TERM 2 WEEK 2 LECTURE- Der Tod in Venedig

* Style- long sentences, commenting on something, classical references.
* Imagery- less immediate, more removed from the action. Position as a critic? – does it shift.
* Very little dialogue, low on action yet high on emotion/ crisis. A lot occurring in his head.
* Possibility/ impossibility of happiness.
* Multilayered story
* Love/death- lures Aschenbach off the path, leads to his death
* Sexuality/homosexuality- classical references used to justify homosexuality.
* The world is changing: culture, technology, some form of crisis within it.

Group 1:

* Cultural geography- emphasize role of imagination, places and landscapes as social fields where identities are constructed.
* Eg. Hotel- cosmopolitan place.
* Idea of class unites everyone.
* Street musicians- make the borders between the groups invisible, destroy hierarchy, everyone united through laughter.
* Aschenbach anxious about his culture, biographical heritage- Silesia (contested territory), his contested identity is reflected in where he comes from. Battling his identity out due to his heritage.
* Mum descended from bohemian- (Art, passion, music, desire, emotion)
* Dad descended from people of duty- (higher members of society, order, military, sacrifice).
* Geography of text provides information and context.
* Munich becomes North, everything associated with North (father).
* Venice becomes South, everything associated with South (mother).
* Looking for surrounding to help him overcome crisis.
* Waterscape of Venice: water/land, liminal space, fluidity of borders. Venice has a secret (cholera)- from the Ganges Delta, connected through land and the cholera.
* Femininity- Venice is feminized, to do with secrecy, being deceitful- traits associated with women and the city engages with this by valuing money over wellbeing.
* ‘looking’- desire
* Camera on the beach- the beach is a place where you are expected to look differently eg. What is acceptable shifts. Camera shift in technology.
* Inspired by real encounters, how we live.

Group 4: Narrative style

* Limited omniscient narrator
* Complimentary at the start
* Less complimentary towards the end
* Irony
* Does Mann want the reader to be influenced by opinion of the narrator? Sympathize with Aschenbach to an extent. Are we being steered to critique?
* Aschenbach on the boat- judgement based on man dressing inappropriately, wearing makeup.
* Narrators judgment on Aschenbach. Critique on intolerance?
* Critique of masculinity, of form of artistic production.
* Judge Aschenbach for being a pedophile.
* Relationship in keeping a secret, but nature of secret is different.
* Tadzio+ artistic inspiration.

Group 3

* Change in attitude- cold shower, punishing the flesh then writing vs. sensual experience of writing in Venice. 2 vast contrast of water.
* Transfer of values onto the next generations.
* He’s being unmade: clenched fist to open hand, complete submission to inevitable as a result of his heritage crisis,
* ‘beauty’ Tadzio is beautiful, but has imperfections, teeth suggest sickness.

Group 2

* Red haired foreigner in Munich
* Falsche Jungling
* Gondolier
* Street musician- unsettling
* Hermes- god of transition and boundaries, satchel and hat association
* Confronted by what he might become.
* Are these figures death figures? Reenchanting his demise

British travel agent- Western, from the North, has a different sort of duty, explains the outbreak

Aschenbach- product of 2 different types. Plays out in his physical features and his behavior.

Story of demise- bigger than Aschenbachs sexuality, Western civilization+ based on masculinity, authority whish is under attack by the end.

Group 3: What dreams does Aschenbach have? What purpose do they serve in the novella?