

Welcome back!

## Hochschultag 2018 – Englisches Seminar, UZH

### Zimmer PLH-102

14:00

**Prof. Dr. Martin Heusser**  
(Englische Literaturwissenschaft)  
Begrüssung

14:05

**Prof. Dr. Martin Heusser**  
(Englische Literaturwissenschaft)  
Heidegger in the Heath: Space, Place and Existence in Thomas Hardy

14:30

**Dr. des. Martin Mühlheim**  
(Englische Literaturwissenschaft)  
Analysing Comics and Graphic Novels: A Crash Course

15:00

**Dr. Annina Seiler**  
(Englische Sprachwissenschaft)  
How to Catch a Unicorn: Defining Meaning in Monolingual Dictionaries

**15:30–16:15 Kaffee (Gang 1. Stock), Meet and Greet**

Prof. Dr. Martin Heusser  
Hochschultag 2018



Heidegger in the Heath:  
Space, Place and Existence  
in Thomas Hardy

# Spatial Setting in Hardy

- Of paramount importance
- Overlapping zone between fictional and real space (“geospace”)
- Location: South-West of England
- Name: Wessex
  - Originally = Saxon kingdom in center of South England
  - Between Roman occupation and Norman conquest.

Actual names (partly) replaced by fictional / fictitious names: "Budmouth" = Weymouth.



The Wessex Edition of Thomas Hardy's Novels (1912)

# Hardy's Representation of Landscape

- First use of Wessex in *Far From the Madding Crowd* in 1874
- Actual map included only in 1912
- adopted to “give it a fictitious significance as the existing name of the district once included in that extinct kingdom.”
- Purpose: “a territorial definition of some sort to lend unity” to his scenes (Hardy).

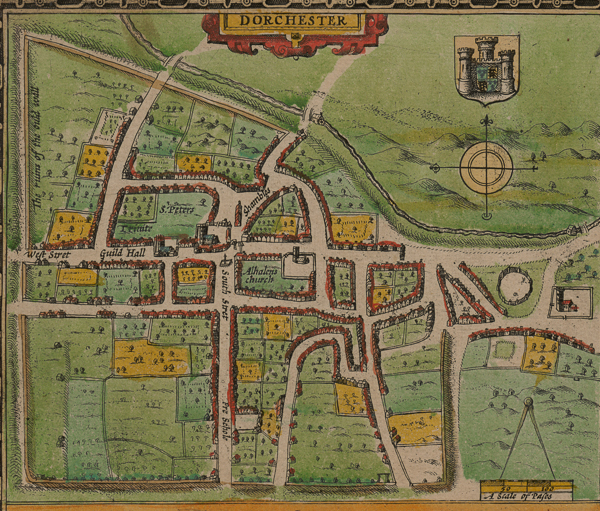
My idea was that it could be copied on thin paper, either the same size or somewhat reduced, & folded in the volumes. If it were taken in hand by an artist he could put ships & fishes in the sea, & trees & animals in the forests & moors, as in old maps by Speed, &c. to give it a more finished appearance. But of course, as far as utility is concerned, it could be reproduced as it stands. (Q1)





**DORSETSHYRE**  
 With the Shyre-towne Dorchester described, as also the Armes of such noble families as have bene honored with the Titles there of since the Normans Conquest to this present Anno 1608.

PART OF SOMERSETSHYRE





- Hardy's model: Maps by John Speed – early 17<sup>th</sup> century.



# Why the decorative elements?

- For “a more finished appearance” (Hardy)
- → further layer of meaning
- To compensate for the disappearance of “narrative figures”
- Tim Ingold, *The Perception of the Environment*, based on Michel de Certeau  
**Q2** →

Tim Ingold, *The Perception of the Environment* (Q2).

Thus the making of maps came to be divorced from the experience of bodily movement in the world. The cartographer has no need to travel, indeed he may have no experience whatever of the territory he so painstakingly seeks to represent. His task is rather to assemble, off-site, the information provided to him – already shorn of the particular circumstances of its collection – into a comprehensive spatial representation. (234)



# Fictional space in Hardy

- A bodily experience for the characters in the novel
- Fusion of
  - a cartographic map (GB: Ordnance Survey maps)
  - the physical experience of the landscape
- [Cf. authorial / narratorial perspective vs. character's perspective].

# Theorizing fictional space in Hardy

- Martin Heidegger, *Being and Time* (*Sein und Zeit*) 1927
- Analysis of “Being”
- **Q3 / Q4** Diesen ... Seinscharakter des Daseins, dieses “Dass es ist” nennen wir die *Geworfenheit* dieses Seienden in sein *Da* ... [*Sein und Zeit* § 29].

# Heidegger on human existence

- Dasein = inextricably linked to location → space
- Humans cannot exist but in space
- = “Dasein’s existential spatiality“  
(*Being and Time*, 83).



# Fictional space in Hardy

- Most prominent text w/ respect to use of space: *The Return of the Native*
- The only text with a map depicting the landscape of the spatial setting
- Location: “Egdon Heath”
- Human existence, space and landscape = indissolubly linked.

There the form stood, motionless as the hill beneath. Above the plain rose the hill, above the hill rose the barrow, and above the barrow rose the figure. ... Such a perfect, delicate, and necessary finish did the figure give to the dark pile of hills that it seemed to be the only obvious justification of their outline. ... The scene was strangely homogeneous, in that vale, the upland, the barrow, and the figure above it amounted only to unity. Looking at this or that member of the group was not observing a complete thing, but a fraction of a thing. (**Q5 RN**, Chapter 2)

# Eustacia as “the figure”

- An extension of the physical environment
- “perfect, delicate and necessary” = also heavily **ironic**
- Figure = complex polysemy: outline, (female) body, figure (in a game of chess)
- Human existence wholly determined by physical environment



It was as if these men and boys had suddenly dived into past ages, and fetched therefrom an hour and deed which had before been familiar with this spot. The ashes of the original British pyre which blazed from that summit lay fresh and undisturbed in the barrow beneath their tread. The flames from funeral piles long ago kindled there had shone down upon the lowlands as these were shining now. Festival fires to Thor and Woden had followed on the same ground and duly had their day. Indeed, it is pretty well known that such blazes as this the heathmen were now enjoying are rather the lineal descendants from jumbled Druidical rites and Saxon ceremonies than the invention of popular feeling about Gunpowder Plot. (Q7 RN, Chapter 3)

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- Temporality of human existence = arch condition
- Landscape = suffused with the presence of the past
- 5<sup>th</sup> of November bonfires = country custom
- Past = physical substructure

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- "barrow" = prehistoric burial ground
- "barrow" = beacon hills = signal fire warning of the approaching enemy
- "barrow" = symbol of the Napoleonic War.
- "barrow" = catalyst for the regular refreshing of communal memory and identity..



THE END