# LIVR50 – Literature – Culture – Media: An Introduction, 15 ECTS, Reading list HT 2020

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Fastställd av styrgruppen den 19 maj 2020

**Reading list part 1 of the course:**

Coleridge, Samuel Taylor, *The Rime of the Ancyent Marinere*, any edition of the 1798 version (ca 15p), online available at: <https://en.wikisource.org/wiki/The_Rime_of_the_Ancyent_Marinere_(1798)>.

Coleridge, Samuel Taylor, *The Rime of the Ancient Mariner*, the 1817/34 version, with illustrations by Gustave Doré (ca 15 p), online available at: <https://ebooks.adelaide.edu.au/c/coleridge/samuel_taylor/rime>.

Elleström, Lars, “The Modalities of Media. A Model for Understanding Intermedial Relations.” In: *Media borders, multimodality and intermediality*, Lars Elleström (ed.), Palgrave Macmillan: Basingstoke, 2010, pp. 11-48 (38 p).

Gadamer, Hans-Georg, *Truth and Method*, 2nd ed 1975, II.4.1.B.iv “The Principle of History of Effect”, and II.4.2.A “The Hermeneutic Problem of Application” (12 p).

Hubert, Renée Riese, “The Ancient Mariner's Graphic Voyage through Mimesis and Metaphor.” In: *Yearbook of English Studies* 1985, p 80-92 (13 p). Online available at: <http://www.jstor.org.ludwig.lub.lu.se/stable/3508549?seq=1#page_scan_tab_contents>

Isenberg, Nancy, “Repurposing Rime of the Ancient Mariner in the Postmodern Age.” In: *Intermediality and Literary Practice*. ed. by Maddalena Pennacchia, Peter Lang, 2007, pp. 183- 200 (17 p).

Jauss, Hans Robert, “Literary History as a Challenge to Literary Theory.” In: *New Literary History*, Vol. 2:1, A Symposium on Literary History 1970, pp. 7-37 (31 p). Online available at: <http://www.jstor.org.ludwig.lub.lu.se/stable/468585?&seq=1#page_scan_tab_contents>

McGann, Jerome J., “The Ancient Mariner: the Meaning of the Meanings.” (30 p) Online available at: <http://www.oxfordscholarship.com.ludwig.lub.lu.se/view/10.1093/acprof:oso/9780198117506.001.0001/acprof-9780198117506-chapter-6>?.

Shelley, Percy Bysshe, ‘On the Medusa of Leonardo Da Vinci, in the Florentine Gallery', 1819, any available edition. (3 p).

Snow, C.P., *The Two Cultures*,1959, any available edition (ca 50 p).

Thon, Jan-Noël, “Transmedial Narratology Revisited: On the Intersubjective Construction of Storyworlds and the Problem of Representational Correspondence in Films, Comics, and Video Games.” In: *Narrative* 25(3):286-320; The Ohio State University Press, 2017, (34 p).

Thon, Jan-Noël, *Transmedial Narratology and Contemporary Media Culture*. Lincoln: University of Nebraska Press, 2016 (excerpts, ca 50 p).

Wordsworth, William, 'Elegaic Stanzas Suggested by a Picture Peele Castle in a Storm', 1807, any available edition (3 p).

**Reading list part 2 of the course:**

Bakhtin, Mikhail, *Problems of Dostoevsky’s Poetics*, 1963 (excerpts, ca 15 p).

Barratt, Andrew, “Plot as paradox: the case of Gogol's *Shinel*.” In: *New Zealand Slavonic Journal*, No. 2, 1979, pp. 1-24 (24p).

Borges, Jorge Luis, *Pierre Menard, author of the Quixote*, (7 p), online available at <http://hispanlit.qwriting.qc.cuny.edu/files/2011/06/Borges-Pierre-Menard.pdf>.

Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, New York 2007 [1999], (excerpts, ca 100 p).

Cervantes, Miguel, *Don Quixote*, (excerpts, first nine chapters, ca 50 p).online available at <https://www.gutenberg.org/files/5921/5921-h/5921-h.htm>

Cohn, Dorrit, *The Distinction of Fiction*. Baltimore, Md. Johns Hopkins Univ. Press, 1999 (excerpts, ca 20 p).

Cohn, Dorrit, “Discordant Narration.” In: *Style* 34:2, 2000, pp. 307-316 (9 p).

Dalton-Brown, Sally, *Voices from the Void: the Genres of Liudmila Petrushevskaia*, 2000 (ca 15 p).

Duffy, Cian, “Percy Shelley's ‘Unfinished Drama’ and the Problem of the Jane Williams Poems.” In: *European Romantic Review* 26:5, 2015, pp. 615-32 (17p).

Eichenbaum, Boris, “The Structure of Gogol’s The Overcoat.” In: *The Russian Review*, Vol. 22:4, 1963, pp. 377-399 (22 p).

Flaubert*,* Gustave,*Madame Bovary: provincial lives*. Translated with an introduction and notes by Geoffrey Wall. London: Penguin Classics. 2014 (ca 300 p)

**or**

*Madame Bovary: provincial ways***.**Translated with an introduction and notes by Lydia Davis. New York: Penguin. 2012 (ca 300 p)

**or**

French original version, for ex Gallimard, Folio Classique (ca 420 p).

Fludernik, Monika, *The Fictions of Language and the Language of Fictions: the Linguistic Representation of Speech and Consciousness*. London: Routledge, 1993. Chapter 2: “Establishing the object of analysis: an introduction to free indirect discourse” (30 pages) Online available through lubsearch.

Gogol, Nikolai, *The Overcoat*, any available edition (ca 30 p).

Hühn, Peter et al. (eds), *The Living Handbook of Narratology*. Hamburg: Hamburg University. [http://www.lhn.uni-hamburg.de/](https://www.lhn.uni-hamburg.de/index.html) > Speech Representation (6 p).

Mann, Thomas, *Death in Venice*, 1912, any available edition (ca 140 p).

Martínez Illán, Antonio, “Gogol’s ‘The Overcoat’ on the Russian Screen”. In: *Literature/Film Quarterly*, Vol. 38:2, 2010, pp. 134-146 (12 p).

Nabokov, Vladimir, *Nikolai Gogol*, any available edition (ca 15 p).

Petrushevskaya, Ludmila, “The Storyteller”, “The Wall”. In: *Immortal Love* (20 p).

Shelley, Percy Bysshe, 'With a guitar. To Jane', 1822, any available edition (ca 3 p).

Shelley, Percy Bysshe, 'The Magnetic lady to her patient', 1822, any available edition (ca 3 p).

Woll, Josephine, “The Minotaur in the Maze: Remarks on Lyudmila Petrushevskaya.” In: *World Literature Today*, Vol. 67:1, 1993, pp. 125-130 (5 p).

Woolf, Virginia, *A Room of One’s Own*, Penguin Classics, London 2014 [1928] (140 p).