

Universität des Saarlandes

FR 4.3 Anglistik, Amerikanistik, und Anglophone Kulturen

British Literary and Cultural Studies

Prof. Dr. J. Frenk

SoSe 2011



UNIVERSITÄT
DES
SAARLANDES

Veranstaltungen im Sommersemester 2011

Vorlesung: “Nineteenth-Century Popular Culture”

Mo, 14-16; Ort: B2 1, Raum 0.02

Die Anmeldung findet im Rahmen des allgemeinen Verfahrens der Fachrichtung 4.3 statt. Bitte beachten Sie die Mitteilungen auf der Website und die Aushänge.

Erste Vorlesung: 18. April 2011

The nineteenth century was a golden age of popular culture, particular with a view to amusements for the masses and the commercialisation of entertainment. On its way from an agrarian to an urban society, the United Kingdom developed an enormous diversity of popular cultures, some of which are closely linked to texts that are still well-known works of art while others have been almost completely forgotten. Often, the texts of popular culture were highly topical, so they allow us a close look at what was in many people’s minds at a particular time. They have much to tell us about the way people in the nineteenth century defined themselves and the world at large, about their hopes, dreams and fears. Aspects to be discussed will be for instance the rise of melodrama, tourism, family magazines, freak shows and vampires.

In the last lecture, there will be a final test of 45 minutes covering all topics that have been discussed.

Texts:

Excerpts from relevant texts will be made available online. Students are expected to download these texts and read them in preparation for the respective lecture.

Diese Vorlesung ist innerhalb der neuen Studiengänge für folgende Module verwendbar:

Neue Lehrämter: Literatur und Kultur Vertiefung

Literatur und Kultur Hauptfach – BA

Literatur und Kultur Nebenfach – BA

Britische Literatur- und Kulturwissenschaft – MA

Britische Literatur- und Kulturwissenschaft Hauptfach – MA

Übung (mit Vorlesungscharakter): "Foundations of Cultural Studies"

Di, 14-16; Ort: B2 1, Raum 0.02

Die Anmeldung findet im Rahmen des allgemeinen Verfahrens der Fachrichtung 4.3 statt. Bitte beachten Sie die Mitteilungen auf der Website und die Aushänge.

Erste Vorlesung: 19. April 2011

This course will make students familiar with various theoretical approaches and practices common to the study of culture. It will introduce students to intellectual roots and contemporary applications of cultural studies, focusing on the theoretical bases for the analyses of meaning and power in the production and reception of texts. While offering various approaches to the study of cultures in the English-speaking world, this class will also provide students with an opportunity to work with these approaches. In our analyses we will therefore draw on a range of cultural material of different genres and explore the ways in which questions of representation are interrelated with such issues as identity, power, ethnicity, sexuality, class, and regional differences.

Texts:

A course reader will be made available.

Diese Übung ist innerhalb der neuen Studiengänge für folgendes Modul verwendbar:

Cultural Studies II Hauptfach – BA

Hauptseminar: "Shakespearean Tragedies: *Romeo and Juliet* and *King Lear*"

Di, 8.30-10; Ort: C5 3, Raum 1.20

Die Anmeldung findet im Rahmen des allgemeinen Verfahrens der Fachrichtung 4.3 statt. Bitte beachten Sie die Mitteilungen auf der Website und die Aushänge.

Erste Sitzung: 19. April 2011

We will discuss two of Shakespeare's best-known tragedies, both of which are in the canon of world literature and have a reception history of more than 400 years. Although they are both tragedies, *Romeo and Juliet* and *King Lear* are very different from each other in almost every aspect except genre, and they thus demonstrate the enormous range and variety of Shakespeare's tragedies. We will on the one hand read these texts closely in order to approach their wonderfully subtle and poetical language, and on the other hand we will contextualize them, both within their own time and from some contemporary theoretical points of view, for instance gender studies. We will also, if only briefly, discuss two films: Peter Brook's *King Lear* and Baz Luhrmann's *William Shakespeare's Romeo + Juliet*.

There will be a test on *Romeo and Juliet* in the third meeting. If you have read the text, you will have no problems passing it.

Texts: You must own exactly the following editions:

Romeo and Juliet. Ed. G. Blakemore Evans. 2nd edition. Cambridge: Cambridge University Press, 2003. (ISBN: 9780521532532)

The Tragedy of King Lear. Ed. Jay L. Halio. 2nd edition. Cambridge: Cambridge University Press, 2005. (ISBN: 9780521612630)

Forschungskolloquium

Mo, 18-20, Ort: C5 3, Raum 1.20

Die Anmeldung zu diesem Kolloquium erfolgt in einem persönlichen Gespräch in einer Sprechstunde oder auf Einladung.

Dieses Kolloquium bietet die Gelegenheit zur Diskussion aktueller Forschungsarbeiten. Neben der Vorstellung des Arbeitsstands an Qualifikationsschriften (Dissertationen, Habilitationen) werden hier auch weitere spezifische wie allgemeine Forschungsdiskussionen zu aktuellen Themen geführt und Planungsstände zu geplanten Forschungsveranstaltungen erörtert.

Examenskolloquium

Di, 16-18, Ort: C5 3, Raum U13

Die Anmeldung für dieses Kolloquium erfolgt in einem persönlichen Gespräch in einer Sprechstunde oder per E-Mail (Mails bitte an: p.jakob@mx.uni-saarland.de). Die Kandidatinnen und Kandidaten für die Staatsexamensprüfungen im Mai 2011 werden dringend gebeten, sich bis Ende März anzumelden, um noch Themen für das Blockseminar (5./6. April 2011) absprechen zu können.

Vor und in Examina stehende Studierende erhalten in dieser Veranstaltung allgemein Gelegenheit, sich auf die Examenssituation vorzubereiten, indem sie sich in examensrelevante Themen einarbeiten, diese im Plenum vorstellen und Probleme diskutieren. Das Kolloquium wird in den fachlichen Teilen auf Englisch, in den Diskussionen über formale Aspekte auf Deutsch abgehalten.

Das Format des Blockseminars wurde zusammen mit Studierenden entwickelt und dient dazu, den im Sommersemester 2011 betroffenen ExamenskandidatInnen unmittelbar vor Beginn des Prüfungsblocks eine fokussierte Rückmeldung zu ihren jeweiligen Themen zu geben und eventuelle Probleme zu erörtern.

Nach dem Blockseminar finden über die Vorlesungszeit verteilt einzelne Sitzungen statt, in denen auf spezifische Bedarfe eingegangen wird und in denen BA-KandidatInnen den Stand ihrer Arbeiten vorstellen sollen.

HS Charles Dickens: *Bleak House*

Wed, 12:15-13:45, C5 3, U13

Bleak House was Dickens's eighth novel. He had finished *David Copperfield* in October of 1850, and began writing *Bleak House* in November of 1851. Like most of his novels, *Bleak House* was published in nineteen monthly parts, the last part being a double part.

Bleak House is often called Dickens's greatest novel; he ranked it second only to *David Copperfield*, his "favourite child." It is an immense novel—but don't let that frighten or deter you; it's the same length as *Pickwick Papers*, *Nicholas Nickleby*, *Martin Chuzzlewit*, *Dombey and Son*, *David Copperfield*, *Little Dorrit*, and *Our Mutual Friend*. And like most of those other novels, *Bleak House* is immensely interesting, powerful, beautiful, and rewarding.

It has two narrators. The first is an omniscient narrator who writes in the present tense—sometimes the present participial tense. He is frequently angry at this world of ours, often bitingly ironic, and sometimes accusatory. His narrative is richly imagined and wonderfully metaphorical. The other narrator is a wise and earnest but self-effacing young woman named Esther Summerson, who is writing what she calls her "portion" of the novel. Esther is the central character of the novel, and she writes the final chapter.

Among other things, *Bleak House* is a mystery story—but like many of the characters in the novel, we sometimes don't even know what the mystery is. Or what the mysteries are. And one character, a little mad lady named Miss Flite, has a collection of birds, named "Hope, Joy, Youth, Peace, Rest, Life, Dust, Ashes, Waste, Want, Ruin, Despair, Madness, Death, Cunning, Folly, Words, Wigs, Rags, Sheepskin, Plunder, Precedent, Jargon, Gammon, and Spinach"; we will need to figure out what that means.

Dickens's first readers would have had nineteen months to read *Bleak House*. I want you to read it all as soon as you can—and then we will talk about it for fourteen weeks.

I will ask you to "scribble" for me for the final ten or fifteen minutes of each class; I will read your scribbles, comment on them, and give them back to you at the start of the next class. I will expect you to enjoy *Bleak House* thoroughly, to be moved by it, and to learn from it. And I will expect you to write good, interesting, and original seminar papers.

Text: Charles Dickens, *Bleak House* (Wordsworth edition; you *must* use this edition))

Note: Our first class meeting will be on Wednesday, 13 April, 12:00-14:00.

PS Love Stories: *Emma* and *Wuthering Heights*

Wed, 16:15-17:45, C5 3, room 1.20

Jane Austen and Emily Brontë are two of the great novelists in the history of English literature. They would seem to have almost nothing in common except that they are two nineteenth century women writers. But . . .

Frank O'Connor, the fine Irish short-story writer, defined heaven as "the place where the relative merits of Jane Austen and Dostoevsky will be decided intelligently." We don't need to decide on the "relative merits" of Jane Austen and Emily Brontë, but after we have read both of our novels and talked about them, I will ask you to think (intelligently) about how they are related: how they are related as *love stories*.

Jane Austen said that she was afraid nobody could possibly like Emma Woodhouse, except her creator. It is presumptuous—dangerous, even—for anyone to say that Jane Austen was ever wrong about anything; but most readers do indeed love Emma Woodhouse.

Charlotte Brontë, Emily's prudish sister and herself a novelist, despised the central character of *Wuthering Heights*—and she didn't think it was "right or advisable to create beings like Heathcliff." But for more than a hundred and fifty years now readers have been disagreeing with Charlotte Brontë—and I trust that you will also. And I trust that you will read and re-read *Wuthering Heights*.

Beginning with *Emma* on the first Wednesday of the term—on 13 April—we will spend six weeks talking about each novel, and leave ourselves two weeks to talk about them as a pair of love stories.

I will expect you to read *all* of each novel, and to read thoughtfully. I will ask you to "scribble" for me for the final ten or fifteen minutes of each class; I will read your scribbles, comment on them, and give them back to you at the start of the next class. I hope that you enjoy both of our novels, and that you will learn from them, rather than about them. And I will expect you to write good, interesting, and original seminar papers on one or the other of these two wonderful, beautiful novels.

Required Texts: We all need to be reading the same editions!

Jane Austen, *Emma* (Wordsworth edition)

Emily Brontë, *Wuthering Heights* (Wordsworth edition)

Note: Our first class meeting will be on Wednesday, 13 April, 16:00-18:00.

Bert Hornback

Universität des Saarlandes

FR 4.3 Anglistik, Amerikanistik, und Anglophone Kulturen

British Literary and Cultural Studies

Dr. Éamonn Ó Ciardha

SoSe 2011



UNIVERSITÄT
DES
SAARLANDES

Lecture Course: The Irish Political Ballad

Mon, 12:15-13:45

The Scottish political commentator Fletcher of Saltoun famously commented that ‘I know a wise man that believed that if a man were permitted to make all the ballads, he need not care who should make the laws of the nation’. This has a particular resonance in Ireland where the English/British state made many of the laws for much of the last four centuries and they were not always since amiable to Irish Catholic Royalists or Irish Republicans. The story of the Irish ballad is the story of language change, popular politicization and the fraught relationship between Ireland and England/Britain, Nationalism/Republicanism Unionism/Loyalism. It is largely based on a rich of popular poetry and song from the Jacobite poets of the eighteenth century, through Moore, Mangan, Davies to the twentieth century when Irish and Irish-American bands and singers such as The Clancy Brothers, Planxty, Moving Hearts, Christy Moore, The Dubliners, The Pogues and Black 47 have become household names and brought the Irish political ballad to a global audience.

Learning Outcomes

On completion of the module, you should be (able to):

1. Demonstrate familiarity with major themes such as nationalism, unionism, republicanism, loyalism, emigration and exile which have informed the Irish political ballad
2. Situate the Irish political ballad in his proper national, colonial and anti-colonial contexts
3. Consider languages, styles, genres and the oeuvre of various famous Irish balladeers and folk-groups

You will also have developed significant transferable skills, including:

1. Skills of analysis, argument and expression
2. A capacity to take on and process complex ideas and information
3. An ability to present structured and informed arguments, both orally and on paper, supported with appropriate primary and secondary material
4. Bibliographical and referencing skills

3. Comprehend key historical debates and political arguments in the field of Irish military, political, socio-economic, colonial and anti-colonial history

You will also have developed significant transferable skills, including:

1. Skills of analysis, argument and expression
2. A capacity to take on and process complex ideas and information
3. An ability to present structured and informed arguments, both orally and on paper, supported with appropriate primary and secondary material
4. Bibliographical and referencing skills
5. The experience of organizing a personal timetable and workload, delivering oral and written work in a presentable fashion to deadlines.

A successful student will be able to show that he/she can:

Knowledge and Understanding

1. Demonstrate a factual and conceptual knowledge of the Irish Outlaw
2. Display an awareness of a broad range of historical, political, military and cultural themes and arguments
3. Demonstrate basic knowledge of critical approaches and responses to the Irish Outlaw, and the effects of different historical, social, political, and cultural contexts
4. Apply a range of critical skills to review, consolidate, extend, and apply your knowledge and understanding of Irish 'Outlaw' history

Intellectual Qualities

1. Perform, with guidance, an analysis of written texts and other forms of discourse.
2. Evaluate, with guidance, extra-textual evidence, literary, visual and audio-visual, artistic and architectural sources
3. Collect and categorize information, in standard contexts, towards a given purpose
4. Conduct, with guidance, simple research tasks

Content

The module is designed to provide you with an outline of the most significant events, trends and developments in the history and historiography of the Irish outlaw since the early modern period.

Learning and teaching methods

You will attend 1 two hour lecture per week. The lectures will strive to deal with the major historic events and developments and their various political contexts in a comprehensive

Lecture Course: The Irish Outlaw: The making of a Nationalist Icon

Wed, 14:15-15:45

The Outlaw occupies a pivotal position in the history, popular culture and fiction of Ireland, Britain, America and Australia. Historians, however, have often found it difficult to follow these elusive figures through the battlefields, bogs, borderlands, badlands and bush. This has not been made easier by the transformation of the bandit and outlaw in Irish, British, American and Australian historiography and hagiography. The popular historians, political commentators and reporters of the late eighteenth, nineteenth and twentieth centuries often portrayed him as a 'noble robber' and Robin Hood-like figure. Irish nationalists in the nineteenth and twentieth century viewed him as a prototype nationalist icon: the 'outlaw rapparee' would be eulogized in popular song, chapbook and verse. He has remained the focus of a number of recent popular histories, documentaries and films. Nevertheless, the elevated position of the bandit within the nationalist pantheon has come under renewed assault in recent years. At the outset, this course will explore the nature and activities of bandits and outlaws in their many forms and guises in Ireland, America and Australia. These will include a consideration of banditry as a form of guerilla warfare in the late medieval and early modern period and as an aspect of the Gaelic customs of raiding and 'coshering'. It will seek to examine attitudes towards crime, criminality and punishment in the early modern and modern periods, particularly in the context of the Tudor colonial experiment and ongoing plantation, republicanism and the struggle for independence. Another primary focus will be an appraisal of the impact of the bandit and outlaw on the English and Scottish settler psyche and the image of the Irish, Scottish and English bandit in the contemporary media. This evolved from the barbarian 'wild Irishman and savage (as represented by the recalcitrant Feagh McHugh O'Byrne as the O'Neills of Tyrone) of the sixteenth century to the blundering Sir Lucius O'Trigger of the later-eighteenth century. In stark contrast to the unflattering portrayal of the 'tory' in English literature, an examination of Irish poetry and prose suggests an emerging cult of the outlaw in the Irish literary tradition from the mid-sixteenth century. The Irish poet, through the 'Marbhna', 'Tuireamh' and 'Caoineadh' of the Irish literary tradition, often extolled the virtues and noble lineage of the tory, rapparee or highwayman. They regularly voiced disdain for their betrayers and persecutors and excoriated the political and legal system that brought them to the scaffold. These themes also survive in the popular song-culture from the late eighteenth century onwards

Learning Outcomes

On completion of the module, you should be (able to):

1. Demonstrate familiarity with the major military, socio-economic, political, ideological and cultural developments which inform the History of the Irish Outlaw
2. Situate the Irish Outlaw in his proper national, colonial and anti-colonial contexts

5. The experience of organizing a personal timetable and workload, delivering oral and written work in a presentable fashion to deadlines.

A successful student will be able to show that he/she can:

Knowledge and Understanding

1. Demonstrate a factual and conceptual knowledge of the Irish Political Ballad
2. Display an awareness of a broad range of historical, political, military and cultural themes which have fed an uncommonly rich and vibrant ballad tradition
3. Demonstrate basic knowledge of critical approaches and responses to the Political Ballad, and the effects of different historical, social, political, and cultural contexts
4. Apply a range of critical skills to review, consolidate, extend, and apply your knowledge and understanding of the Irish Political Ballad

Intellectual Qualities

1. Perform, with guidance, an analysis of written and aural texts
2. Evaluate, with guidance, extra-textual evidence, audio-visual sources
3. Collect and categorize information, in standard contexts, towards a given purpose

Content

The module is designed to provide you with an outline of the most significant themes, styles and trends in the evolution of the Irish Political ballad.

Learning and teaching methods

You will attend 1 two-hour-lecture per week. The lectures will strive to deal with major chronological period and thematic trends in the history and evolution of the Irish Ballad.

In addition to the lectures you are also expected to undertake an extensive program of private reading, listening and study. This work should by definition be primarily self-directed, with help and guidance from the module staff.

Assessment

The examination is a two-hour end-of-semester test. It consists of approximately a dozen questions, each carrying the same weight and each focusing on key aspects of the Irish outlaw.

Important

I will also refer students to an extensive collection of articles, review articles, songbooks and audio and audio-visual material which will be posted on Clix files for this course, as well as a substantial amount of material in the English subject library's reserve reading-room

PS Sensation Novels

Mo, 16:15-17:45

“To Mr. Collins belongs the credit of having introduced into fiction those most mysterious of mysteries, the mysteries which are at our own doors.” Henry James

In the late 1850s, a new genre was born. The publication of Wilkie Collins’s *The Woman in White* in 1859/60 was emblematic for something new, and in the decades that followed, Collins himself published many more novels in the same vein while other authors followed his example and his success and thus established a new kind of novel. This new genre was marked by many elements already developed by 18th century Gothic Fiction – villains, heroes, quests and threats – but added elements of contemporary concern, most notably from the area of crime. As Henry James noted, the Gothic mystery was brought home to English soil. While “sensation novel” was actually a negative label coined by its critics, in their form and characteristic elements, the sensation novels served the needs of their time.

In this seminar, we are going to discuss Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862), one of the most famous representatives of the sensation novel, and Collins’s *The Moonstone* (1868), which is also noteworthy due to its being the most obvious link between the sensation novel and detective fiction. Moreover, we are going to read extracts and further additional material.

In the second session, there will be a short exam on Braddon’s *Lady Audley’s Secret*. Please read *Lady Audley’s Secret* before the start of term.

Texts: You **MUST OWN EXACTLY** the following editions:

Braddon, Mary Elizabeth. *Lady Audley’s Secret*. Ed. David Skilton. Oxford: OUP, 2008. ISBN 9780199537242

Collins, Wilkie. *The Moonstone*. Ed. Sandra Kemp. London: Penguin, 1998. ISBN 9780140434088

Registration:

You must register via CLIX before the start of term. A maximum of 33 people can participate in this seminar.

PS 20th century British Feminism: Virginia Woolf and Angela Carter

Di, 10:15-11:45

"I myself have never been able to find out what feminism is; I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat or a prostitute."
(Rebecca West, 1892-1983)

Feminism is easily one of the most controversial terms of the 20th century. Once a radical movement for freedom and equality for the other half of the human race, it is today often dismissed as an outdated concept by the western world or even considered a pejorative label for women. Even though the feminist movement has suffered an image loss, many of its essential findings are as important today as they have been for earlier generations, and the evolution of feminist thought from the so-called first wave to the second and third wave cannot be underestimated, as we will see in the course of this seminar.

We will concentrate on the literary output of two of Britain's foremost female novelists, who were both of major importance for the development of feminism in the 20th century. Beginning with Virginia Woolf's plea for women's economic and material independence, we will work our way through to Angela Carter's discussion of pornography, studying core theoretical texts alongside our exploration of Woolf's *Orlando* (1928) and Carter's *Nights at the Circus* (1984).

There will be a test on *Orlando* in the second week of the term. Please read *Orlando* before the start of term.

You must own the following editions:

Carter, Angela. *Nights at the Circus*. London: Penguin, 1986. ISBN-13: 978-0140077032

Woolf, Virginia. *Orlando. A Bibliography*. Ware: Wordsworth Editions, 1995.

ISBN-13: 978-1853262395

Registration:

You must register via CLIX before the start of term. A maximum of 33 people can participate in this seminar.