

## Orientierungsliste Englische Literatur und ihre Theorie (Stand: Juni 2013)

Mit diesen Texten sollten Sie sich im Laufe Ihres Studiums vertraut machen.  
Zahlreiche Veranstaltungen werden sich direkt und indirekt auf sie beziehen.

Viele der gelisteten Texte finden sich in:

Stephen Greenblatt et al., Hrsg., *The Norton Anthology of English Literature*, 9. Auflage, 6 Bände (New York und London: Norton & Co., 2012).

Nutzen Sie auch das Online-Angebot des Verlags Norton mit Texten und Hintergrundmaterial unter <http://www.wwnorton.com/college/english/nael/>

Zur weiteren Orientierung raten wir Ihnen zudem, eine Literaturgeschichte zu kaufen und zu lesen, z.B. von Paul Poplawski, *English Literature in Context* oder das Standardwerk in deutscher Sprache, *Englische Literaturgeschichte*, hrsg. von Hans Ulrich Seeber.

Unsere Empfehlung: Nehmen Sie diese Orientierungsleseliste mit in die *Introduction to Literary Studies* und in die *Survey*-Vorlesungen *British Literatures and Cultures* und machen Sie sich kurze Notizen zu den Texten, über die dort gesprochen wird.

### 1. The Middle Ages (500-1500)

*Beowulf* (ca. 8. Jahrhundert./ca. 1000 AD)

“The Wife’s Lament” (spätes 10. Jahrhundert)

*The Anglo-Saxon Chronicle* (spätes 9. Jahrhundert-1154)

William Langland, *Piers Plowman* (ca. 1360–1390)

Geoffrey Chaucer, *The Canterbury Tales* (ca. 1386-1400), “General Prologue”, “The Wife of Bath’s Prologue and Tale”

Sir Thomas Malory, *Le Morte Darthur* (ca. 1470)

“Sir Patrick Spens” (wahrscheinlich 15. Jahrhundert)

*Everyman* (spätes 15. Jahrhundert)

### 2. The Renaissance (1485-1600)

Thomas More, *Utopia* (1516)

Christopher Marlowe, *Doctor Faustus* (1589)

William Shakespeare, *Hamlet* (ca. 1601) oder *Othello* (1603)

William Shakespeare, *A Midsummer Night’s Dream* (ca. 1595)

William Shakespeare, Sonette Nr. 18 (“Shall I compare thee to a summer’s day?”), Nr. 20 (“A woman’s face with Nature’s own hand painted”), Nr. 73 (“That time of year thou mayst in me behold“) und Nr. 130 (“My mistress’ eyes are nothing like the sun”) (1609)

John Donne, “The Flea” und Holy Sonnet 14 (“Batter my heart, three-personed God”) (frühes 17. Jahrhundert)

Ben Jonson, *The Alchemist* (1610) oder *Volpone* (ca. 1605)

Katherine Philips, “A Married State” (ca. 1646)

### 3. Restoration and 18th Century (1660-1780)

Andrew Marvell, “To His Coy Mistress” (Mitte des 17. Jahrhunderts)

John Milton, *Paradise Lost*, Book I (1667)

John Bunyan, *The Pilgrim’s Progress*, Part I (1678)

William Wycherley, *The Country Wife* (1675)

Aphra Behn, *Oroonoko* (1688)  
 George Farquhar, *The Recruiting Officer* (1706)  
 Joseph Addison, "The Royal Exchange", *The Spectator*, Nr. 69 (1711) and "On the Scale of Being", *The Spectator*, Nr. 519 (1712)  
 Alexander Pope, *The Rape of the Lock* (1712/1714)  
 Daniel Defoe, *Robinson Crusoe* (1719)  
 Jonathan Swift, *Gulliver's Travels* (1726)  
 John Gay, *The Beggar's Opera* (1728)  
 Alexander Pope, *Essay on Man* (1733-1734)  
 Samuel Richardson, *Pamela: or, Virtue Rewarded* (1740)  
 Henry Fielding, *Joseph Andrews* (1742)  
 Thomas Gray, "Elegy Written in a Country Churchyard" (1751)  
 Laurence Sterne, *A Sentimental Journey through France and Italy, by Mr Yorick* (1768)  
 Horace Walpole, *The Castle of Otranto* (1764)  
 Richard Brinsley Sheridan, *The School for Scandal* (1777) oder *The Rivals* (1775)  
 Frances Burney, *Evelina* (1778)

#### 4. The Romantic Period (1780-1832)

Charlotte Smith, "Written near a Port on a Dark Evening" (1784)  
 Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (1789)  
 Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792)  
 William Blake, "The Chimney Sweeper" (aus *Songs of Innocence*) (1789) und "The Chimney Sweeper" (aus *Songs of Experience*), "The Tyger" (1794) und "London" (1794)  
 Robert Burns, "Tam O'Shanter" (1790)  
 Samuel Taylor Coleridge, "Kubla Khan" (1798)  
 William Wordsworth, "Tintern Abbey" (1798) und "Ode: Intimations of Immortality from Recollections of Early Childhood" (1807)  
 Jane Austen, *Pride and Prejudice* (1813) oder *Sense and Sensibility* (1811)  
 Sir Walter Scott, *Waverley* (1814)  
 Mary Shelley, *Frankenstein* (1818)  
 George Gordon Lord Byron, *Don Juan*, Canto I (1818)  
 Percy Bysshe Shelley, "Ozymandias" (1818) und "Ode to the West Wind" (1819)  
 John Keats, "Ode on a Grecian Urn" und "La Belle Dame sans Merci" 1819)

#### 5. The Victorian Period (1832-1901)

Robert Browning, "My Last Duchess" (1842)  
 Alfred, Lord Tennyson, "The Lady of Shalott" (1842)  
 Emily Brontë, *Wuthering Heights* (1847)  
 Charlotte Brontë, *Jane Eyre* (1847)  
 Elizabeth Gaskell, *Mary Barton* (1848) oder *North and South* (1855)  
 Charles Dickens, *Great Expectations* (1860/61) oder *Hard Times* (1854)  
 Christina Rossetti, "Goblin Market" (1862)  
 Matthew Arnold, "Dover Beach" (1867)  
 George Eliot, *Middlemarch* (1871/72)  
 Thomas Hardy, *Tess of the D'Urbervilles* (1891) oder *Jude the Obscure* (1895)  
 Oscar Wilde, *The Importance of Being Earnest* (1895) und *Salome* (1893)

## 6. Edwardianism and Modernism

William Butler Yeats, "The Lake Isle of Innisfree" (1892), "Sailing to Byzantium" (1926), "The Second Coming" (1920/21)  
Joseph Conrad, *Heart of Darkness* (1902)  
George Bernard Shaw, *Pygmalion* (1913)  
D.H. Lawrence, *Sons and Lovers* (1913)  
James Joyce, *A Portrait of the Artist as a Young Man* (1916) und "The Dead" (1914)  
Wilfred Owen, "Dulce et Decorum Est", "Anthem for Doomed Youth" und "Strange Meeting" (1918)  
Katherine Mansfield, "Bliss" (1918)  
T. S. Eliot, *The Waste Land* (1922)  
E. M. Forster, *A Passage to India* (1924)  
Virginia Woolf, *Mrs Dalloway* (1925) oder *To the Lighthouse* (1927) und "The Mark on the Wall" (1921)  
Sean O'Casey, *The Plough and the Stars* (1926)  
W. H. Auden, "Lullaby" (1937) und "Musée des Beaux Arts" (1939)  
Dylan Thomas, "The Force That Through the Green Fuse Drives the Flower" (1933), "Fern Hill" (1945) und "Do Not Go Gentle into That Good Night" (1951)

## 7. Post-WWII Literature

Doris Lessing, *The Grass Is Singing* (1950)  
Samuel Beckett, *Waiting for Godot* (1952/55)  
John Osborne, *Look Back in Anger* (1956)  
Philip Larkin, "Church Going" (1955) und "The Whitsun Weddings" (1964)  
Samuel Selvon, *The Lonely Londoners* (1956)  
Stevie Smith, "Not Waving but Drowning" (1957) und "Pretty" (1959)  
Ted Hughes, "The Thought-Fox" (1957) und "Crow's First Lesson" (1970)  
Chinua Achebe, *Things Fall Apart* (1958)  
Harold Pinter, *The Caretaker* (1960) oder *The Birthday Party* (1958)  
Derek Walcott, "Ruins of a Great House" (1962), "Names" (1976) und "The Sea is History" (1979)  
John Fowles, *The French Lieutenant's Woman* (1969)  
Jean Rhys, *Wide Sargasso Sea* (1966)  
Seamus Heaney, "Digging" (1966) und "Punishment" (1975)

## 8. Contemporary Writing

Linton Kwesi Johnson, *Bass Culture* (1980)  
Nadine Gordimer, *July's People* (1981)  
Salman Rushdie, *Midnight's Children* (1981)  
Caryl Churchill, *Top Girls* (1982)  
Grace Nichols, *i is a Long-Memored Woman* (1983)  
Tony Harrison, "Them & [uz]" (1985)  
Tsitsi Dangaremba, *Nervous Conditions* (1988)  
Hanif Kureishi, *The Buddha of Suburbia* (1990)  
Byatt, A.S., *Possession* (1990)  
Caryl Phillips, *Cambridge* (1991)  
Eavan Boland, "The Doll's Museum in Dublin" (1992)

Tom Stoppard, *Arcadia* (1993)  
Sarah Kane, *Blasted* (1995)  
Julian Barnes, *England, England* (1998)  
J.M. Coetzee, *Disgrace* (1999)  
Zadie Smith, *White Teeth* (2000)  
Peter Carey, *True History of the Kelly Gang* (2001)  
Ian McEwan, *Atonement* (2001)  
Andrea Levy, *Small Island* (2004)  
Bernardine Evaristo, *Blonde Roots* (2008)  
Carol Ann Duffy, *Selected Poems* (2009)  
Aravind Adiga, *The White Tiger* (2008)  
Hilary Mantel, *Wolf Hall* (2009)  
Jez Butterworth, *Jerusalem* (2009)  
Chimamanda Ngozi Adichie, *The Thing Around Your Neck* (2009)

## 9. Theory

Sie werden einige dieser Theorien bereits in *der Introduction to Literary Studies* und im *Survey of British Literatures and Cultures* kennenlernen. Weitere folgen dann im Pflichtkurs *Theories and Methods of Cultural Studies*.

Viele der Theorietexte finden sich in:

Vincent B. Leitch, *The Norton Anthology of Theory and Criticism*, 2. Auflage (New York und London: Norton & Co., 2010).

Als Überblick wird empfohlen:

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*, 3. Auflage (Manchester et al.: Manchester University Press, 2009).

Viktor Shklovsky, "Art as Technique" (1917)  
Sigmund Freud, "Repression" ["Die Verdrängung"] (1918)  
William K. Wimsatt Jr. and Monroe C. Beardsley, "The Intentional Fallacy" (1946)  
Roland Barthes, "The Death of the Author" (1968)  
Michel Foucault, "What Is an Author?" (1969)  
Edward Said, "Introduction", *Orientalism* (1978) und "Contrapuntal Reading", *Culture and Imperialism* (1993)  
Jean-Francois Lyotard, *The Postmodern Condition* (1979)  
Elaine Showalter, "Towards a Feminist Poetics" (1979)  
Stanley Fish, "Is There a Text in This Class?" (1980)  
Gérard Genette, "Figures of Literary Discourse" (1982)  
Stephen Greenblatt, "Culture" (1990)  
Judith Butler, "Imitation and Gender Insubordination" (1991)  
Valentine Cunningham, "Touching Reading" (2002)  
Terry Eagleton, "The Rise and Fall of Theory" (2003)