

INHALT

Vorwort	7
I. "I Can Swim Like a Top"	10
1. Literarisches Motiv und amerikanische Nationalliteratur	10
2. Benjamin Franklin, <i>The Autobiography</i> (1771 ff., 1818)	12
3. Washington Irving, "Dolph Heyliger" (1822)	18
4. William Makepeace Thayer, <i>The Bobbin Boy</i> (1860); Horatio Alger, <i>Ragged Dick</i> (1868)	23
5. Anon., <i>The Adventures of Mr. Tom Plump</i> (ca. 1850); Helen J. Thornton, "Is She in Society?" (1882)	30
6. Mark Twain, "The Story of the Bad Little Boy" (1865), "The Story of the Good Little Boy" (1870), "The International Lightning Trust" (1909); William Faulkner, <i>The Sound and the Fury</i> (1929); F. Scott Fitzgerald, <i>The Last Tycoon</i> (1941); John Cheever, "The Swimmer" (1964); John J. McNamara, <i>The Money Maker</i> (1972)	35
II. "Dr. Materialismus"	43
1. Das Typus-Motiv des deutschen Wissenschaftlers in der amerikanischen Magazine Story des 19. Jahrhunderts	43
2. Washington Irving, "Dolph Heyliger" (1822); Nathaniel Hawthorne, "The Great Carbuncle" (1837), "Dr. Heidegger's Experiment" (1837)	44
3. Anon., "Professor Henneberg" (1857); Anon., "Caught in His Own Trap" (1871)	53
4. Edward P. Mitchell, "The Tachypomp" (1874); Mrs. Frank M'Carthy, "The Professor's Victim" (1877)	62
5. Anon., "Very Important" (1883); Allan McLane Hamilton, "Herr von Striempfell's Experiment" (1891); W. Francis, "The Professor's Jealousy: The Honor of a Great Discovery" (1898)	69
6. Frederic Jessup Stimson, "Dr. Materialismus" (1890)	76
7. Motiv und Wirklichkeit	81
III. Das "Haunted House"	95
1. Europäisches Motiv und amerikanische Wirklichkeit	95
2. Washington Irving, "Dolph Heyliger" (1822)	99
3. John Greenleaf Whittier, "The Haunted House" (1831), "A New England Legend" (1833), "Birchbrook Mill" (1884), "The Homestead" (1886)	108

4. Nathaniel Hawthorne, <i>The Scarlet Letter</i> (1850)	112
5. Herman Melville, "The Apple-Tree Table" (1855)	116
6. Harriet Beecher Stowe, <i>Oldtown Folks</i> (1869)	121
7. Mark Twain, <i>The Adventures of Tom Sawyer</i> (1875)	126
8. Rosella Rice, "The Haunted House" (1874); D. W. Stevens, <i>The James Boys in Minnesota</i> (1882); Helen Arvonen, <i>The Least of All Evils</i> (1970); Melissa Napier, <i>The Haunted Wom- an</i> (1971)	128
9. William Faulkner, "A Rose for Emily" (1931), <i>Absalom, Ab- salom!</i> (1936)	132
10. Shirley Jackson, <i>The Haunting of Hill House</i> (1959)	138
11. Thornton Wilder, <i>Theophilus North</i> (1973)	142
 IV. "Dynamite"	 145
1. Technologische Entwicklung und literarisches Motiv	145
2. Mark Twain, "The Story of the Good Little Boy" (1870); W. O. Stoddart, "The Robber's Lamp" (1870)	148
3. Magazine Articles	152
4. Mark Twain, <i>Life on the Mississippi</i> (1883); Robert Louis Ste- venson, <i>The Dynamiter</i> (1883)	158
5. Mark Twain, <i>A Connecticut Yankee in King Arthur's Court</i> (1889)	164
6. Robert Louis Stevenson, "The Beach of Falesá" (1891)	169
7. Joseph Conrad, <i>Heart of Darkness</i> (1899), <i>The Secret Agent</i> (1907)	175
8. Saul Bellow, <i>Henderson the Rain King</i> (1959); John Masters, <i>Trial at Monomoy</i> (1964)	184
 V. Das literarische Motiv und die empirische Wirklichkeit	 190
<hr/> Anmerkungen	202
Register	220