1. Medieval Literature (Literature A)

This module introduces students to the literature of the medieval and early modern periods through the works of three authors. *Iwein*, an Arthurian romance by Hartmann von Aue, is a tale of knightly adventure which nonetheless shines a critical light on the chivalric lifestyle and its institutions. The poetry of Catharina Regina von Greiffenberg and Andreas Gryphius illuminates life in the German-speaking territories during and in the aftermath of the Thirty Years’ War, and the very different experiences of a male and a female poet of the time.

Lectures will introduce students to the texts and the latest critical approaches; the aim is to understand the texts both on their own terms, as products of a particular historical culture, and also as classics with enduring appeal – works of literary art which use the same techniques as modern writers, and deal with the same range of ‘mortal questions’ thrown up by the human condition.

**Texts**

- Hartmann von Aue, *Iwein*. The original text, accompanied by a parallel translation into modern German, is included in the following paperback edition of several works by Hartmann: *Gregorius, Der arme Heinrich, Iwein: Text und Kommentar*, ed. and trans. Volker Mertens (Frankfurt: Deutscher Klassiker Verlag paperback, 2008). There is no need to read more than *Iwein*.
- Special reference will be made to the poems listed in Appendix A.

**Introductory reading**

**Hartmann**


**Gryphius and Greiffenberg**

Modern Literature I: the 18th and 19th Centuries (Literature B)

These two texts introduce students to two of the best-known German writers of the eighteenth and nineteenth centuries. *Urfaust* is the first version of Goethe's life's work, the drama *Faust*, and it is the greatest work produced by the literary movement known as *Sturm und Drang* (Storm and Stress). It is a powerful tragedy of overreaching human ambition and desire. A highly effective drama on stage, it also exemplifies a wide range of poetic forms. Droste-Hülshoff was a major writer of the Biedermeier. She is also one of the best-known female authors writing in German before 1900, although she herself tended to see her gender as essentially separate from her identity as a poet. Her short story, *Die Judenbuche*, a work of poetic realism set in a provincial German community, is both an outstanding example of the *Novelle* genre, full of challenge and mystery, and a problematic depiction of prejudice, above all of antisemitism.

**Texts**

- J. W. von Goethe, *Urfaust* (Stuttgart: Reclam UB5273)
- Annette von Droste-Hülshoff: *Die Judenbuche* (Stuttgart: Reclam, 2001)

**Introductory reading**

**Goethe**


**Droste-Hülshoff**

Modern Literature II: the 20th and 21st Centuries and Film (Literature C)

This module requires study of two internationally known products of culture in German, providing introductions to key aspects of that culture. Kafka’s most famous story, *Die Verwandlung*, is an iconic work of modernism, at once essentially literary, and of interest from many other points of view, for instance psychoanalysis, ethics, theology and social theory. It continues to be of relevance today for its probing of what it means to be a human subject in modernity and for its resistance to unambiguous interpretation.

In her modern-day *Western*, Berlin School director Valeska Grisebach’s protagonist and cowboy-figure is a manual labourer called Meinhard from former East Germany. In *Western*, the wild west is in fact the east: rural Bulgaria at the eastern frontiers of the European Union. Meinhard joins a group of German migrant workers who are building a hydropower plant, and the film explores what it means to be German for these men. Using slow placing and employing a distinctive realism, Grisebach invites reflection on masculinity, labour, and the history and politics of twenty-first century Germany.

**Texts**

- *Western* (2017), dir. Valeska Grisebach

**Introductory Reading**

**Kafka**

- Webber, Andrew, 'Kafka: *Die Verwandlung*', in *Landmarks in German Short Prose*, ed. P. Hutchinson (Oxford: Peter Lang, 2003), pp. 175-190

**Grisebach**

- Bordwell, David, and Thompson, Kristin, *Film Art: An Introduction* (New York: McGraw-Hill, 2010), ninth edition. *Please read the following sections* (NB the page numbers will differ depending on the edition. Please read the equivalent section in the edition to which you have access): Chapter 3, ‘Narrative as a Formal System’, and ‘Part Three’ (including Chapters 4, 5, 6, and 7).
- Camia, Giovanni Marchini, ‘Once upon a time in modern-day eastern Europe’, *Sight and Sound* (online only)
- Kasman, Daniel, ‘Their Western Moment: A Conversation with Valeska Grisebach’, *mubi* (online only)
History: Imperial Germany 1871-1918, Authoritarianism and Modernism

Few periods of German history have aroused such intense interest as the decades following the establishment of the first modern German nation state in 1871. Many have seen them as the prelude to the Third Reich 1933-1945. Others have emphasized that they saw the birth of some of the most important modernist movements of the twentieth century and of traditions that still shape German society today. This module will examine the rich and dissonant history of the Kaiserreich. It was an authoritarian state which was confronted by increasingly vociferous popular liberal and democratic movements. The emergence of extreme forms of nationalism was balanced by radical visions of a return to nature and ‘Lebensreform’ or of women’s emancipation. The growth of militarist attitudes and anti-Semitism on the one hand was matched by the formulation of radical visions that enthusiastically embraced modernity, technology and the city on the other. The first lecture will focus on Bismarck’s chancellorship; the second will deal with the reign of Wilhelm II. The third and fourth lectures will examine the numerous and often politically ambivalent forms of antimodernism and modernism respectively.

Introductory reading

- Berger, Stefan, Inventing the Nation: Germany (London: Arnold, 2004), ch.3
- Jefferies, Matthew, Contesting the German Empire 1871-1918 (Oxford: Blackwell, 2008)
**Linguistics: Language and Lexicography**

This module will look at the German language through its two greatest dictionaries, the *Deutsches Wörterbuch (DWB)* (1854–1960) started by the Brothers Grimm, and the *Vollständiges Orthographisches Wörterbuch der deutschen Sprache* started by Konrad Duden, the modern *Deutsche Rechtschreibung (DR)* (1st ed. 1880, 25th ed. 2010). The Grimms' work is a deliberately nationalistic project, designed to raise the profile of the German language as the common inheritance of the German people, to place the study of the language on a solid philological foundation, and to be read both by scholars and by family men in the home. It is the largest and most comprehensive German dictionary ever written. The contrast with the single-volume *DR* could hardly be greater. It is a word-list rather than a true dictionary, designed to bring the unity of a single written form to the language whose main glory, for the Grimms, lay in its regional and historical diversity. Duden’s dictionary, now in its 25th edition, is far more likely to be found in a German home than the *DWB*: what it lacks in charm it makes up for in prescriptive power. The module will look at discursive material such as Jacob Grimm’s introduction to the first volume of the *DWB*. It will consider the dictionaries themselves as examples of particular lexicographic techniques and ideologies, and will examine the balance between description and prescription which has shaped the development of the language.

**Introductory Reading**

- Haß-Zumkehr, Ulrike, *Deutsche Wörterbücher* (Berlin/New York: de Gruyter, 2001)

**N.B.** Chapter 28 of Young and Gloning (2004) and chapter 6 of Haß-Zumkehr (2001) introduce the text of Jacob Grimm’s *Vorrede zum deutschen Wörterbuch*, and should be read before the start of teaching on this module.
Thought: Marx and Nietzsche

Karl Marx and Friedrich Nietzsche were the two great revolutionary thinkers of the nineteenth century. Their contrasting visions of how humanity should improve itself have exerted an extraordinary influence on the world to this day. Marx (1818-1883) interpreted human history as defined by the struggle of opposing social classes. The latest stage of socio-economic development, which he called capitalism, saw an extreme concentration of wealth and power, he argued, in the hands of the bourgeoisie, to the increasing "immiseration" of the proletariat. In the Communist Manifesto (1848), which inspired the socialist movements of the nineteenth and twentieth centuries, he predicted that the impoverished workers would come to recognize their shared interests, collectively overthrow the system that exploited them, and establish a communist society without classes, state, private property, and oppression.

Like Marx, Nietzsche (1844-1900) was concerned with the stultifying effects of modern life (urban, industrialized, routinized and rationalized), which he denounced as "decadent". Like Marx, he called for radical, wholesale emancipation that would allow self-determined, full lives and, eventually, the emergence of a new type of human being. Unlike Marx, however, Nietzsche did not think that all could - or should - be truly free, only a small elite of "higher types", the eventual "overmen" or "supermen". And unlike Marx, who considered religion mere "superstructure", Nietzsche believed that Christianity and the "slave morality" it had spawned were the root causes of all human ailments. What had to be transformed, therefore, was not the socio-economic system, but rather our - often unconsciously held - Christian beliefs in "good" and "evil", universal values and absolute truth. In Beyond Good and Evil (1886), Nietzsche envisioned such a "revaluation of all values" that would deliver man - or in any case, some men - to a more autonomous, authentic existence.

Texts


Introductory Reading

- McLellan, David, The Thought of Karl Marx, 2nd edn (London, 1980), pp. 3-113
• Young, Julian, *Nietzsche: A Philosophical Biography* (Cambridge: CUP, 2010), chapter 21 (pp. 407-31)