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|  |  |  | **UNIVERSITY OF BANJA LUKA**  **FACULTY OF PHILOLOGY** | |
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|  | | **Doctoral academic studies** | | |
| **Study program** | |  | | **Science of literature** |

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| **Subject** | **German novel of the 20th century in the context of world literature** | | | |
| **subject code** | **Subject status** | **Semester** | **Classes fund** | **Number of ECTS points** |
|  | elective | 3. or 4. | 30 | 10 |
| **Professors** | Anđela Krstanović | | | |

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| **Conditioned by other subjects** |
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| **Learning objectives:** |
| Introduce the German novel of the 20th century in relation to development tendencies and innovations in narrative techniques. Starting from the novel of modernity, its foundations and influence on post-war literature, study the concept of the nouveau novel, the novel of the New Subjectivism and the postmodern novel. Learn about the general tendencies of the development of literature and thus the specifics of the German novel, drawing parallels with the novel of world literature. Interdisciplinary studies with an emphasis on the development of the media, the influence of philosophy and criticism aim at a broader insight into the changes in the spiritual climate in the 20th century, which were directly reflected in the constitution of the novel. |
| **Learning outcomes (acquired knowledge):** |
| The doctoral student will adopt the general tendencies of the development of the German novel in the context of world literature. They will critically judge the specifics of the German novel and interpret the novel of the 20th century on the basis of a literary-historical and literary-theoretical approach. Having adopted different methodological concepts, they will be able to make a further contribution to the study of 20th century novels within the scope of his research work. |
| **Subject content::** |
| The beginning of the 20th century brought violent changes in literature in the form of abandoning chronological storytelling, relativizing heroes, polyperspectivism, rejecting the mimetic approach to reality, etc. These actions are a reflection of the change in the spiritual climate, which can be reduced to one common denominator – a departure from the belief in a unique self. Friedrich Nietzsche will place this thesis in the essay Hinfall der kosmologischen Werte (Friedrich Nietzsche, 1886), in which he criticizes the belief in man as the measure of all things. The reflection of Nietzsche's departure from German idealism and his emphasis on the role of the subject is the breakdown of the figure of the hero in literary works, the abandonment of the personal narrator as the guarantor of the unity of the diegetic universe, the breaking of the action into a multitude of assembled fragmentary entities without integral unity. Sigmund Freud will continue the criticism of the subject in the footsteps of Nietzsche (Traumdeutung, 1900, Das Ich und das Es, 1923). Proposing the thesis that the subject is not an integral whole that governs itself through the control instance of rations, and that the subject is a trinity composed of "it", "I" and "super-ego", Freud closes the epoch of development of traditional individualistic psychology. Nietzsche's and Freud's criticism of the subject inevitably caused different reflections on the role of language. The belief in the referentiality of language and the traditional unity between subject, language and reality. |

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| Fritz Mauthner's contribution Beiträge zu einer Kritik der Sprache (Fritz Mauthner, 1902), published in the same year as Hofmannsthal's Brief an Lord Chandos (Hugo von Hofmannsthal, 1902), problematizes the relationship between the subject and reality from the point of view of grasping reality through language. An echo of the criticism of language in literature is the abandonment of belief in mimetic art. Alfred Deblin's novel Berlin appeared as a result of the change in the spiritual climate. Alexanderplatz  (1929). The subject of the novel's analysis will be innovations in relation to traditional narrative techniques and in the context of world literature (Marcel Proust: À la recherche du temps perdu, 1913-  27; James Joyce: Ulysses, 1922; John Dos Passos: Manhattan Transfer, 1925). The 1930s marked the coming of Hitler to power, when the period of exile in German literature (internal and external exile) began, and after the Second World War, the period covered by the term Post-War Literature. The first two decades of post-war literature are thematically dominated by the ballast of war and writers' confrontation with the darkest period in the history of the German nation (Trümmerliteratur). At the same time, the thread of modernity is not abandoned (Rainer Maria Rilke: Aufzeichnungen des Malte Laurids Brigge; Alfred Döblin: Die drei Sprünge des Wang-Lun; Franz Kafka: Der Prozess; Robert Musil: Der Mann ohne Eigenschaften) in connection with changes in the formal and content level, as well as the basics of the avant-garde novel (Hugo Ball: Tenderenda der Phantast; Richard Hülsenbeck: Dr Billig am Ende; Carl Einstein: Bebuquin oder die Dilettanten des Wunders) which were directed towards experimental language play. The development of the novel can be followed chronologically in decades, bearing in mind the fact that temporal boundaries are a global guidepost, which is often of a diffuse nature. In the multitude of different tendencies of that time, which often intersect, or are diametrically opposed in poetical desires (documentary novel, comeback novel, developmental novel, novel of memory), in relation to innovations in storytelling techniques, we will pay attention to the nouveau novel ( Peter Weiss: Der Schatten des Körpers des Kutschers, 1960; Ror Wolf: Fortsetzung des Berichts, 1964; Peter Handke: Der Hausierer, 1967). Nouveau Roman marked the sixties, and, similar to the lyrical ranges of the Stuttgarter Schule and Wiener Gruppe, remained in the tradition of language criticism. We will analyze this type of novel in the light of the French representatives of nouveau roman (Alain Robbe Grillet, Nathalie Sarraute, Michel Butor) with a focus on the theoretical writing Das Zeitalter des Misstrauens, 1975 (Nathalie Sarraute: L'ère du soupçon", 1970).  In the 1970s, the German literary scene was dominated by two literary trends as a reaction to the increased politicization of literature in the 1960s and in connection with the student protests (Tendenzwende) - New Subjectivity (Neue Subjektivität) and Women's Literature (Frauenliteratur) as a separate wing of the New Subjectivity. Representatives of New Subjectivism (Karin Struck: Die Klassenliebe, 1973; Peter Handke: Die Stunde der wahren Empfindung, 1975; Thomas Bernhard: Korrektur, 1975; Christa Wolf: Kindheitsmuster, 1976) thematize in their works the individual man, private crises, emphasizing biographical and autobiographical storytelling. Women's literature, which had a separate development course, puts int the focus the subjectivity of man from the angle of female perception. Thematically, the search for identity in a world ruled by the male principle dominates  (Christa Reinig: Entmannung, 1976; Brigitte Schwaiger: Wie kommt das Salz ins Meer, 1977; Barbara Frischmuth: Amy oder die Metamorphose, 1978; Eveline Hasler: Anna Göldin, letzte Hexe, 1982).  Representatives of women's literature take V. as a role model. Woolf (Virginia Woolf: A room of One's Own, 1929; Three Guineas, 1938) and Simon de Beauvoir (Le Deuxiéme Sexe, 1949). We will analyze this type of novel in relation to the role models of feminist literature and the projection of its development within Gender Studies. We end the semester by studying the postmodern novel. The postmodern novel develops in Germany during the 80s and 90s. The theoretical positions of French thinkers (Jean François Lyotard, Jean Baudrillard, Paul Virilio) deepened the insight into the development of the postmodern novel. German postmodern novel (Patrick Süskind: Das Parfum, 1985; Robert Schneider: Schlafes Bruder, 1992; PeterHandke: Mein Jahr in der Niemandsbucht, 1994; Christoph Ransmayr: Morbus Kitahara, 1995; Bernhard Schlink: Der Vorleser, 1995; Marlen Streeruwitz: Lisa ´s Liebe, 1997) will be the subject of analysis in relation to the transformation of the novel by modern and new techniques of storytelling (decomposition of genre, metafiction, intertextuality, epigonism, transformation of myth, etc.) Parallels with the postmodern novel outside the German-speaking area (Italo Calvino: Se una notte d´invernoun viaggiatore, 1979; | | | | | |
| Umberto Eco: Il nome della rosa, 1980; Isabel Allende: La casa de los espiritus, 1982; Milorad Pavić: Hazarski rečnik, 1984) will deepen insight into the general tendencies of the novel's development. Participants will be able to pay attention to the types of postmodern novel that are not included in the program (pop novel, digital novel, hip-hop novel, rap novel, science fiction) in individual research papers. | | | | | |
| **Methods of teaching and mastering the material:** | | | | | |
| Lectures, consultations, seminar paper | | | | | |
| **Literature:** | | | | | |
| Manfred Brauneck: Der deutsche Roman im 20. Jahrhundert, 1976.  Nathalie Sarraute: *Das Zeitalter des Misstrauens,* 1975  Theodor Adorno: *Standort des Erzählers im Roman,* In: *Noten zur Literatur I,* Frankfurt a.M. 1981.  Michael Rutschky: *Erfahrungshunger. Ein Essay über die siebziger Jahre*, 1980.  Jutta Osinski: *Einführung in die feministische Literaturwissenschaft.* E. Schmidt, Berlin 1998.  Jean François Lyotard: *Das postmoderne Wissen. Ein Bericht,* Wien, 2005.  Michaela Kopp Marx: *Zwischen Petrarca und Madonna.* Der Roman der Postmoderne, C.H. Beck, 2005.  Mario Andreotti: Die Struktur der modernen Literatur, 2008. | | | | | |
| **Forms of knowledge testing and assessment:** | | | | | |
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| **Special indication for the subject:** | | | | | |
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| **Name and surname of the professor who prepared the data:**  **Anđelka Krstanović** | | | | | |