JVG

* Unmaking/ unlearning- decisiveness – lose individuality.
* Jakob vs. Kraus
* Kraus only adheres to rules, doesn’t have ‘ambition’ (if ambition is to better yourself).
* Jakob- Undoing for himself is ‘ambitious’.
* Master/ slave dialectic- master is dependant on slave, slave has more power- to do with ideas of fear. Slaves are self-sufficient whilst masters are disassociated with that.
* CV- ideas of Bildung/ work, subverts what you would expect by talking about his flaws.
* Bildungsroman- by the end you have become much ‘more’. However, Jakob’s development is based on ‘unmaking’ (remaking). Does he develop in the text?
* Jakob is very unreliable eg. Inner chambers and stories regarding them.
* **Inner chambers:** sexual annotation/ awakening.
* Benyamenta has a maternal role, mystery surrounding to why she’s so sad.

**Class**

* Wanting to be a servant
* Institute itself is rundown, despite Benyamenta’s belonging to a certain class.

**Work**

* Difference between Jakob and his brother.
* CV

**Power**

* Social status
* Power shifts- who wants what from whom
* Physiological/ and symbolic power level between Jakob and Benyamenta

**Development**

* By becoming less, becomes ‘more’- but what is ‘more’?
* If there is, unmaking, remaking
* No development? Shift in Jakob from earlier compared to later.
* Always a certain way from the beginning- therefore never a development in the first place.

**Time**

**Space-**

* In the classroom- time doesn’t pass because they’re always in the same place
* No teaching taking place because there’s no teachers
* Institute vs. city- being educated by life

Tod in Venedig

* Space
* Place
* Aging (masculinity)
* Crisis (of masculinity)
* Borders
* (Identity)
* Sexuality
* Writing/ creativity
* European civilisation in crisis

Munich- encounter with red headed stranger (Hermes) (doesn’t necessarily have to involve any engagement)

* Hermes- satchel, cap, walking stick, yellow colour- unites different figures, teeth (decay, mortality, opposite of health), foreign look marks you as other.

Goes travelling- exotic locations

* Changes places- looking for foreign but its too familiar, then goes to Venice which is ‘familiar exotic’
* Sees falsche jungling on the way, he’s dismissive of him at first but will turn into him by the end.
* Venice- encounter with Gondolier, takes him where he wants to go without asking him.
* Tadzio- comment on his teeth. Leading him to his demise. What is perfection? Always something imperfect within something that is perfect.
* Street musician- cholera epidemic, Venice being disinfected- connotation of foreign invasion. Linked to disease- laughter is the contagion that affects everyone irrespective of class. Tadzio and Aschenbach not included so brings the two together.

Place

* North- Munich, associated with order, duty, creativity, art
* North south divide mirrored in Aschenbach geniality- father/ mother from both irrespective sides and he is a product of both of them.

Aschenbach- combination of both N and S but supresses south, when he goes south, he lives out the south but at the cost of his life.

* Whether we as readers are supposed to be critical of the narrator. Does it have to be a moral judgement of the creative product.
* Doesn’t just speak about ‘desire’. Why is masculinity in crisis?

(ELIZABETH BO)

ENGAGE WITH QUESTION

BACKGROUND INFORMATION

OUTLINE METHOD OF APPROACH

MAIN- ARGUMENT FLOW (HIERACHY OF POINTS)

CONCLUSION- TIE ANALYTICAL TIES OF ARGUMENT(S)

(AWARENESS OF SECONDARY LITERATURE- 2 DIFFERENT SIDES OF (GENERAL) CRITIQUE)

ENGAGEMENT W QUESTIONS AND NUANCES

Fraulein Else

* **Performance**
* Family is not performing; façade is being maintained at the cost of Else and the Aunt.
* Else- sexually veracious which occurs in her imagination, **control of femininity** that provokes desire, which is taken away from her.
* Sexual fantasy is titillating enough for Else.
* Marriage as a sale into security.
* Knaben Wauben – socio cultural crisis. Expectation and role of a daughter
* Else imagines herself as independent- when she reveals herself, she wants to be in charge.
* Reflection in mirror does have inner turmoil- union of either/ or or both.
* Fantasy of funeral- dead body related to body on marble stones.

**Space/ place**

* Unfiltered access to her thoughts

Dreams/ fantasies

* Figures are interchangeable