

Inhalt / Contents

Vorwort / Preface	9
I. GRUNDLAGEN	11
1. Zur Konzeption der Anthologie	11
1.1 Auswahlkriterien	11
1.1.1 Umfang	11
1.1.2 Herkunftsland und Zeitpunkt der Erstveröffentlichung	14
1.1.3 Themen und Adressatengruppe	16
1.2 Aufbau der Anthologie	17
1.2.1 Textabfolge	17
1.2.2 Einleitende Zitate / <i>Introductory Quotations</i>	19
1.2.3 Informationen über die Autorinnen und Autoren	19
1.2.4 Bibliographie	19
1.3 Präsentation der Texte	20
1.3.1 Annotationen	20
1.3.2 Illustrationen	20
2. Zur Konzeption des Begleitbandes	22
2.1 Aufbau des Begleitbandes	22
2.1.1 Grundlagen und Muster-Interpretation	22
2.1.1.1 Detaillierte Muster-Interpretation und Analyse-Modell	23
2.1.1.2 Fragenkatalog	25
2.1.2 Akzentuierte Einzelinterpretationen	26
2.1.2.1 Weiterführende Arbeitsvorschläge	26
2.1.2.2 Ergänzende Materialien	27
2.1.3 Deutsch- und englischsprachige Anteile	27
2.2 Didaktisch-methodische Ansätze	27
2.2.1 Erzähltheoretischer Ansatz	29
2.2.2 Stilistischer Ansatz	29
2.2.3 Gattungstheoretischer Ansatz	30
2.2.4 Literaturgeschichtlicher Ansatz	31
2.2.5 Komparatistischer Ansatz	31
2.2.6 Literatursoziologischer Ansatz	32
2.2.7 Autobiographischer Ansatz	32
2.2.8 Der Faktor Kürze	33
3. Gemeinsame Zielsetzung von Anthologie und Begleitband	34
3.1 Fachspezifische Ziele	34
3.2 Fächerübergreifende Ziele	34
3.3 Fachunabhängige Ziele	34

4.	Model Interpretation / Muster-Interpretation:	
	Miriam Waddington, "I'm Lonesome for Harrisburg"	36
4.1	Text Analysis	36
4.1.1	Narrative Process	37
4.1.1.1	Narration	37
4.1.1.2	Focalization	38
4.1.1.3	Narrative Texts as Acts of Communication: Author - Narrative - Reader	39
4.1.1.4	Survey: Types of Narrative	41
4.1.1.5	The Retrospective First Person Narrator in "I'm Lonesome for Harrisburg"	46
4.1.2	Action	48
4.1.2.1	Structure and Sequence	48
4.1.2.2	Action in "I'm Lonesome for Harrisburg"	49
4.1.3	Setting	50
4.1.3.1	Background and Space	50
4.1.3.2	The Setting of "I'm Lonesome for Harrisburg"	51
4.1.4	Time	52
4.1.4.1	Narrating and Acting Time	52
4.1.4.2	Time in "I'm Lonesome for Harrisburg"	53
4.1.5	Figures	53
4.1.5.1	Characterization and Constellation	53
4.1.5.2	Figures in "I'm Lonesome for Harrisburg"	54
4.1.6	Language	55
4.1.6.1	Styles and Speech Acts	55
4.1.6.2	Language in "I'm Lonesome for Harrisburg"	55
4.1.7	Effect on the Reader	56
4.1.7.1	Sum of Effects and the Reader as Partner	56
4.1.7.2	The Effect of "I'm Lonesome for Harrisburg"	56
4.2	Additional Material	57
4.2.1	Canada and the USA in "I'm Lonesome for Harrisburg"	57
4.2.2	The Decline of Old Industries	58
4.2.3	Suggestions for Further Work	60
4.2.4	Literature on Miriam Waddington	60
5.	Fragenkatalog für die Analyse von Short Short Stories	61
II.	SUGGESTED INTERPRETATIONS	64
1.	Marilyn Krysl, "The Artichoke"	64
1.1	General Interpretation: Parable - Grotesque - Epiphany	64
1.2	The Use of 'we'	65
1.3	Time	66
1.4	Quetzalcoatl as a Symbol	66

1.5	Additional Material	67
1.5.1	Illustrations	67
1.5.2	Suggestions for Further Work	67
2.	Richard Brautigan, "I Was Trying to Describe You to Someone"	69
2.1	General Interpretation: Retrospective First Person Narration – Focalization on Different Time Levels	69
2.2	The Use of 'you' - A Declaration of Love?	71
2.3	Additional Material	71
2.3.1	America in Need of a 'New' New Deal?	71
2.3.2	Suggestions for Further Work	73
2.3.3	Literature on Richard Brautigan	73
3.	Margaret Atwood, "The Little Red Hen Tells All"	74
3.1	General Interpretation: A Mock Fable	74
3.2	Additional Material	76
3.2.1	The Illustration	76
3.2.2	The Tradition of the Fable	76
3.2.3	Suggestions for Further Work	77
3.2.4	Literature on Margaret Atwood	78
4.	Walter Bernstein, "Houseparty"	79
4.1	General Interpretation: Dialog as Action - Speech Acts	79
4.2	Figural Characterization through Language	82
4.3	Guidance of Sympathies	82
4.4	Suggestions for Further Work	83
5.	Norman Mailer, "The Notebook"	84
5.1	General Interpretation: Phases and Places of Action	84
5.2	Suggestions for Further Work	85
5.3	Literature on Norman Mailer	86
6.	Jayne Anne Phillips, "Blind Girls"	87
6.1	General Interpretation: The Twilight Zone of Adolescence	87
6.2	Additional Material	89
6.2.1	Suggestions for Further Work	89
6.2.2	Literature on Jayne Anne Phillips	90
7.	Erskine Caldwell, "Evelyn and the Rest of Us"	91
7.1	General Interpretation: Tentative Initiation	91
7.2	Suggestions for Further Work	93
7.3	Literature on Erskine Caldwell	93
8.	Raymond Carver, "Popular Mechanics"	94
8.1	General Interpretation: Dysfunctional Communication – Violence Space: No Way Out of the Conflict	94
8.2	95

8.3	The Figures	96
8.4	Raymond Carver's Realism	96
8.5	Additional Material	97
8.5.1	Film	97
8.5.2	Suggestions for Further Work	97
8.5.3	Literature on Raymond Carver	98
9.	Russell Edson, "Dinner Time"	99
9.1	General Interpretation: Cartoon Characters	99
9.2	What Is Postmodernism?	100
9.3	Suggestions for Further Work	102
10.	Sam Shepard, "U.S. Highway 608"	103
10.1	General Interpretation: Presentation of a Figure's Consciousness in Third Person Narration	103
10.2	A Few Remarks on Free Indirect Discourse and Related Modes of Narrative	104
10.3	The Desert as Setting - a Place of Purification and Change	106
10.4	Suggestions for Further Work	106
10.5	Literature on Sam Shepard	107
11.	Gilles Vigneault, "The Wall"	108
11.1	General Interpretation: Who Defines Your Freedom?	108
11.2	Suggestions for Further Work	109
11.3	Literature on Gilles Vigneault	109
12.	Roch Carrier, "The Ink"	110
12.1	General Interpretation: A Vicious Circle?	110
12.2	Additional Material	112
12.2.1	Quebec – The Historical Background	112
12.2.2	Literature on Roch Carrier	115
13.	Ernest Hemingway, "On the Quai at Smyrna"	116
13.1	General Interpretation: The Mutilated Soul	116
13.2	Literature on Ernest Hemingway	119
14.	H.E. Francis, "Sitting"	121
14.1	General Interpretation: Time Ticking Away	121
15.	Margaret Atwood, "Hardball"	124
15.1	General Interpretation: An Avalanche of Imminent Disasters	124
15.2	Additional Material	126
16.	Grace Paley, "Anxiety"	127
16.1	General Interpretation: Cassandra at the Window	127
16.2	(The Age of) Anxiety	128
16.3	Grace Paley's Art	129
16.4	Grace Paley on Film	130

16.5	Suggestions for Further Work	130
16.6	Literature on Grace Paley	130
17.	Joyce Carol Oates, "The Brain of Dr. Vicente"	132
17.1	General Interpretation: Narrative Perspective – Loss of Sense of Reality	132
17.2	Suggestions for Further Work	134
17.3	Literature on Joyce Carol Oates	134
18.	Donald Barthelme, "The School"	135
18.1	General Interpretation: Neither Plot nor Story? The Technique of Collage	135
18.2	Suggestions for Further Work	137
18.3	Literature on Donald Barthelme	137
19.	Lenore Keshig-Tobias, "One School Day Afternoon"	138
19.1	General Interpretation: Self-Fulfilling Stereotype	138
19.2	Additional Material	139
19.2.1	Autobiographical Background	139
19.2.2	Salad Bowl and Melting Pot: Two Concepts of Integration	140
19.2.3	Salad Bowl and Melting Pot: Figures	142
19.2.4	Literature on the Situation of Natives / Native Americans	142
19.2.5	Literature on Native (American) Fiction	143
19.2.6	Literature by Native American Authors	143
19.2.7	Suggestions for Further Work	143
20.	Alice Walker, "Petunias"	144
20.1	General Interpretation: The Historical Dimension	144
20.2	Additional Material	146
20.2.1	Literature and the Vietnam War	146
20.2.2	Literature on Alice Walker	146
20.2.3	Survey: The Story against the Historical Background	147
21.	Joseph Little, "Impressions on Turning Wombward"	149
21.1	General Interpretation: Coming Home	149
21.2	Suggestions for Further Work	151
22.	Julia Peterkin, "A Sketch"	152
22.1	General Interpretation: Action and Description – Story and Sketch	152
22.2	Literature on Julia Peterkin	154
23.	Russell Banks, "The Neighbor"	155
23.1	General Interpretation: A Happy Ending?	155
23.2	Additional Material	158
23.2.1	The Problem of Political Correctness	158
23.2.2	Suggestions for Further Work	158
23.2.3	Literature on Russell Banks	159

24.	W.S. Merwin, "The Dachau Shoe"	160
24.1	General Interpretation: Speaking the Unspeakable: The Functions of a Symbol	160
24.2	The Short Short Story and Elements of Poetry	162
24.3	Suggestions for Further Work	163
24.4	Literature on W.S. Merwin	164
25.	Hugh Garner, "The Premeditated Death of Samuel Glover"	165
25.1	General Interpretation: A Self-Fulfilling Prophecy?	165
25.2	Suggestions for Further Work	168
25.3	Literature on Hugh Garner	168
26.	Matt Cohen, "Keeping Fit"	169
26.1	General Interpretation: A Flow of Continuous Motion	169
26.2	Suggestions for Further Work	172
26.3	Literature on Matt Cohen	172
27.	Kate Chopin, "The Story of an Hour"	174
27.1	General Interpretation: A Rebirth	174
27.2	Literature on Kate Chopin	178
28.	Stephen Leacock, "The Awful Fate of Melpomeneus Jones"	179
28.1	General Interpretation: The Tragedy of a Polite Man	179
28.2	Literature on Stephen Leacock	182
Appendix A	The Stories in Chronological Order	183
Appendix B	Table: Stories, Length, and Degree of Lexical Difficulty	185
Appendix C	Table: Stories and Possible Approaches	186