

MAP 2 – Probeklausur

Die folgende Klausur wurde am 16.02.2005 in genau dieser Form geschrieben. Sie steht repräsentativ dafür, was thematisch und strukturell in einer Literatur-MAP drankommen KANN. D.h., eure Fragen werden mit Sicherheit anders aussehen; eine bloße Konzentration auf die in dieser MAP abgefragten Lerninhalte ist nicht zu empfehlen.

1. Wie definiert Saussure das sprachliche Zeichen? Weshalb bezeichnet er es als arbiträr?

2.1 Interpretieren sie die Metapher im nachfolgenden Beispiel:

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances
And one man in his time plays many parts
[...] (Shakespeare, *As You Like It*)

2.2 Welche Metapherntheorie ist nach Max Black am tragfähigsten und weshalb? Was besagt sie? Geben sie eine Kurzdarstellung und erläutern Sie sie unter Bezugnahme auf das vorangegangene Beispiel aus *As You Like It*.

3. Welche Funktionen erfüllt die Sprache im folgenden Textausschnitt? Identifizieren Sie mindestens drei Sprachfunktionen und verwenden sie dabei möglichst die Bezeichnungen, die Roman Jakobson vorschlägt. [Nur zur Erläuterung: Es handelt sich um einen stark gekürzten Ausschnitt aus einem Brief, den Lord Chesterton im April 1748 aus London an seinen Sohn schreibt.]

DEAR BOY: I have not received any letter, either from you or from Mr. Harte, these three posts, which I impute wholly to accidents between this place and Leipsig; and they are distant enough to admit of many. I always take it for granted that you are well, when I do not hear to the contrary; besides, as I have often told you, I am much more anxious about your doing well, than about your being well; and, when you do not write, I will suppose that you are doing something more useful. Your health will continue, while your temperance continues; [...] But it is by no means so with the mind, which, at your age particularly, requires great and constant care [...] People are, in general, what they are made, by education and company, from fifteen to five-and-twenty; consider well, therefore, the importance of your next eight or nine years; your whole depends upon them. I will tell you sincerely, my hopes and my fears concerning you. I think you will be a good scholar; and that you will acquire a considerable stock of knowledge of various kinds; but I fear that you neglect what are called little, though, in truth, they are very material things; I mean, a gentleness of manners, an engaging address, and an insinuating behavior; they are real and solid advantages [...] I am told that you speak very quick, and not distinctly; this is a most ungraceful and disagreeable trick, which you know I have told you of a thousand times; pray attend carefully to the correction of it. An agreeable and, distinct manner of speaking adds greatly to the matter; and I have known many a very good speech unregarded, upon account of the disagreeable manner in which it has been delivered, and many an indifferent one applauded, from the contrary reason. Adieu!

4.1 Identifizieren sie im folgenden Textausschnitt mindestens zwei Verfahren der Verfremdung und beschreiben sie sie kurz [zur Erläuterung: Dies ist der Anfang eines Romans, der vom Leben einer Gruppe von Freunden handelt. Er erzählt, wie die Figuren als Kinder gemeinsam aufwachsen, in die Schule gehen, studieren, ihre eigenen beruflichen und sonstigen Wege gehen und als Erwachsene einander wiederbegegnen. Zu Beginn sind die sechs Sprecher also noch sehr jung.]

'I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light.'

'I see a slab of pale yellow,' said Susan, 'spreading away until it meets a purple stripe.'

'I hear a sound,' said Rhoda, 'cheep, chirp; cheep chirp; going up and down.'

'I see a globe,' said Neville, 'hanging down in a drop against the enormous flanks of some hill.'

‘I see a crimson tassel,’ said Jinny, ‘twisted with gold threads.’

‘I hear something stamping,’ said Louis. ‘A great beast’s foot is chained. It stamps, and stamps, and stamps.’

‘Look at the spider’s web on the corner of the balcony,’ said Bernard. ‘It has beads of water on it, drops of white light.’

‘The leaves are gathered round the window like pointed ears,’ said Susan.

‘A shadow falls on the path,’ said Louis, ‘like an elbow bent.’

‘Islands of light are swimming on the grass,’ said Rhoda. ‘They have fallen through the trees.’

‘The birds’ eyes are bright in the tunnels between the leaves,’ said Neville.

‘The stalks are covered with harsh, short hairs,’ said Jinny, ‘and drops of water have stuck to them.’

(aus: Virginia Woolf, *The Waves*, 1931)

4.2 Wie bestimmt Roman Jakobson in seinem “Closing Statement: Poetics and Linguistics” die poetische Funktion der Sprache? Erläutern Sie seine Definition, indem sie auf den vorangegangenen Textausschnitt aus Virginia Woolfs *The Waves* Bezug nehmen und verwenden sie dabei auch den Begriff des Parallelismus.

Beantworten sie entweder Aufgabe 5.1 oder 5.2.

5.1 Bestimmen Sie die Erzählweise im folgenden Textauszug aus Jane Austens Roman *Emma* in bezug auf ein Ihnen bekanntes erzähltheoretisches Modell und die entsprechende Terminologie.

[...] To understand, thoroughly understand her own heart, was the first endeavour. To that point went every leisure moment which her father's claims on her allowed, and every moment of involuntary absence of mind. How long had Mr. Knightley been so dear to her, as every feeling declared him now to be? When had his influence, such influence begun?— When had he succeeded to that place in her affection, which Frank Churchill had once, for a short period, occupied?—She looked back; she compared the two—compared them, as they had always stood in her estimation, from the time of the latter's becoming known to her—and as they must at any time have been compared by her, had it—oh! had it, by any blessed felicity, occurred to her, to institute the comparison.—She saw that there never had been a time when she did not consider Mr. Knightley as infinitely the superior, or when his regard for her had not been infinitely the most dear. She saw, that in persuading herself, in fancying, in acting to the contrary, she had been entirely under a delusion, totally ignorant of her own heart—and, in short, that she had never really cared for Frank Churchill at all!

[...]

With insufferable vanity had she believed herself in the secret of every body's feelings; with unpardonable arrogance proposed to arrange every body's destiny. She was proved to have been universally mistaken; and she had not quite done nothing—for she had done mischief. She had brought evil on Harriet, on herself, and she too much feared, on Mr. Knightley.—Were this most unequal of all connexions to take place, on her must rest all the reproach of having given it a beginning; for his attachment, she must believe to be produced only by a consciousness of Harriet's;—and even were this not the case, he would never have known Harriet at all but for her folly.

5.2 Erläutern Sie die Relevanz von Haupt- und Nebentext im Drama und deren spezifische Implikationen für die Interpretation eines Theaterstücks.

6. Charakterisieren Sie den Unterschied zwischen einem Bibliothekskatalog und einer Bibliographie. Nennen Sie jeweils ein Beispiel.