, whose psychological make-ups are marked by volatility and emotional instability, are brought face to face with crisis situations (e.g. earthquakes, rape, murder, war) which force out often destructive qualities which have been lying hidden beneath the surface (e.g. Michael Kohlhaas, Penthesilea). For all that, however, like the very greatest writers, Kleist's works encompass the extremes of tragedy and comedy; *Der zerbrochne Krug* is one of the greatest comedies in the German language, if not the greatest, and *Amphitryon*, is a true tragicomedy in which the two elements complement one another convincingly. *Prinz Friedrich von Homburg*, the set text, depicts the conflict between duty to the state and individual will, and places an ambiguous, anti-heroic figure at the centre of the action. Whereas in the nineteenth century and early twentieth century it was Kleist's dramas which were most acclaimed, nowadays critical attention has been principally focussed on the prose tales, which have been admired by many twentieth-century writers, including Kafka and Thomas Mann. Particularly remarkable features are his unique and distinctive style and syntax - lean, compressed and tightly structured - and the subtle ironic stance of his narration. You should endeavour to read a wide selection of the *Erzählungen* (e.g. *Michael Kohlhaas*, *Das Erdbeben in Chili*, *Der Zweikampf*, *Die Verlobung in St. Domingo*) but do not neglect the dramas; of these, in addition to the prescribed text, you should read *Die Familie Schroffenstein*, *Der zerbrochne Krug*, *Penthesilea* and *Amphitryon*.

Introductory Reading

Seán Allan, *The Plays of Heinrich von Kleist* (Cambridge, 1996); *The Stories of Heinrich von Kleist. Fictions of Security* (Rochester, NY & Woodbridge, 2001)

Hilda Meldrum Brown, *Heinrich von Kleist: the Ambiguity of Art and the Necessity of Form* (Oxford, 1998).

8. Hoffmann (1776-1822)

E.T.A. Hoffmann is one of the greatest German Romantics, but his fiction also contains a healthy dose of realism which puts his Romantic aspirations in an ironic perspective without dismissing them. The short works prescribed for special study are *Der goldne Topf*, described in its subtitle as 'a modern fairy-tale', and the horror-story *Der Sandmann*: each treats the plight of the artist in a philistine society, from opposite viewpoints. Ever since Freud wrote an interpretation of *Der Sandmann*, Hoffmann's stories have provided a testing-ground for psychoanalytic approaches to literature. Hoffmann wrote many other humorous and poetic fairy-tales (*Meister Floh*, *Klein Zaches genannt Zinnober*, and above all *Prinzessin Brambilla*); relatively realist 'Novellen' turning on psychological enigmas (e.g. *Rat Krespel*, *Das Fräulein von Scuderi*) or the situation of the artist (e.g. *Die Jesuitenkirche in G---*, *Des Vetters Eckfenster*); and two novels. Of these, *Die Elixiere des Teufels* is a complicated thriller centring on a runaway monk who is plagued by a terrifying double and other supernatural visitants, while the unfinished *Lebensansichten des Katers Murr* is a masterpiece of Romantic irony, juxtaposing the comical autobiography of a conceited and philistine cat who has learnt to write with the fragmentary and tragic biography of the genuine artist Kreisler (Hoffmann's fictional alter ego).

Introductory Reading

- Glyn Tegai Hughes, *Romantic German Literature* (London, 1979), chapter 7
Kenneth Negus, *E.T.A. Hoffmann's Other World: The Romantic Author and his "New Mythology"* (Philadelphia, Penn., 1965)
Brigitte Feldges and Ulrich Stadler, *E.T.A. Hoffmann: Epoche - Werk - Wirkung* (Munich, 1986)
Hilda M. Brown, *E.T.A. Hoffmann and the Serapiontic Principle. Critique and Creativity* (Rochester, NY & Woodbridge, 2006).

9. Heine (1797-1856)

Heine stands out in German literature as a great humorous and ironic poet, a self-conscious Jew, a journalist of genius, and a radical political writer (though his politics are not easy to pin down). His vast body of poetry extends from the ironical late-Romantic love-poetry of the early *Buch der Lieder* via the biting political satire of his middle years to the bitterly humorous, searching, and mythopoeic poems written during the fatal illness that brought him back to a problematic belief in God. The texts prescribed for special study are the two verse-narratives of the 1840s, *Atta Troll: Ein Sommernachtstraum* and *Deutschland: Ein Wintermärchen*. In the first, the eponymous figure of the dancing bear who escapes from captivity gives rise to political satire but also enables the narrator to explore an imaginative world of myth, while in the latter, an actual journey that Heine made through Germany becomes the occasion for a satirical review of German society and politics and reflections on the poet's share in revolution.

The most recent anthology is Heine, *Poems*, with an introduction by Ritchie Robertson (Bristol Classical Press, 1993). There is a useful annotated edition of *Atta Troll* and *Deutschland* by Barker Fairley (Oxford, 1966).

Heine's extensive prose works include travel-sketches, popular accounts of German philosophy and Romantic literature, reports on life in Paris, memoirs, and much else, all highly readable and with a dense poetic texture. You might start with *Die Harzreise* and *Ideen. Das Buch Le Grand*, which begin the series of *Reisebilder* that first made Heine famous in the 1820s.

Introductory Reading

- S. S. Prawer, *Heine, the Tragic Satirist: A Study of the Later Poetry, 1827-1856* (Cambridge, 1961)
Jeffrey L. Sammons, *Heinrich Heine: The Elusive Poet* (New Haven, Conn., 1969)
Nigel Reeves, *Heinrich Heine: Poetry and Politics* (London, 1974)
Ritchie Robertson, *Heine* (London, 1988).
Anthony Phelan, *Reading Heinrich Heine* (Cambridge, 2007)

10. Rilke (1875-1926)

Rilke's poetic career was spent in an attempt to find the unity which he felt modern humankind had lost; a unity that could embrace life and death, the visible and the invisible. His poetry laments the curse of consciousness, the banality and fragmentation of modern man who is shamed by the greater integrity of plants, animals and works of art. Yet paradoxically, Rilke also recognizes that the material world can be redeemed only by the uniquely human act of transforming the world into lasting artistic form. The supreme formal skill of his work can be seen as an attempt to combat forces of disintegration through art. The mixture of the metaphysical and the material is a hallmark of his work from the subjective mood and intangible musicality of *Das Stunden-Buch* (1905) to the final *Sonette an Orpheus* (1922). Rilke is an intensely visual poet who was inspired by a series of encounters with visual artists: the 'Jugendstil' artists of a colony in Worpswede, his time spent working as a secretary to the sculptor Rodin, and a return to the most modern impulses in painting, most important of which was Cézanne. The prescribed text, which you should aim to know very well, is *Neue Gedichte* (the first part). This collection contains many of Rilke's most famous individual poems. They can be read with his monograph on Rodin in mind and are characterized by plasticity and supreme craftsmanship. Themes of transience and the redeeming

possibilities of art are also present. These are taken up once again in the *Duineser Elegien*, a cycle of ten poems written in two bursts of creativity over a decade apart. They form Rilke's supreme lament for the disjunction of human life, but are also an attempt to endorse human experience in the face of the transcendental beyond, which is represented by terrible and supremely beautiful angels. Apart from these works you would be expected to read a number of uncollected poems and short prose works. There is also Rilke's novel, *Die Aufzeichnungen des Malte Laurids Brigge*, a visionary and pathological account of the disintegration of an artist figure who has come to Paris, and who is haunted by the squalor of the modern city and by disturbing memories of childhood. This text, based on Rilke's own experiences, is a key document of literary Modernism and charts the crisis of identity and language experienced by many artists in the first decade of the twentieth century.

Introductory Reading

Käte Hamburger, *Rilke: Eine Einführung* (Stuttgart, 1976)

Eudo C. Mason, *Rilke* (Edinburgh, 1963)

Rilke-Handbuch. Leben – Werk – Wirkung, ed. Manfred Engel (Stuttgart, 2004)

The Cambridge Companion to Rilke, ed. Karen Leeder and Robert Vilain (Cambridge, 2009).

11. Thomas Mann (1875-1956)

Thomas Mann is among the central figures of modern German literature. His reputation as a heavyweight philosophical novelist (based partly on the faulty English translations of his works) has sometimes hindered readers from appreciating the irony and humour, the detailed realism, and the political implications of his fiction, and from realizing that he treats ideas both seriously and playfully.

The text prescribed for special study is *Die Bekenntnisse des Hochstaplers Felix Krull*. In addition, you are expected to read a wide range of Mann's short fiction (e.g. *Der kleine Herr Friedemann*, *Gladius Dei*, *Beim Propheten*, *Tristan*, *Tonio Kröger*, *Der Tod in Venedig*, *Der Weg zum Friedhof*, and the inter-war stories *Unordnung und frühes Leid* and *Mario und der Zauberer*) and, most importantly, at least two of the major novels. *Buddenbrooks*, *Der Zauberberg*, and *Doktor Faustus* are obvious choices, the last especially because it reworks an intensely German myth as a means of exploring the complex relations between art, the intellect, and the inhumanity of politics. Among Mann's medium-length novels, *Lotte in Weimar* stands out, the latter for its portrayal of Goethe as the exasperating yet irresistible centre of Weimar life. With Mann's political books and essays, including the problematic *Betrachtungen eines Unpolitischen* of 1918, one can follow a responsible but uncommitted writer adjusting to the Weimar Republic, opposing Nazism, and reflecting on the Germans' character and history.

Introductory Reading

Erich Heller, *The Ironic German: A Study of Thomas Mann* (London, 1958)

T. J. Reed, *Thomas Mann: The Uses of Tradition*, 2nd edn. (Oxford, 1996)

The Cambridge Companion to Thomas Mann, ed. Ritchie Robertson (Cambridge, 2002)

12. Kafka (1883-1924)

Kafka's fiction, though indebted in many ways to such nineteenth-century writers as Kleist and Dostoevsky, has long been recognized as central to Modernism and is still a vital presence in contemporary literature. Besides the three novels, none of which Kafka considered complete (*Der Verschollene*, *Der Proceß*, *Das Schloß*), there are a number of Novellen published in his lifetime (*Das Urteil*, *Die Verwandlung*, *In der Strafkolonie*), collections of short fiction (*Ein Landarzt* and *Ein Hungerkünstler*), and a mass of teasingly enigmatic, often humorous short stories, parables and aphorisms which have been extracted from his notebooks.

Anyone studying Kafka should be familiar with the whole of his *Sämtliche Erzählungen* (available as Fischer paperback, no. 1078) or at least with *Ein Landarzt und andere Drucke zu Lebzeiten* (Fischer paperback no. 12441). The text prescribed for special study is *Der Proceß*, in the version edited by

Malcolm Pasley: this text is available as a Fischer paperback (either no. 11413 or no. 12443: both cost the same, but are differently paginated; the latter also contains a four-page account of Kafka's life in tabular form). In addition, you should read the other two novels and at least sample Kafka's diaries and letters.

Introductory Reading

Heinz Politzer, *Franz Kafka: Parable and Paradox* (Ithaca, NY, 1962)

Ritchie Robertson, *Kafka: Judaism, Politics, and Literature* (Oxford, 1985); *Kafka. A Very Short Introduction* (Oxford, 2004)

Mark Anderson, *Kafka's Clothes: Ornament and Aestheticism in the Habsburg fin de siècle* (Oxford, 1992)

The Cambridge Companion to Kafka, ed. Julian Preece (Cambridge, 2002)

13. Brecht (1898-1956)

Brecht is one of the major European dramatists of the twentieth century. You might well have some awareness of, even familiarity with, his work from school or the theatre. Reading him after the fall of the Eastern bloc raises new questions about political literature and the uneasy relationship of both post-war German states to this most famous writer and his work. In the early years critical opinion was often characterized by crude political polarisations. However, Brecht has also attracted attention from a number of most important writers, philosophers and critics, and more recently there have been interesting attempts at revision from, for example, poststructuralist and feminist perspectives. Brecht was a prolific author in a variety of genres, and slippery in all of them. Tracing the development of his writing takes you from his anarchic Expressionist beginnings via his Marxist conversion and the work of his antifascist exile years to the late works penned in the newly founded German Democratic Republic. In your study of his work you should certainly cover a variety of the major plays and have a good knowledge of at least some of his poetry; beyond that you are free to place the emphasis on poetry, prose or theory, as you wish. The play about the achievements and limitations of the modern scientific revolution, *Leben des Galilei* (in the final 1955 version), is the text prescribed for special study (Suhrkamp BasisBibliothek, ISBN 3 518 18801 0). In addition you should read a cross-section, chronologically, of his dramatic works, from the bleakly lyrical early text *Baal* through to the famous later plays written in exile: *Mutter Courage und ihre Kinder*, *Der gute Mensch von Sezuan*, *Der kaukasische Kreidekreis*. Brecht is perhaps best known for his radical experimentation with theatrical convention. You should certainly look at his 'Lehrstücke' (e.g. *Die Maßnahme*) and familiarize yourself with the essays in which he sets out and develops his commentary on literary and theatrical practice. Brecht is also one of the most significant German poets of the twentieth century. You might like to start with the provocative early collection of religious parodies, celebrations of material existence and ballads of social deprivation: *Bert Brechts Hauspostille*, before moving to the anti-fascist exile collection *Svendborger Gedichte* and the more spare and lyrical poetry of the late years, the *Buckower Elegien*. One way into his large and varied output of poems is the volume *Ausgewählte Gedichte* ed. Siegfried Unseld and Walter Jens (Frankfurt 1964).

Introductory Reading

Keith A. Dickson, *Towards Utopia: A study of Brecht* (Oxford and New York, 1978)

Walter Hinderer (ed.), *Brechts Dramen: Neue Interpretationen* (Stuttgart, 1984)

Jan Knopf, *Brecht-Handbuch*, 5 vols. (Stuttgart, 2001)

14. Grass (b. 1927)

Grass has written a great deal and is still writing. He is one of the most controversial and compelling of contemporary storytellers. The text prescribed for special study is *Die Blechtrommel* (1959), the first half of which has since been made into a famous film by Volker Schlöndorff. This is an account of the years of the Third Reich and after, in which the post-war German economic miracle is portrayed as a mixture of the grotesque, the humorous, the fantastic, the blasphemous and the provocatively obscene. It stands in the

tradition of the picaresque novel, and its archly self-conscious narrator Oskar Matzerath is a hunch-back dwarf who, considered insane and accused of murder, drums up his tale from his hospital bed. You should make sure you have looked at *Katz und Maus* and perhaps *Hundejahre*, which together with *Blechtrommel* became known as the Danzig Trilogy. Beyond that you could look at some of the shorter texts e.g. *Örtlich betäubt*, *Aus dem Tagebuch einer Schnecke*, *Kopfgeburten*, *Das Treffen in Telgte* etc. Constants in all these texts are complex narrative style, play with time levels, and an interrogation of memory and the possibilities of art. A special focus of interest is *Der Butt* which offers an alternative history of the world focussing on sex and cookery, told by a talking flounder derived from fairy-tale. It is a hilarious and yet shocking text which at once probes gender politics and narratives of history. While *Die Rättin* continues this interest, mixing fairy-tale and the grim reality of a post-holocaust world, *Unkenrufe* and *Ein weites Feld* focus on the problems of re-unification and a specifically German history. Although Grass could be linked with Magic Realism (there is a famous correspondence with Salman Rushdie), his work is also marked by a constant and very specific political commitment. He is known as a controversial essayist and outspoken commentator (and one-time campaigner for the SPD) but has also produced a number of dramas, poetry (from early surrealist texts to more explicitly political pieces), and a large body of etchings and drawings, some of which feature on the covers of his works but which have recently gained attention in their own right.

Introductory Reading

Volker Neuhaus, *Günter Grass*, 2nd edn. (Stuttgart, 1993)

Manfred Durzak (ed.), *Zu Günter Grass: Geschichte auf dem poetischen Prüfstand* (Stuttgart, 1985)

John Reddick, *The "Danzig Trilogy" of Günter Grass* (London, 1975)

15. Christa Wolf (b. 1929)

Christa Wolf became known as one of the most distinguished writers of the former German Democratic Republic. Recently, she has been championed in the West by a body of feminist criticism, but alongside her commitment to record an explicitly feminine experience of contemporary reality runs a larger humanist and socialist vision. Her works also document a progressive disillusionment with the proclaimed socialist utopia. Metaphors of illness become dominant to chart the marginalisation and stultification of the individual in a contemporary socialist society. Early texts like the famous story of 'star-crossed lovers' and the Berlin Wall, *Der geteilte Himmel*, can be set against the background of the young socialist state, Cold-War politics and the prescriptions of socialist realism. The text prescribed for special study, *Nachdenken über Christa T.*, is a far more oblique and challenging text about the assertion and disintegration of personal identity. Later texts turn away from specifically socialist themes to embrace the threat of ecological destruction, dark visions of nuclear menace and intense concern with gender politics as well as an obsessive review of Wolf's own possibilities as a writer, and those of literature itself. You will be expected to read widely among her later texts including the controversial *Kindheitsmuster* which attempts to come to terms with the fascist past: *Kein Ort. Nirgends* which records a fictional meeting of the Romantic writers Kleist and Karoline von Günderrode: *Störfall*, written in the wake of the nuclear

meltdown at Chernobyl, and the key text *Kassandra* (along with the Frankfurt lectures *Voraussetzungen einer Erzählung* of which it was originally the final one). *Kassandra* offers a revision of the myth of the fall of Troy from the perspective of the prophetess Kassandra herself and the women who have been written out of successive versions of history, whilst also providing a bleak insight into the ideological stalemate of the 1980s. Almost all of Wolf's work draws more or less explicitly on autobiographical sources, and challenges conventional genre categories (she has also published a large body of essays and correspondence). Reading her work after the fall of the Berlin Wall raises new and difficult questions about the role of the writer in the GDR, censorship, and the nature of morality and political commitment. Wolf's 1990 text *Was bleibt*, which documents her treatment at the hands of the secret police, initiated a large-scale literary debate in the newly united Germany about political engagement and aesthetics. This was taken up again in 1991 after it was revealed that Wolf herself was, for a short time, involved with the 'Staatsicherheitsdienst'.

Introductory Reading

Angela Drescher (ed.), *Dokumentation zu Christa Wolf: 'Nachdenken über Christa T.'* (Hamburg, 1991)
Marilyn Sibley Fries (ed.), *Responses to Christa Wolf: Critical Essays* (Detroit, Mich., 1989)
Sonja Hilzinger, *Christa Wolf* (Stuttgart, 1986)

16. W. G. Sebald (1944-2001)

Over the past two decades, W.G. Sebald has emerged as one of the most distinctive and important voices in contemporary German literature. His academic career as professor of German at the University of East Anglia is reflected in his literary works, which are underpinned by a complex network of intertextual references to authors as diverse as Adalbert Stifter, Robert Walser, Franz Kafka, Joseph Roth and Thomas Bernhard. Yet while Sebald's writings self-consciously inscribe themselves into a wider literary tradition, they also stand out through their use of innovative literary techniques, in particular through their use of photography and other illustrations, which lends his texts a particular sense of immediacy. Indeed, Sebald's prose narratives skilfully blur the distinction between fiction and documentary, a strategy which gains particular relevance for Sebald's central concern, question of memory, testimony and remembrance. His narrators are restless travellers whose journeys across Europe and beyond are driven by the goal of recovering stories and events from the margins of history and collective consciousness. This theme is most prominent in the last novel, *Austerlitz*, the text prescribed for special study, which deals with the traumatic effects of genocide, exile and persecution. A similar sense of dislocation informs his other prose texts, *Schwindel. Gefühle*, *Die Ausgewanderten* and *Die Ringe des Saturn*, which chart the experiences of people who are in one way or another alienated from their lives and surroundings. Yet while Sebald's texts often betray a deeply-rooted sense of melancholy, they also contain many moving reflections on nature, art, history and literature – themes which are also taken up in his theoretical essays. Anyone studying Sebald as special author should read the volumes *Die Beschreibung des Unglücks*, *Unheimliche Heimat* and *Logis in einem Landhaus*, which contain his essays on literature and art, as well as his historical study *Luftkrieg und Literatur*. Of further interest are the posthumously published text *Campo Santo* and the volume *Unerzählt*, which emerged from Sebald's collaboration with the painter Jan Peter Tripp.

Introductory Reading

Anne Fuchs, *Die Schmerzensspuren der Geschichte: Zur Poetik der Erinnerung in W.G. Sebalds Prosa* (Cologne, 2004)
Mark Richard McCulloh, *Understanding Sebald* (Columbia, 2003)
W. G. Sebald: A Critical Companion, ed. J.J. Long and Anne Whitehead (Edinburgh, 2004)
Helmut Schmitz, *On Their Own Terms. The Legacy of National Socialism in Post-1990 German Fiction* (Birmingham, 2004), chapter 10.

17. Rainer Werner Fassbinder (1945-82)

The set film is *Katzelmacher* (1969), from which a sequence of 24 stills will be set for commentary. There are a number of ways of establishing a wider context for this film. One is to see how it arises from Fassbinder's theatre of the late 1960s. He wrote theatre versions of *Katzelmacher* (1968), *Der amerikanische Soldat* (1968) and *Die bitteren Tränen der Petra von Kant* (1971) before he made films with the same material in 1969, 1970 and 1972 respectively. Another way to contextualize *Katzelmacher* is to compare the treatment of similar material in the film *Angst essen Seele auf* (1974), which Fassbinder made under the influence of the melodramatic techniques of the Detlev Sierck (Douglas Sirk once in Hollywood in 1937) and in particular the film *All that heaven allows* (1956). *Der Händler der vier Jahreszeiten* (1972) similarly works with Sirk as a model. The filmstyle of *Katzelmacher* can also be compared with the techniques prompting both identification and analytic distance in the later films. Die

Ehe der Maria Braun (1979) is normally analysed as part of the “BRD trilogy”, *Lola* (1981) and *Die Sehnsucht der Veronika Voss* (1982), but is equally interesting to analyse it alongside the very different, and more personal film *In einem Jahr mit dreizehn Monden* (1978) that Fassbinder made alongside *Maria Braun* and shot and edited himself. *Lola* can also be usefully compared with Sternberg’s *Der blaue Engel*, starring Marlene Dietrich, of which it is a modernisation, and *Veronika Voss* watched alongside the Ufa-features made in the 1930s, such as *Hotel Sacher* (1938), starring Sibylle Schmitz, the figure on whom the character of Voss is modelled. Finally, Fassbinder was a re-reader of literary texts other than his own as well as a re-maker of films, as can be seen in his film versions of *Fontane Effi Briest* (1974) and *Berlin Alexanderplatz*.

Introductory reading:

David Barnett, *Rainer Werner Fassbinder and the German theatre, Cambridge studies in modern theatre* (Cambridge, 2005).

Christian Braad Thomsen and Martin Chalmers. *Fassbinder: the life and work of a provocative genius, Faber film* (London, 1997)

Rainer Werner Fassbinder, *Sämtliche Stücke* (Frankfurt am Main, 1991)

Rainer Werner Fassbinder, and Michael Töteberg, *Filme befreien den Kopf: Essays und Arbeitsnotizen*. Originalausg. (Frankfurt am Main, 1984)

Hans Günther Pflaum, *Rainer Werner Fassbinder: Bilder und Dokumente* (München, 1992)

Hans Günther Pflaum and Rainer Werner Fassbinder, *Das bisschen Realität, das ich brauche: wie Filme entstehen*. Ungekürzte Ausg. (Munich, 1979)

Special issue on Rainer Werner Fassbinder, *New German Critique* (1994).

18. Elfriede Jelinek (1946-)

Elfriede Jelinek is a contemporary Austrian author who won the Nobel prize in 2004. She is a controversial writer: a feminist, one-time Marxist, both reviled and celebrated in her home country, who sometimes cultivates shock as part of her political aesthetic. She has a substantial *oeuvre* in all genres: from her early poetry *Lisas Schatten* (1967) to her experiments with satirical prose, like *wir sind lockvögel baby!* (1970) or *Michael: Ein Jugendbuch für die Infantilgesellschaft* (1972), books which satirize popular culture and its duplicitous presentation of ‘the good life’. She became well known with her novels *Die Liebhaberinnen* (1975) (a short satirical text and a good way into her work), *Die Ausgesperrten* (1980) and the autobiographically based *Die Klavierspielerin* (1983), which was made into an acclaimed film by Michael Haneke in 2001. *Die Klavierspielerin* is the text prescribed for special study. These novels each present a pitiless world where a regime of violence and submission keeps human beings, especially women, in check. She demonstrates how the entertainment industry’s clichés seep into people’s consciousness and paralyse opposition to class injustices and gender oppression. Her disturbing satire of pornography, *Lust* (1989), offers a hard-hitting presentation of sexual violence against women as the template for our culture. This line is maintained, seemingly in a lighter tone, in *Gier: Ein Unterhaltungsroman* (2000), a study in the cold-blooded practice of male power. In her drama she has also developed from fairly traditional models (like *Was geschah nachdem Nora ihren Mann verlassen hatte* which picks up the story of Ibsen’s *A Doll’s House* where Ibsen leaves off), to much more radical pieces that do without roles in a traditional sense but present voices that allow various levels of the psyche and history to be heard simultaneously, e. g. *Totenauberg*, *Raststätte*, *Wolken.Heim*, *Ein Sportstück*, *In den Alpen*, *Das Werk*. Her most recent published works for drama, the so-called ‘princess dramas’ (*Der Tod und das Mädchen* I–V, 2003 and *Bambiland; Babel*, 2005), are variations on one of the writer’s basic themes, the inability of women fully to come to life in a world where they are painted over with stereotypical images. Jelinek has long been an outspoken critic of Austria: depicting it as a realm of death in her massive phantasmagorical novel, *Die Kinder der Toten* (1995). In this her writing builds on a lengthy Austrian tradition of linguistically sophisticated social criticism, with precursors such as Johann Nepomuk Nestroy, Karl Kraus, Ödön von Horváth, Elias Canetti, Thomas Bernhard and the Wiener Group.

Introductory Reading

Christa Gürtler, *Gegen den schönen Schein: Texte zu Elfriede Jelinek* (Frankfurt am Main: Neue Kritik, 1990; new edition 2005)

Marlies Janz, *Elfriede Jelinek* (Stuttgart, 1995)

See also the *Text & Kritik* volume on Jelinek ed. by Heinz Ludwig Arnold (1993).

Allyson Fiddler, *Re-writing Reality: An introduction to Elfriede Jelinek* (Oxford: Berg, 1994).

PAPER XI A: EARLY MODERN LITERARY TEXTS

The early modern period in German (from the invention of printing in 1440 to the dawn of the Enlightenment around 1730) is one of the key periods in German literature and thought. It is in this period that many features of modern Germany and many important genres in modern German literature become established. For those students who would like to know something about the period but cannot do the period paper (Paper VII), this paper presents an alternative. It is normally taught in 8 tutorials and those taking it choose any 4 out of the 6 topics below, which provides the opportunity to read some of the most interesting authors of the period.

Students study any four out of the following six topics:

1. Luther: *Von der Freyheyt eyndß Christenmenschen* and *Von weltlicher Obrigkeit* (both available on <http://luther.chadwyck.co.uk> via Oxlip)
2. Reformation controversy: Hans Sachs, *Die Wittenbergisch Nachtigall* (Reclam), and Caritas Pirckheimer, *Denkwürdigkeiten* (<http://sophie.byu.edu>)
3. Religious Poetry: Andreas Gryphius, *Gedichte* (Reclam) and Catharina Regina von Greiffenberg, *Gedichte* (www.wortblume.de)
4. Secular Poetry: Paul Fleming, *Gedichte* (Reclam) and Sybille Schwarz, *Gedichte* (www.wortblume.de)
5. The novel: *Historia von D. Johann Fausten* and Grimmelshausen: *Courasche* (both Reclam)
6. Baroque tragedy: Daniel Casper von Lohenstein: *Cleopatra* and *Sophonisbe* (both Reclam)

Introductory reading (NB the full reading list is on the Modern Languages website):

C. Scott Dixon (ed.), *The German Reformation*, (Oxford, 1999)

Helen Watanabe-O’Kelly, Chapter III, ‘The early modern period’, in: Watanabe-O’Kelly (ed.) *The Cambridge History of German Literature*, (Cambridge, 1997)

Paula S. Datsko Barker, ‘Caritas Pirckheimer: A Female Humanist Confronts the Reformation’, *Sixteenth Century Journal* 26 (1995/2), 259-72.

Nicola Kaminski, *Andreas Gryphius*, (Stuttgart, 1998)

Barbara Becker-Cantarino, ‘Dr. Faustus and Runagate Courage. Theorizing Gender in Early Modern German Literature’, in *The Graph of Sex and the German Test. Gendered Culture in Early Modern Germany 1500-1700*, ed. Lynne Tatlock, (Amsterdam, 1994)

Sarah Colvin, *The Rhetorical Feminine: Gender and Orient on the German Stage 1647-1742*, (Oxford, 1999)

Tutor: Professor Helen Watanabe (Exeter College) Contact address: helen.watanabe@exeter.ox.ac.uk

PAPER XI B: GOETHE

Johann Wolfgang Goethe (1749-1832) not only holds a central position in German literature, comparable to those of Shakespeare in English and Dante in Italian literature, but wrote in an astonishing variety of genres. As a novelist, he took Europe by storm with the impassioned letter-novel *Die Leiden des jungen Werthers* (1774), produced the key Bildungsroman in *Wilhelm Meisters Lehrjahre* (1795-96), and wrote a novel of manners with tragic depths in *Die Wahlverwandtschaften* (1809). Besides Parts One and Two of *Faust*, a cosmic drama that spanned his entire creative life, his plays include the vivid early historical drama *Gotz von Berlichingen* (1773), the proto-feminist

enactment of classical humanism *Iphigenie auf Tauris* (1787), and the portrayal of an emotionally fragile poet among calculating courtiers in *Torquato Tasso* (1790). Not least, he produced a vast body of lyric poetry, bearing a complex relationship to his own emotional life, and including the frank eroticism of the *Römische Elegien* (1795) and the attempt in the *West-östlicher Divan* (1819) to bridge the gulf between European and Islamic culture. The paper makes it possible to gain an overview of Goethe's literary work, and, for those who wish, to explore his autobiographical and travel writings, or to examine his problematic reactions to the French Revolution, his controversial scientific researches, or his attempt with Schiller to establish a German classicism.

Introductory reading:

Barker Fairley, *A Study of Goethe* (Oxford, 1947)
T. J. Reed, *Goethe, Past Masters* (Oxford, 1984)
John R. Williams, *The Life of Goethe* (Oxford, 1998)
The Cambridge Companion to Goethe, ed. Leslie Sharpe (Cambridge, 2002)

PAPER XII: SPECIAL SUBJECTS - GERMAN

There is a long list of papers available across the whole Faculty. The list below gives those that are particularly the responsibility of the German sub-faculty. Examination is either by a portfolio of 2 essays (Method B2), totalling 6-8,000 words, or by a dissertation of 6-8,000 words (Method B1), or by a 3-hour exam (A).

Λ ***You should note that not all of these papers are available every year: your tutor will be able to tell you at the end of your second year which of them will be available in the year you take Finals.***

Old Norse

Medieval Icelandic literature (Old Norse) was written down from the twelfth century onwards, but includes, in its extensive corpus of poetry and prose, material from earlier periods which had been transmitted orally from pre-Christian times. This course is partly based on the texts in Ranke and Hofmann's *Altnordisches Elementarbuch* (4th edn., Berlin, 1979), in which all the major Old Norse literary genres are represented. Extracts from *Egils saga* and *Gísla saga* also contain skaldic verse, a poetic genre celebrated for its crypticism and uniquely intricate metre. There are also extracts from Snorri Sturluson's compendious history *Heimskringla*, and from *Gylfaginning*, his account of Old Norse mythology, including Ragnarök, the doom of the gods. Eddaic poetry is represented by a selection from the heroic lays, and the probably pre-Christian wisdom poem *Hávamál*.

The other part of the course centres on the Old Norse *Völsunga saga* (ed. R.G. Finch, London, 1965), a prose version of Germanic heroic legends about Sigurðr the Dragon-Slayer, Brynhildr, and Attila the Hun, which is studied along with related poems from the *Edda*.

This paper is taught through eight tutorials, covering translation work and literary essays. There are also university classes in Old Norse throughout the academic year.

Introductory Reading

Jónas Kristjánsson, *Eddas and Sagas* (Reykjavik, 1988)
Carol Clover and John Lindow, *Old Norse-Icelandic Literature* (Ithaca, 1985)
Rudolph Simek and Hermann Pálsson, *Lexikon der altnordischen Literatur* (Stuttgart, 1987)
Gabriel Turville-Petre, *Origins of Icelandic Literature* (Oxford, 1953)
Theodore Murdock Andersson, *The Legend of Brynhild* (Ithaca, 1980)
Ronald G. Finch, *Ragnars saga labrókar ok sona hans: The Saga of the Völsungs* (London, 1965)

Examination is by portfolio of two essays. Written work must show knowledge of the texts in the original language.

Old High German with either Gothic or Old English or Old Saxon or Old Frisian

The paper builds on a knowledge of Old High German and provides the opportunity to compare that language with another Germanic dialect from the East or West Germanic group as represented by specimens drawn from their most important texts: for Gothic, the Gospel according to St Mark, chapters 1-9; for Old Saxon, the *Heliand* lines 4029-5038; for Old English, *Beowulf*, lines 1-1049; for Old Frisian, texts I-IX, XII-XIV, XVI, XVII from the *Introduction to Old Frisian*, and 'The Seventeen Statutes' and 'The Twenty Four Landlaws' (Buma, pp.93-107). The basis for Old High German (if you have not offered this language as a separate paper, Paper Va) is taken to be that of the OHG Tatian translation.

Introductory Reading

- J.K. Bostock, revised by K.C. King and D.R. McLintock, *A Handbook on Old High German Literature*, 2nd edn. (Oxford, 1976)
- Wilhelm Braune, *Gotische Grammatik*, 20th edn., rev. Frank Heidermanns (Tübingen, 2004)
- Wilhelm Braune, *Althochdeutsche Grammatik*, 15th edn., rev. Ingo Reiffenstein (Tübingen, 2004)
- Rolf H. Bremmer, *An Introduction to Old Frisian* (forthcoming, 2008)
- W.J. Buma, *De eerste Riustringer Codex Oudfriesche Taal- en Rechtsbronnen 11* ('s-Gravenhage, 1961), pp.93-107
- Alastair Campbell, *Old English Grammar* (Oxford, 1983)
- F. Holthausen, *Altsächsisches Elementarbuch*, 2nd edn. (Heidelberg, 1921)
- H.H. Munske, *Handbuch des Friesischen* (Tübingen, 2001), esp. 'Frisian in the Middle Ages', pp. 538-670
- Frans van Coetsem/Herbert L. Kufner, *Toward a Grammar of Proto-Germanic* (Tübingen, 1972)
- Orin W. Robinson, *Old English and its Closest Relatives* (Stanford, 1992)
- Joseph Wright, *Grammar of the Gothic Language*, rev. O.L. Sayce (Oxford, 1954)
- D.H. Green, *Language and History in the Early Germanic World*, (Cambridge, 1998)

Examination is by a portfolio of two essays. Areas to focus on might include theoretical issues of the nature of protolanguages, the genetic relationship of the dialects as it emerges from the earliest evidence, either within 'Ingvaenic'/West Germanic or between West and East Germanic, general philological problems of interpreting the earliest sources, the issue of cultural and linguistic contacts between different Germanic tribes, and the detailed linguistic comparison of their phonologically and morphologically equivalent forms.

Walther von der Vogelweide and the origins of the German love lyric

The Middle High German love lyric in the twelfth and thirteenth centuries is monophonic song, reflecting the practice of court performances in which typically the performer would also be the composer of both words and melody. It represents a particular and remarkable development within the European tradition of erotic poetry in which, characteristically, ritual wooing gestures are acted out in song, articulated in the context of the triangle of the lover-minstrel, the beloved and the audience-society. This Special Subject allows you to make a special study of the German 'Minnesang' of the most celebrated of the German poets, Walther von der Vogelweide (ca.1190 - 1230) and to study how his work relates to that of the earliest poets of the 'Minnesang', such as Der von Kurenberg and Dietmar von Aist, published in the collection 'Des Minnesangs Frühling'.

Introductory Reading

- Olive Sayce, *The Medieval German Lyric, 1150-1300* (Oxford, 1982)
- Gerhard Hahn, *Walther von der Vogelweide: Eine Einführung* (Munich, 1986)
- Günther Schweikle, *Minnesang* (Stuttgart, 1989)
- Examination is by a portfolio of two essays.

Gottfried's *Tristan* and Medieval German Court Society

This special subject allows you to make a detailed study of the famous love romance and look at it in the context of contemporary views of court society.

The *Tristan* romance (composed ca. 1210) is a tale devoted to the problems of a passionate and illicit love relationship within a closed court society. The hero comes to the court of Cornwall and conducts a successful wooing expedition to win the hand of Princess Isolde of Ireland for his uncle King Marke, but on the return journey, together with Isolde, he falls victim to a love potion. The rest of the story, which was intended to finish with the death of Tristan and Isolde, is devoted to the lovers' intrigues at court. Aspects to concentrate on when beginning the study of this text are Gottfried's conception of true love (developed in the prologue) and the depiction of the opposition between court society and the lovers.

Introductory Reading

Christoph Huber, *Gottfried von Straßburg: Tristan*, 2nd edn. (Berlin, 2007)

Peter Ganz, 'Einleitung' in: *Gottfried von Straßburg: Tristan*, ed. Reinhold Bechstein, revised by Peter Ganz (Wiesbaden, 1978), I, pp. ix-lxiii.

Mark Chinca, *Gottfried von Strassburg* (Cambridge, 1997)

Joachim Bumke, *Höfische Kultur. Literatur und Gesellschaft im hohen Mittelalter* (Munich 1987); English transl. By Thomas Dunlap (Berkeley/London, 1991)

Examination is by a portfolio of two essays.

Mechthild von Magdeburg and women's writing in German 1150-1300

Mechthild von Magdeburg (writing ca. 1250-1282) is the author of *Das fließende Licht der Gottheit*, a collection of ecstatic revelations in German in which spiritual experience is verbalised and given literary form as dialogues, visions, auditions, allegories, prophecies and pieces of narrative. The metaphorical language of love, which also plays an important part in the 'Minnesang' and in a number of earlier German religious texts, is used here to depict religious experience, in particular for the expression of the mystical union of the soul with God, her bridegroom. This paper provides an opportunity to study the work of one of the first women writers in European literature, and to look at her work and her understanding of (female) authorship in the context of a selection of earlier German writings by and for women.

It is recommended that, for an initial reading of her work, special attention should be paid to the following sections: I,1-7, 1,14-22; 1,38-44; II,1-6; III, 9; IV,2; IV, 12-14; V,4; VI,31. Copies of this material, taken from the edition by G. Morel (1869), are available (and can be photocopied) in the Modern Languages Faculty Library.

Introductory reading

Gisela Vollmann-Profe (ed.), *Mechthild von Magdeburg: Das fließende Licht der Gottheit* (Frankfurt a.M., 2003)

Gisela Vollmann-Profe (ed. with transl.), *Mechthild von Magdeburg: Das fließende Licht der Gottheit. Eine Auswahl* (Stuttgart, 2008)

Elizabeth A. Andersen, *The Voices of Mechthild von Magdeburg*, (Oxford/Berne 2000)

Wolfgang Mohr, 'Darbietungsformen der Mystik bei Mechthild von Magdeburg', in: *Märchen, Mythos, Dichtung (Festschrift Fr. Von der Leyen)* (Munich, 1963), 375-9

Examination is by a portfolio of two essays.

Women Writers of the Early Modern Period

This special subject examines writing by women from the Reformation to the early 18th century. In this special subject you will first of all examine the circumstances under which early modern women wrote and published, e.g., social circumstances, education, mentors, networks, genre prescriptions. You can then

choose from a wide range of authors and topics, e.g. Women and the Reformation: Caritas Pirckheimer and Argula von Grumbach; Religious poetry: Anna Ovena Hoyers and Catharina Regina von Greiffenberg; love and friendship poetry: Sibylle Schwarz; women and court literature: Sophie Elisabeth von Braunschweig-Lüneburg and Aurora von Königsmark; poetry of grief and consolation: Margaretha Susanna von Kuntsch; autobiography: Eleonore Petersen and Glik Bas Judah Leib.

Introductory Reading

Gisela Brinker-Gabler (ed.), *Deutsche Literatur von Frauen*, vol. 1: *Vom Mittelalter bis zum Ende des 18. Jahrhunderts* (Munich, 1988)

Helen Watanabe-O'Kelly, 'Women's writing in the early modern period', in *A History of Women's Writing in Germany, Austria and Switzerland*, ed. by J.M. Catling, (Cambridge, 2000), pp.27-44.

Examination is by a portfolio of two essays.

Eighteenth-century German aesthetics from Baumgarten to Schiller

This topic allows the student to explore a technical area very different from literature but profoundly relevant to it. There is no formal prescription, but the student would normally work on some or all of: Winckelmann's shorter essays, Lessing's *Laokoon*, the first of Herder's *Kritische Wälder*, selected sections of Kant's *Kritik der Urteilskraft*, and of Schiller at least the *Ästhetische Briefe*.

The texts range over art history, the differences between the arts, the nature of literature and its language, the nature of aesthetic experience, and the effect of art on the individual and on society at large. They constitute both the beginnings of modern aesthetics as a general theory of art, and an important part of the intellectual framework within which eighteenth-century writers consciously operated.

This is a linguistically and intellectually demanding option, particularly suitable for anyone reading the Joint School of Philosophy of Modern Languages, but also of great general interest.

Introductory Reading

Ernst Cassirer, *Freiheit und Form: Studien zur deutschen Geistesgeschichte* (Berlin, 1922; repr. Darmstadt, 1961)

Michael Podro, *The Manifold in Perception: Theories of Art from Kant to Hildebrand* (Oxford, 1972)

E.F. Carriv (ed.), *Philosophies of Beauty from Socrates to Robert Bridges, being the Sources of Aesthetic Theory* (Oxford, 1962)

Examination is by (B1) dissertation.

Weimar Classicism 1794-1805

Essentially the creation of two men, Goethe and Schiller, Weimar Classicism was a literary programme, announced in periodicals such as Goethe's *Propyläen* and Schiller's *Horen*, but also implicitly a political one, embodying a considered response to the French Revolution and the crisis in European society which it represented. The Revolution and its consequences are addressed directly in works such as Goethe's epic poem *Hermann und Dorothea* and Schiller's treatise *Über die ästhetische Erziehung des Menschen*, indirectly or symbolically in Goethe's novel *Wilhelm Meisters Lehrjahre* and plays such as *Wallenstein*, *Maria Stuart* and *Die natürliche Tochter*. Important works of lyric poetry were also published by the two men during the years of their close collaboration from 1794 until Schiller's death. The works to be studied thus cover a wide range of genre and include some of the major canonical texts of German literature.

Introductory Reading

T. J. Reed, *The Classical Centre*, 2nd edn. (Oxford, 1986)

W. H. Bruford, *Culture and Society in Classical Weimar* (Cambridge, 1962)

D. Borchmeyer, *Weimarer Klassik* (Königstein, 1980)

Examination is by three-hour paper (A).

The 'Bildungsroman'

The 'Bildungsroman', i.e. the novel centring on the development of its protagonist from youth to adulthood, has been widely considered the characteristically German form of the novel, thanks largely to the cultural prestige of its chief exemplar, Goethe's *Wilhelm Meisters Lehrjahre*. This tradition can, however, be followed back to C. M. Wieland's witty philosophical novel *Agathon* (1766-7), set in ancient Greece, and K. P. Moritz's searching psychological and autobiographical novel *Anton Reiser* (1785-90); and it runs forward through Romanticism (Novalis's *Heinrich von Ofterdingen* is a reply to Goethe, whose *Meister* was insufficiently poetic to please the Romantics) to Adalbert Stifter's large-scale idyll *Der Nachsommer* (1857) and the great Swiss novel by Gottfried Keller, *Der grüne Heinrich* (1854-5; revised version, 1879-80). The form has been modified, adapted or parodied by 20th-century writers such as Thomas Mann, Hesse and Grass.

Introductory Reading

W. H. Bruford, *The German Tradition of Self-Cultivation: 'Bildung' from Humboldt to Thomas Mann* (Cambridge, 1975)

Michael Beddow, *The Fiction of Humanity: Studies in the Bildungsroman from Wieland to Thomas Mann* (Cambridge, 1982)

Examination is by a portfolio of two essays.

19th century German drama

The purpose of this subject is to explore the range of German drama from the classical dramas of the late Schiller (*Wallenstein* onwards) to the Naturalism of Hauptmann and Anzengruber. An important topic is the flourishing of tragic drama in Germany at a time when this genre barely existed in other European literatures – in the work, for example, of Kleist, Büchner, Grillparzer and Hebbel. There is also, however, a large body of comic drama in the nineteenth century, notably the Viennese comedies of Raimund and especially Nestroy. And for anyone attracted by the relations between music and German literature, the tragic music-dramas of Wagner based on Germanic myth (and the account of tragedy they helped to inspire in Nietzsche, *Die Geburt der Tragödie*) are indispensable.

You will be asked to submit two essays on a theme illustrated by the works of two or more dramatists. Possible themes include: the influence of Shakespeare; historical / political drama; comedy as affirmation or subversion; the dramatic presentation of women; myth and drama; social conflict in drama; Realism and Naturalism; tragic guilt in drama; drama in performance: the nineteenth-century theatre.

Introductory Reading

F.J. Lamport, *German Classical Drama: Theatre, Humanity and Nation 1750 - 1870* (Cambridge, 1990)

H. Lindenberger, *Historical Drama. The relation of Literature and Reality* (Chicago and London, 1975)

Edward McInnes, *Das deutsche Drama des 19. Jahrhunderts*, Grundlagen der Germanistik (Berlin, 1983)

Eda Sagarra, *Tradition and Revolution: German Literature and Society 1830-1890* (London, 1971)

Examination is by a portfolio of two essays.

Nietzsche and his Impact

Though largely ignored during his lifetime, Nietzsche was soon recognised as the philosopher of modernity. More radically, honestly and intelligently than anyone else, he explored the consequences that must follow if traditional religious belief and moral constraints are jettisoned to make way for a view of the universe based on scientific knowledge and the individual will. Although his ideas about how to fill the resulting moral vacuum have not (fortunately) won general acceptance, nevertheless, he is one of the most interesting - and entertaining - of philosophers and 'cultural critics'. He is also among the most brilliant of German stylists.

When Nietzsche began to be widely read in the 1890s, his ideas were found stimulating and liberating in the most varied quarters. There were Nietzscheans on the radical right and the revolutionary left, in the women's movement and among Zionists. He was read avidly, but also critically, by writers as varied as Thomas Mann, Kafka, Rilke, Gottfried Benn and Hermann Hesse. Outside Germany, he was read with enthusiasm by Yeats, Lawrence, Stevens, Gide and many others.

Students will be expected to know the following books by Nietzsche in particular detail: *Die Geburt der Tragödie* (1872) and *Zur Genealogie der Moral* (1887), and to have read more widely in Nietzsche's works. They will also be encouraged to study his impact, by a close study of a text or texts by one or more subsequent writer in relation to Nietzsche.

Introductory Reading

Michael Tanner, *Nietzsche. A Very Short Introduction* (Oxford, 2000)

Steven E. Aschheim, *The Nietzsche Legacy in Germany, 1890 - 1990* (Berkeley & Los Angeles, 1992)

Patrick Bridgwater, *Nietzsche in Anglosaxony* (Leicester, 1972)

Examination is by a portfolio of two essays.

The poetry of Hugo von Hofmannsthal, Stefan George and Rainer Maria Rilke

This paper examines the rebirth of German poetry in the 1890s with particular reference to three of the key poets of the *fin de siècle*. Although the emphases in each writer are different, and although each develops differently into the 1920s, they are united in their cultivation of a highly wrought poetry which drew on traditional forms. Against the background of cultural pessimism, and inspired by French Symbolism, especially Baudelaire, they saw art as a source of mystic truth and themselves as prophets serving the religion of art. Sceptical of the language of the everyday, they concentrated on the formal perfection of their work and on the mystic powers of language to penetrate to the inner truth of reality. In his early work Rilke was the most subjective of the three. Hofmannsthal's poetry and lyrical drama are characterized by a lament for the fleeting passage of life and a longing to know the secret correspondences of the universe. The most extreme was George who created intense, disturbing poems filled with exotic objects and dark, sensual imagery and pursued a cult of beauty and death. Both Rilke and Hofmannsthal suffered a period of profound creative crisis. In Hofmannsthal's case this prevented him from writing any further poetry, but found expression in his famous 'Ein Brief' (1902) which has become one of the most significant documents of the crisis of literary Modernism. All three poets brushed with conservative political thought. In George's final collection, *Das neue Reich* (1928), strands of elitism and intoxicated prophecy demonstrate a dangerous proximity to the developing fascism.

A selection from each author is set for special study. You should choose two authors and get to know the prescribed texts in detail. They are:

Hofmannsthal: all the lyric poems in Hugo von Hofmannsthal, *Gedichte. Dramen I* (1891-1898), ed.

Bernd Schoeller with Rudolf Hirsch [= volume 1 of the *Gesammelte Werke in 10 Einzelbänden*]

(Frankfurt am Main: Fischer, 1979 or later reprints).

George: *Hymnen, Pilgerfahrten, Algabal; Das Jahr der Seele; Der Teppich des Lebens und die Lieder von Traum und Tod mit einem Vorspiel*; the sections 'Zeitgedichte', 'Gestalten', 'Gezeiten' and 'Maximin' from *Der siebente Ring*; *Das neue Reich* (omitting the section 'Sprüche'); Rilke: *Das Stunden-Buch*; *Neue Gedichte* (both parts); *Requiem für eine Freundin*; *Requiem für Wolf Graf von Kalkreuth*; *Die Sonette an Orpheus*; *Duineser Elegien*.

In the examination you will be required to attempt a commentary from a choice of passages, as well as two essays.

Introductory Reading

Martina Lauster, *Die Objektivität des Innenraums: Studien zur Lyrik Georges, Hofmannsthals und Rilkes* (Stuttgart, 1982)

A Companion to the Works of Stefan George, ed. Jens Rieckmann (Rochester, NY, 2005).

Michael Hamburger, *Hugo von Hofmannsthal: Three Essays* (Princeton, 1972)

The Cambridge Companion to Rilke, ed. Karen Leeder and Robert Vilain (Cambridge, 2009)

Examination is by a three-hour paper (A).

Modernist Prose Fiction 1901-1927

German prose fiction written during the modernist period raises complex issues of narrative technique, epistemology, psychology, gender, and cultural criticism. If you take this paper, you will be expected to work on a range of the following texts from the period 1898-1934: Gottfried Benn, *Gehirne* (five short *Novellen*); Alfred Döblin, *Die Ermordung einer Butterblume*; Hermann Hesse, *Der Steppenwolf*, *Demian*; Georg Heym, *Der Dieb* and *Der Irre*; Hugo von Hofmannsthal, *Ein Brief* and *Andreas oder die Vereinigten*; Robert Musil, *Die Verwirrungen des Zöglings Törleß*; *Der Mann ohne Eigenschaften*; Rainer Maria Rilke, *Die Aufzeichnungen des Malte Laurids Brigge*; Arthur Schnitzler, *Leutnant Gustl*, *Fräulein Else*; Stefan Zweig, *Buchmendel*; Lou Andreas-Salomé, *Fenitschka* and *Eine Ausschweifung*; Veza Canetti, *Die gelbe Straße*.

Introductory Reading

Frank Trommler, *Roman und Wirklichkeit* (Stuttgart, 1965)

David H. Miles, *Hofmannsthal's Andreas: Memory and Self* (Princeton, 1972)

Judith Ryan, *The Vanishing Subject: Early Psychology and Literary Modernism* (Chicago, 1991)

Andreas Huyssen and David Bathrick, eds., *Modernity and the Text* (New York and Oxford, 1989)

Peter Collier and Judy Davies, eds., *Modernism and the European Unconscious* (Cambridge, 1990)

Christopher Butler, *Early Modernism* (Oxford, 1994)

Richard Sheppard, *Modernism - Dada - Postmodernism* (Evanston, 2000)

Examination is by a portfolio of two essays.

German Expressionism in Literature and the Visual Arts

Expressionism (1910-1922), which ranges across literature, the visual arts and architecture, is a major German avant-garde movement of the so-called 'Modernist' period (1885-1933).

Introductory reading

Patrick Bridgwater, *The German Poets of the First World War* (London, 1985)

Silvio Vietta and Hans-Georg Kemper, *Expressionismus*, 3rd. edn. (Munich, 1985)

Thomas Anz and Michael Stark, *Die Modernität des Expressionismus* (Stuttgart, 1994)

Karl Ludwig Schneider, *Zerbrochene Formen* (Darmstadt, 1967)

Richard Sheppard, *Modernism - Dada - Postmodernism* (Evanston, 2000)

Examination is by (B1) dissertation.

Cinema in a Cultural Context: German Film 1930 to 1970

The first German talkie was made in 1929. By 1970, Fassbinder had already made four feature films. You will study the period in German cinema between the coming of sound and the arrival of New German Cinema. Topics will include propaganda and entertainment films in the Third Reich, the realism of the

Rubble Films of the late 1940s, the different strategies for remembering and coming to terms with the past in the popular films of the 1950s, and the commercial successes of the 1960s: the Karl May Westerns and Edgar Wallace detective films. The period includes the political ruptures of 1933, 1945, 1968, and the aesthetic ‘new beginning’ of the Oberhausen manifesto in 1962. But the focus of the course will be the continuities that can be observed in film style, narrative techniques and in the way film is used as a medium for reflecting on everyday problems during the period.

You don’t need to have studied film before to take this option. You can start familiarizing yourself with the vocabulary of film studies by reading David Bordwell and Kristin Thompson’s *Film Art: An Introduction*, currently in its 7th edition. Otherwise, the best thing to do is to start watching films. You can work by director (e.g. Käutner, Harlan, Sierck), but it is often more productive to watch films with the same star (e.g. Heinz Rühman, Hans Albers, Ilse Werner, Zarah Leander), or from the same year, to get a clearer sense of continuities in style and approach.

Introductory Reading.

Bergfelder, Tim, Erica Carter, and Deniz Göktürk, eds. *The German Cinema Book* (London: BFI Publishing, 2002).

Klaus Kreimeier, *The Ufa-Story: A History of Germany’s Greatest Film Company 1918-1945*, trans. Robert and Rita Kimber (New York, 1996).

Sabine Hake, *German National Cinema* (London, 2002)

Examination is by a (B1) dissertation.

Literature in the GDR

The course will focus on the role of literature in the years of the German Democratic Republic from 1949 to 1989. Issues will include: the beginnings of the GDR and political function of literature during the *Aufbau* period; the historical background; politics and theories of literature; convergence theories; literature and censorship. Close study of texts will form the basis for discussion of special features of GDR literature and the question of what makes a national literature. In the 1970s and 1980s women’s writing gained prominence, as did the topic of ecology. The course will also consider responses to the ‘Wende’ 1989 and attempts in literature and film to remember and recreate the GDR in retrospect.

Introductory reading

Mary Fulbrook, *Anatomy of a Dictatorship: Inside the GDR 1949-1989* (Oxford 1995)

David Bathrick, *The Powers of Speech: The Politics of Culture in the GDR* (Lincoln and London, 1995)

Wolfgang Emmerich, *Kleine Literaturgeschichte der DDR* (Leipzig, revised edition 1996)

Examination is by a portfolio of two essays.

German poetry since 1945

You will be expected to have a general knowledge of the field, and a detailed knowledge of works written by some of the key figures.

In this paper you will trace the paths of poetry ‘after Auschwitz’ through the political commitment and the formal experimentation of the 1960s, the turn to a new subjective awareness in the 1970s and the poetry of apocalypse and experiment in the 1980s and 1990s through to new voices of the new century. The paper is structured around the key figures in the post-war scene. By focussing on individual writers you can trace and compare the forms of political poetry in East and West, the development of a specifically female voice, or examine the development of a new poetic language and the battle against silence. In addition to a broad overview of the period, you should get to know a handful of texts by your three chosen poets well. You could usefully make a start by looking at Siegbert Praver’s critical anthology *Seventeen Modern German Poets* (Oxford 1971) or Michael Hamburger’s bilingual anthologies *German Poetry 1910-1975* (Manchester 1976) and the equivalent *East German Poetry* (Manchester 1972) to get a sense of the period and the poets.

Introductory Reading

Otto Knörrich, *Die Deutsche Lyrik der Gegenwart, 1945-1970*, 2nd edn. (Stuttgart, 1988)
Michael Hamburger, *After the Second Flood: Essays on Post-War German Literature* (Manchester, 1986)
Hermann Korte, *Geschichte der deutschen Lyrik seit 1945*, 2nd ed. (Stuttgart, 2004)

Examination by portfolio of two essays one of which may be a substantial commentary.

Narrative Identities in the German Novel since 1945

This course will give you an opportunity to study the post-war German novel in depth, focussing on the constitution of the narrator and the ways in which issues of identity (individual, gender, cultural, national) are constructed and expressed in narrative. Participants are advised to read all six core novels before the start of the course, so that discussion can draw on a common body of literature. While titles will be varied to suit special interests, the following novels may constitute the key texts: Max Frisch, *Stiller* (1954); Günter Grass, *Die Blechtrommel* (1959); Ingeborg Bachmann, *Malina* (1971); Christa Wolf, *Voraussetzungen einer Erzählung* and *Kassandra* (1983); Herta Müller, *Reisende auf einem Bein* (1989); W.G. Sebald, *Austerlitz* (2001). Participants will be encouraged to draw on other novels they have read and will be free to write on these in their essays. For each seminar, participants will also be asked to read a short theoretical text, so that the seminars will cumulatively build up an appreciation of current issues in the field of narrative.

Participants will be asked to give one or two seminar presentations, and to write three essays, which may incorporate material presented orally and which will be marked. The deadlines for these essays will normally be at the end of weeks 2, 4 and 6. On the basis of these essays, participants will then prepare a portfolio of two essays for submission to the Examination Schools in Week 9.

Introductory Reading

Sean Burke (ed.), *Authorship from Plato to the Postmodern: A Reader* (Edinburgh, 1995)
Mark Currie, *Postmodern Narrative Theory* (Basingstoke, 1998)
Paul du Gay, Jessica Evans and Peter Redman (eds), *Identity: a Reader* (London, 2000)
Toril Moi, *Sexual/Textual Politics* (London 1985)
Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London, 1983)

Examination is by a portfolio of two essays.

German Drama after 1960

Candidates will study some of the principal dramatic texts and writings on the theatre by a selection of the following: Peter Weiss, Peter Handke, Thomas Bernhard, Heiner Müller, Elfriede Jelinek, and others. There will also be opportunities to write about the practice and politics of the theatre. Some background in the study of modern drama will be useful to students wishing to attempt this Paper XII (i.e. at least a little knowledge of some of: Naturalism, Expressionism, Brecht, Beckett, the Absurd, and so on).

Introductory Reading

Prospective candidates should start by reading some of the principal texts, e.g.: Peter Weiss, *Marat/Sade*, *Die Ermittlung*; Peter Handke, *Publikumsbeschimpfung*, *Kaspar*; Thomas Bernhard, *Die Macht der Gewohnheit*, *Heldenplatz*; Heiner Müller, *Germania. Tod in Berlin*, *Die Hamletmaschine*; Elfriede Jelinek, *Was geschah nachdem Nora ihren Mann verlassen hatte*, *Raststätte*.

Examination is by a portfolio of two essays.

Advanced German Translation: Theory and Practice

This is a practically oriented course that will give students the opportunity to develop their translation skills at an advanced level and reflect on the translation process. The course will be taught in seminars

in which approaches to translation will be discussed on the basis of suggested reading and practical assignments. The subject area or areas forming the focus of the course will be a matter for prior discussion with the tutor teaching the course in the relevant year. The course will be examined by a portfolio consisting of two translations and one theoretical introduction, which may relate to one or both translations. Texts for translation should contrast in terms of genre, register and/or period. The introduction will serve to justify the approach taken and comment on problem areas, constraints and chosen strategies, with specific reference to the text(s) chosen for translation. The length of the introduction should be 2500-3500 words (excluding footnotes and bibliography), and the two translations should add up to 4000-5000 words. Each piece of work will have a bibliography. The selected texts will normally be in German, for translation into English. However, students of native-speaker competence in German may opt to translate from English into German.

The course will be taught in Hilary Term of the final year. The maximum number of participants in the seminar will be 8, on a first-come-first-served basis. Students should apply by e-mail to Katrin.Kohl@jesus.ox.ac.uk AND Charlie.Louth@queens.ox.ac.uk. Applications will be accepted from Monday, 1st week in the Trinity Term of the students' second year until the course is full, and at the latest on Monday, 1st week in the Michaelmas Term of the students' final year.
Professor K. Kohl (Jesus College); Dr C. Louth (The Queen's College)

Introductory reading:

Susan Bassnett, *Translation Studies*, rev. edition (London, 1991)
Peter Newmark, *About Translation* (Clevedon: Multilingual Matters, 1991)
George Steiner, *After Babel. Aspects of Language and Translation*, 3rd edition (Oxford, 1998)
Lawrence Venuti, *Rethinking Translation: Discourse, Subjectivity, Ideology* (London, 1992)
Lawrence Venuti and Mona Baker (eds), *The Translation Studies Reader* (London, 2000)

Examination is by a portfolio (introduction and 2 translations)

Contemporary German Literature

In this paper we will aim to read and study examples of recent German-language literature of all genres and film from the last decade. Alongside close readings of individual texts, students should get a feel for the movements and trends of the previous 10 years or so. Because of the nature of the papers, the particular texts chosen for study will change from year to year, but a list will be made available on request before the relevant year.

Introductory Reading

Silke Arnold de Simone, *Memory Traces: 1989 And the Question of German Cultural Identity* (Frankfurt, 2005)
Stephen Brockmann, *Literature and German Reunification* (Cambridge, 1999)
Paul Cooke, *Representing East Germany since Unification: from Colonization to Nostalgia* (Oxford, 2005)
Carol-Anne Constabile-Heming, Rachel J. Halveson, Kristie A. Foell (eds.) *Textual Responses to German Unification* (Berlin, New York, 2001)
Bill Niven, ed., *Germans as Victims* (New York, 2006)
Helmut Schmitz, *On Their Own Terms: German Literature and the Legacy of National Socialism after Unification* (Birmingham, 2004).
Stuart Taberner and Frank Finlay (eds.), *Recasting Germany Identity: Culture Politics and Literature in the Berlin Republic* (New York, 2002)
Stuart Taberner (ed.), *German Literature in the Age of Globalisation* (Birmingham, 2004),
Stuart Taberner, *German Literature of the 1990s and Beyond: Normalisation and the Berlin Republic* (New York, 2005)

Examination will be by portfolio of essays.

Literary Theory

Course Content

What is literature? What is an author? What is reading, and where does meaning come from? This paper examines how literary theorists have answered these questions over the past century. The paper also allows you to concentrate on two further topics. You might focus on specific questions or themes (e.g. What is performativity?; Theoretical Readings of Poes Purloined Letter), on particular theorists (e.g. Roland Barthes) or on critical approaches, such as Psychoanalysis, Structuralism and Narratology, Feminism and Gender Studies, Marxism and History, Deconstruction, Post-Colonial Studies.

Teaching

You would typically be taught in a series of 5 tutorials in Hilary term. The M.St. course also runs a series of sixteen introductory lectures to various aspects of modern literary theory throughout Michaelmas and Hilary terms.

Examination: Method of assessment B1 (one essay)

Introductory Reading

Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford, 1997)

David Lodge (ed.), *Modern Criticism and Theory. A Reader*, 2nd ed. (London, 2000)

Terry Eagleton's *Literary Theory: An Introduction* (Oxford, 1996)

European Cinema

Course Content

The course consists of two parts, the first is normally taught by Dr Due and the second is taught by a group of lecturers which may vary a little from year to year. The first part of the course is an introduction to the language of film. How do we study the film image? How does one tell a story in images? The first four weeks are devoted to some of the basic elements of film form: the frame, the camera, the cut and, most importantly, the so-called *mise en scene*: this term designates all that takes place in front of the camera, the relationship between light, location, objects, characters as they populate the frame. We look at these notions through examples from Russian and German *avant-garde* cinema and from French cinema in the period 1930-1960. During the next four weeks we look at how European post-war cinema used these basic elements of film form to go further than just telling a story. We examine different ways in which the film image or the film as a whole can convey meaning beyond the presentation of a story line. The examples are taken from Italian neo-realism and from a range of directors working in the 1960s and 1970s, such as the Spanish Carlos Saura or the Swedish Ingmar Bergman. In order to prepare for this part of the course you should acquire and read in David Bordwell And Christin Thompson: *Film Art an Introduction*, particularly chapters 6-8 on *mise en scene*, the photographic image and editing.

In Hilary term, the course continues the historical trajectory of the first term by studying some of the filmmakers of the 1970s and 1980s. The focus is now not just on the film in itself, on how it forms a coherent pattern, but on how it addresses its viewers and how it conveys political ideas. These themes will be presented in connection with an introduction to some of the key concepts from contemporary film theory. In this part of the course you will yourself be a more active participant as each lecture and screening are followed by a seminar. For these seminars the group is divided into two. For each seminar session you will in addition to seeing the film read an article that will be handed out for copying the week before. Each student gives an oral presentation in one of these seminars either on his or her own or with someone else. The topic can be taken either from the film that has been shown or from the article. The class in Hilary term runs over 5 weeks as the exam questions at the end of week 5, see below.

Reading and Viewing

It is a good idea to watch some European films before the course begins. There is also a list of particularly relevant directors below. The course consists in the first term of screenings and lectures. The lectures are

compulsory. You should also go to the screenings, but if miss a screening, or want to see the film again, you can take the film out yourself from the MLF library. The screenings take place in the Taylorian, normally in lecture room 2. The historical focus of the course is European art cinema roughly from the period 1950 to 1980 although a number of films prior to and later than this period are also discussed. But for the purpose of preparation, for instance during the year abroad, the best starting point would be to watch films by directors such as Rossellini, Visconti, Fellini, Antonioni, Renoir, Truffaut, Godard, Lang, Murnau, Fassbinder, Herzog, Buñuel, Saura, Dreyer, Bergman, Eisenstein, Tarkovsky. This list is by no means exclusive, you can watch other films as well, but it gives an idea of the kind of cinema we will be studying in the course. As for reading, the best starting point is the book by David Bordwell and Kristin Thompson mentioned above: *Film Art, An Introduction* as well as Geoffrey Nowell Smith: *The Oxford History of World Cinema*. General histories of national cinemas such as Rene Prédal: *50 ans de cinéma français*, Peter Bondannella: *Italian Cinema from Neo-realism to the present*, Roman Gubern ed.: *Historia del cine español* or Tim Bergfelder: *The German Cinema Book* are also useful. If you like a particular director, individual works on that director will also be relevant to the course. But the main preparation for the course is to watch a number of films and think about them with the book by Bordwell and Thompson at hand...

Examination:

During the second half of Hilary term you will write a 6000 word essay. The essay question is drawn from a list of seven or eight questions which are available from the Faculty Office on Friday of fifth week. The essays are handed in at the Examination Schools on Friday of week nine.

WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE, BUT REMEMBER THAT IT IS ONLY AN INFORMAL GUIDE.

THE REVISED EDITION OF THE UNIVERSITY'S EXAMINATION DECREES AND REGULATIONS WILL BE THE OFFICIAL AUTHORITATIVE SOURCE OF INFORMATION AND YOU SHOULD CHECK ALL DETAILS IN YOUR COPY OF THAT PUBLICATION. COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE.

IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.

The University has three offices, the two Proctors and the Assessor, held by members of the colleges in rotation for one year at a time, who have a University-wide role of ombudsman. The Proctors have particular responsibility for University student discipline and formal complaints, while the Assessor is concerned with student welfare and support. You should refer to the *Proctors' and Assessor's Memorandum*, available from the University Offices or your college, for information about such matters (<http://www.admin.ox.ac.uk/epsc/guidance/index.shtml>).

The University's Complaints and Appeals template may be downloaded in **Word** or **pdf** versions for inclusion in student handbooks.