

Winter Semester 2023/2024

Ringvorlesung: Sozialfiguren der Arbeit: Beruf, Geschlecht, Diversität

PD Dr. Sandra Fluhrer, Prof. Dr. Claudia Lillge

Identität und gesellschaftliche Partizipation werden nach wie vor mit Arbeit und Beruf verknüpft. Ihre vielfältigen historisch-gesellschaftlichen Erscheinungsformen sind für die Reproduktion von Individuen und Gesellschaft erforderliche Ressourcen, die – bezahlt oder unbezahlt – immer auch Anerkennungsverhältnisse widerspiegeln und ausdrücken. Jenseits dessen, ob ein Beruf als mühevoll oder mühelos erfahren wird, werden Berufe historisch durch soziale Differenzierungen geprägt und modellieren in der praktischen beruflichen Arbeit zugleich gesellschaftliche Differenzsetzungen. So haben Berufe – das zeigen historisch und transkulturell angelegte Studien – ein ‘Geschlecht’, ganze Berufsbereiche sind immer noch geschlechtsspezifisch segregiert und diese Passung von Beruf und Geschlecht zeigt ein erstaunliches Beharrungsvermögen. Auch die Toleranz gegenüber gelebter Diversität fällt von Beruf zu Beruf sehr unterschiedlich aus. So sind Alter, soziale Schicht, ethnische Herkunft, religiöse Zugehörigkeit, sexuelle Orientierung und Dis/ability nach wie vor entscheidende Kriterien, die berufliche Inklusion/Exklusion zentral bedingen. Umgekehrt stiften gerade Arbeit und Beruf ‘Bühnen des Alltags’, die Handlungsräume eröffnen sowie eine Performanz von Vielfalt ermöglichen.

Vor dem Hintergrund gesellschaftlicher Umbrüche und neuer Anforderungen, wie sie sich aus der Arbeitswelt ergeben, nimmt die Ringvorlesung diese doppelte Perspektivierung zum Ausgangspunkt für die exemplarische Beleuchtung bestimmter Berufe und Berufsbilder, deren Repräsentation und deren performative Konstruktion von Diversität. Der Berufsbegriff soll hierbei (als Konzept) auch kritisch hinterfragt werden, so etwa vor dem Hintergrund veränderter Erwerbsarbeitsmuster und Arbeitsstrukturen, der Auflösung klarer Berufsbilder und Berufsprofile im Kontext der New Work sowie den Megatrends wie Digitalisierung, Globalisierung, Flexibilisierung, Entgrenzung und Prekarisierung. Wertvorstellungen, Normvorgaben und neue soziale Ungleichheiten prägen dabei den gesellschaftlichen Stellenwert und die Repräsentationsmechanismen der verschiedenen Sozialfiguren der Arbeit und damit auch die Praxis der Arbeit und das Selbstverständnis von Berufstätigen. Die Ringvorlesung versammelt Beiträge, die ein konkretes Berufsprofil als exemplarischen Ausgangspunkt nehmen, um aus der jeweiligen Disziplin heraus Diversität und Performanz von Sozialfiguren der Arbeit in den Blick zu nehmen. Inwiefern erlaubt, begünstigt oder negiert der jeweilige Beruf Diversität? Welche historischen und kulturspezifischen Unterschiede lassen sich beschreiben? Welches Spannungsverhältnis ergibt sich aus der jeweiligen Sozialgeschichte eines Berufs und seinen künstlerischen Repräsentationspolitiken in Literatur, Fotografie, Film und anderen Medien? Inwieweit können speziell künstlerische Berufsporträts als ein ‚kulturelles Imaginäres‘ funktionieren, indem sie noch nicht kulturfähige Vorstellungen von bestimmten Berufen artikulieren? Wie und wo präsentieren sich die Akteure eines Berufssegments und Arbeitsbereichs selbst, welche Aspekte stehen dabei im Vordergrund? Im Spannungsfeld von realen und normativen Veränderungen werden aber auch Fragen relevant, ob und wie sich Berufe an die sich verändernden Arbeitsmarktstrukturen anpassen und sich neuformieren. Welche Veränderungen ergeben sich daraus beispielsweise für individuelle Lebensarrangements und alltägliche Lebensführung? Wie wird in diesem Kontext berufliche Identität konstruiert und welche Dimensionen sind angesichts gewandelter Arbeitsanforderungen bedeutsam geworden?

Vorlesung: Survey of British Literature and Culture: The 19th Century

Dr. Christian Krug

This lecture course is a wide-ranging exploration of 19th-century British literature and culture. We will revisit many of the canonical texts, genres and authors of the century and discuss their historical and cultural contexts, chart key academic debates in Victorian Studies and explore interdisciplinary links between cultural and literary theory. In each case, however, the perspective will be one of British Cultural Studies. We will consider how texts (and their authors) are embedded in larger social and political contexts and the cultural and ideological work that they do. Above all, we will look at cultural practices, not just texts.

Rather than study play-texts in isolation, for example, the first lecture will consider what it meant to go to the theatre in the early 19th century, and how audiences engaged actively with plays. The other lectures deal with popular exhibitions, including those of paintings; the production and consumption of Romantic poetry; the social politics of Romantic and Victorian novels and novelists (including Austen, Dickens, and Gaskell); different concepts of history and their ideological use (e.g. in Burke and Carlyle); a history of Victorian poetry focusing on gender; urbanization and representations of the City and the Victorian crowd; the politics of realism in detective fiction; Imperial Romances and fictions of domestic anarchy; and Britain's Fin de Siècle. Two lectures will deal more specifically with cultural icons (Queen Victoria) and cultural myths (vampires).

We are also very glad that Kristin Mahoney (Michigan State University) will join us for a guest lecture on Late-Victorian Decadence.

Oberseminar: Literatur- und Kulturtheorie

Prof. Dr. Claudia Lillge

Das Oberseminar richtet sich an fortgeschrittene Studierende in der Examensphase, Doktoranden und Postdoktoranden aus dem Bereich Anglistische Literatur- und Kulturwissenschaft. Es bietet allen Teilnehmenden ein Forum für die Präsentation, Diskussion und Weiterentwicklung von Qualifikations- und Forschungsprojekten. Darüber hinaus dient es der kritischen Auseinandersetzung mit aktuellen Forschungsthemen und -texten, die in die gemeinsame Vorbereitung des "Researcher in Residence"-Formats einmünden (Gast: Prof. Dr. Kristin Mahoney, Michigan State University).

Gemeinsames Forschungsthema: Das unheimliche Venedig (Exkursion und Konferenz)

Venedig sei die unwahrscheinlichste der Städte, lesen wir in Thomas Manns berühmter Künstlernovelle *Der Tod in Venedig* (1912) eine Behauptung, die nach wie vor mit nicht allzu großem Widerspruch zu rechnen hat. Denn in der Tat: Die Serenissima ist eine städtebauliche Kuriosität sondergleichen, seine Entstehung in den Fluten des adriatischen Meeres präsentiert sich dem gesunden menschlichen Verstand als irritierende Aberration. Vor allem deswegen fasziniert uns die Lagunenstadt, vor allem deswegen ist sie wie wohl kaum eine andere über die Jahrhunderte hinweg bereist, beschrieben, gemalt, fotografiert und auf Film gebannt worden. Auch wir wollen die Stadt bereisen, und zwar auf literarischem, bildkünstlerischem, fotografischem und filmischem Wege, aber auch ganz konkret: Vom 14. bis 19. Januar 2024 werden wir eine Exkursion in die Lagunenstadt unternehmen, um dort im grandiosen, direkt am Canal Grande gelegenen Deutschen Studienzentrum in Venedig einen Studierendenworkshop mit Vortragsreihe abzuhalten, und zwar zum Thema "Das unheimliche Venedig". Denn eines ist klar und wird von der künstlerischen Auseinandersetzung mit der Serenissima noch und nöcher bestätigt: Diese ist als Stadt des Todes, als labyrinthische Stadt par excellence, als Stadt der Spiegel und Spiegelungen ein im Sinne Sigmund Freuds zutiefst unheimlicher Ort.

Hauptseminar: Chinatowns and Little Indias

Prof. Dr. Claudia Lillge

As a consequence of long colonial histories and rapidly expanding processes of globalization, migration continues to generate works of literature and in other media that in many ways negotiate experiences which cannot be described adequately using the common vocabulary of postcolonial theory. Binaries such as 'sameness' and 'difference', 'familiar' and 'foreign', 'metropolis' and 'periphery' quickly lose their descriptive meanings. In the last two decades, the term 'diaspora' (Greek: 'dispersion' or 'spreading') has been frequently deployed. In cultural history, it bears both negative and positive connotations but has inspired a change of perspective insofar as it leaves room for ambivalence, contradiction, and discontinuity. "The great value of diasporic thought", Stuart Hall emphasizes in *Familiar Stranger* (2017), "is that far from abolishing everything that refuses to fit neatly into a narrative – the displacements – it places the dysfunctions at the forefront. [...] Montage is its lifeblood. We have to work with such ways of telling and speaking, with no attempt to iron out the disruptions. There are no alternative, direct routes." We will trace this idea in the seminar by focusing on representations of 'Chinatowns' and 'Little Indias' on a transmedial level, i.e. those urban areas that emerged as 'ethnic enclaves' in the 19th and 20th centuries in the course of various waves of immigration. The literary, cultural and social histories of 'Chinatowns' and 'Little Indias' are, as will be shown, closely connected; they create an 'entangled history' of immigration. In our seminar, we will explore the 'Chinatowns' and 'Little Indias' of Great Britain and for purposes of comparison similar sites in Singapore and the USA as settings for literature and film as well as recent travel and food blogs/vlogs. In a historical cross-section from the beginning of the 20th century to the present, we will probe the dynamics of inclusion and exclusion as well as the diverse forms of 'othering' one finds in the discourses of (global) assimilation and in the formation of hybrid contact zones and identities. In addition to theoretical statements on concepts such as 'diaspora' (James Clifford, Robin Cohen, William Safran, Uma Parameswaran), 'new ethnicities' (Stuart Hall), and 'hybridity' (Homi K. Bhabha), we will concentrate on literary and visual formats that contribute to opening up this multifaceted field of research.

Hauptseminar: Transatlantic Victorianism

Prof. Dr. Claudia Lillge

The term Victorianism usually refers to British Cultural History between 1837 and 1901. But what does the term Transatlantic Victorianism mean, and what are its more profound implications? – Although the USA proclaimed their political independence in 1776, Great Britain and the USA shared a common cultural history, which led to the development of a shared dominant macroculture evident in various aspects such as fashion, furniture, architecture, and social conventions. While reading four novels from both sides of the Atlantic (Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights*, Elizabeth Stoddard's *The Morgesons*, and Kate Chopin's *The Awakening*), we will explore what kind of dense cultural interdependencies existed in this time between Great Britain and the USA, how transatlantic 'writing-in-response-dynamics' developed, and how all of this shaped a transatlantic Victorian culture, in which especially women writers tried to enlarge their spheres of life and creativity.

Masterseminar

Dr. Christian Krug

The *Master Course* provides a detailed examination, contextualization and discussion of a theoretical concept and its (historically specific) application. We will focus on the concept of identity. Texts will

include Henry James, "The Liar"; Alfred Lord Tennyson, *Idylls of the King* and "The Lady of Shalott"; Robert Browning, "My Last Duchess"; Stephen King, *Needful Things*; British and American films – THIS IS ENGLAND (2006), MAN'S FAVOURITE SPORT? (1959) and BATMAN: THE MOVIE (1966) – and, perhaps, the music video for Madonna's VOGUE. Students will be expected to conduct substantial amounts of independent and self-reliant work in the seminar. They will also present and defend the findings of their research.

In the second course, a *seminar*, students will read and discuss current scholarship from the relevant field. This course also enables students to further improve their language skills in the form of advanced conversation and presentation skills. The seminar includes a presentation of an academic paper in the context of a student conference or a workshop, with discussion.

Proseminar: Shakespeare and Constructions of (British) National Identity

Dr. Dennis Henneböhl

When asked to list famous British authors, one of the first names that comes to many people's minds is William Shakespeare. Not only did Shakespeare have a significant impact on the country's literature and language, but his works also played a crucial role in shaping British/English national identity. This applies especially to Shakespeare's history plays, which depict the lives of former British Kings and important historical events. In this seminar, we will take a closer look at two examples, *Henry IV, Part 1* and *Henry V*, in order to investigate the images of Britishness they construct. In our discussion, we will also take the representations of regional identities, e.g. Scottish and Welsh, as well as that of different social classes into consideration. As a basis for our analyses, the seminar will also introduce students to Early modern theatre as well as to key theories and concepts about national identity. Moreover, the seminar will also provide an outlook into the present as we will investigate the ways in which Shakespearean notions of Britishness persist until this day as well as how the Bard is now used as a signifier for Britishness for various purposes.

Proseminar: 18th-Century Woman's "delicate [...] reputation": Frances Burney's *Evelina*

Alina Aulbur

The 18th century was a time of many changes and upheavals in England. Revolutions were sparked across the globe, human rights renegotiated, capitalism gained its footing. This seminar will be an introduction to the period by focusing on the first novel of an important female writer of the late 18th century, *Evelina* by Frances Burney (1778). Frequently reduced to the position of Jane Austen's "predecessor", Burney's oeuvre is deeply concerned with the position of women at her time, their chances and restrictions as individuals. Following a young and naïve heroine as she navigates the currents of a patriarchal class society, the novel treats such varied themes as gendered education, sexual violence, and capitalism. This seminar deep dives into the novel and looks at the late 18th century in general to discuss the potential readings of Burney's novel.

Proseminar: Literary Representation of the Shoah (1)

Marlene Compton

Representing the Shoah, the murder of the European Jewry, in literary form necessarily raises questions for both the writer and the reader: How can one express genocide in words? What genres are suited for such a task? How does one draw the line between (auto-)biographical fact and fiction? What happens when the text is not based on the author's own experiences, but those of their parents, grandparents or when there is no personal link? In order to (attempt to) answer these questions, we

will read texts that deal with the Shoah through literature in various genres including memoir, graphic novel, poetry and novel. We will examine how the Shoah is represented and remembered in these works, using the theoretical framework of collective memory and the intergenerational transmission of memory and in doing so, we will also taking a look at the reciprocal relationship between literature and (collective) memory.

Examensseminar: Shakespeare

Dr. Christian Krug

Wir werden in diesem Seminar ausgewählte Szenen aus Shakespeares Historien, Komödien, Tragödien und Romanzen analysieren. Außerdem werden wir uns mit Dichtungs- und Dramentraditionen sowie mit theater- und ideengeschichtlichen Kontexten beschäftigen.

Kombiseminar: Historicity and Sentimentality

Dr. Christian Krug

The course will focus on the language as well as the literature and culture of Renaissance England. Focusing on the state of the English language in Shakespeare's day, the linguistic part of the course will explore the development of the English language from its beginnings in the early Middle Ages to the present day. How did English sound around the year 1600, how did it differ grammatically and lexically from present day English? The emergence of standard English will be a recurrent theme throughout the course. The literary and cultural part will focus on Shakespearean plays and poems, plus texts of the 18th century – including their production and consumption.

Aufbauseminar: Literature

Alina Aulbur

Building on the knowledge acquired in *Grundseminar Literature*, this class serves as an introduction to literary theory. We will discuss several approaches and methods in depth and critically analyze their potential and limits by applying them to exemplary primary texts. In doing so, we will also reflect on how these different approaches and methods impact our understanding of literature.

Aufbauseminar: Culture

Dr. Dennis Hennebühl

Aufbauseminar Culture extends the knowledge and skills acquired in the *Grundseminar* and covers cultural theory, cultural history and cultural analysis. The course is structured around short, seminal texts in cultural theory and exemplary case studies to illustrate and test their applicability.

Grundseminar: Culture

Marlene Compton

This seminar provides a first insight into the field of contemporary Cultural Studies, with a special emphasis on definitions of culture and on the different approaches and methods of cultural analysis. The course also introduces students to special topics such as Media Studies, constructions of otherness, the role of myths in the production of social meaning, and Gender Studies.

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