

## Literarische Essays

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*Literarische Essays*

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### **MORRIS AGUILAR**

[Literarische Perspektiven auf den Kapitalismus](#) Camden House

Kierkegaard has always enjoyed a rich reception in the fields of theology and religious studies. This reception might seem obvious given that he is one of the most important Christian writers of the nineteenth century, but Kierkegaard was by no means a straightforward theologian in any traditional sense. He had no enduring interest in some of the main fields of theology such as church history or biblical studies, and he was strikingly silent on many key Christian dogmas. Moreover, he harbored a degree of animosity towards the university theologians and churchmen of his own day. Despite this, he has been a source of inspiration for numerous religious writers from different denominations and traditions. Tome I is dedicated to the reception of Kierkegaard among German Protestant theologians and religious thinkers. The writings of some of these figures turned out to be instrumental for Kierkegaard's breakthrough internationally shortly after the turn of the

twentieth century. Leading figures of the movement of 'dialectical theology' such as Karl Barth, Emil Brunner, Paul Tillich and Rudolf Bultmann spawned a steadily growing awareness of and interest in Kierkegaard's thought among generations of German theology students. Emanuel Hirsch was greatly influenced by Kierkegaard and proved instrumental in disseminating his thought by producing the first complete German edition of Kierkegaard's published works. Both Barth and Hirsch established unique ways of reading and appropriating Kierkegaard, which to a certain degree determined the direction and course of Kierkegaard studies right up to our own times.

*Café Du Dôme* zu Klampen Verlag GbR

Wie im Bernstein die Mücke, so liegt in der Literatur das Wissen über ihre Entstehungsbedingungen eingeschlossen. Der Biograph, Romancier und Essayist Fritz J. Raddatz versteht es meisterhaft, die literarischen Zeugnisse der Vergangenheit als Kryptogramme ihrer Zeit und Spiegelungen ihrer Schöpfer zu lesen. Anhand des Langpoems »Das Palladion« von Friedrich II. läßt er den großen Preußenkönig in all seiner Widersprüchlichkeit, mit seinen Vorlieben, despotischen Impulsen, Kapricen und Bissigkeiten vor unser geistiges Auge treten. Ob

er die Fernwirkungen der Französischen Revolution auf das deutsche Geistesleben anhand des Briefwechsels von Zeitgenossen unterschiedlicher politischer Couleur schildert oder Theodor Fontane als geistreichen Spötter und politischen Reaktionär beschreibt, ob er Jean-Paul Sartre als Intellektuellen, der Engagement und eisige Distanz, Hochmut und leidenschaftliche politische Aktion zu vereinbaren vermochte, oder Thea Sternheim als unbestechliche Chronistin ihrer Epoche vorstellt – stets läßt Fritz J. Raddatz den Leser mit seinen fulminanten Essays auf eine literarische Zeitreise ein.

[Troilus and Cressida](#) Peter Lang

To what extent do minority writers feel represented by the literary canon of a nation and its body of "great works"? To what extent do they adhere to, or contest, the supposedly universal values conveyed through those texts and how do they situate their own works within the national tradition? Building on Edward W. Said's contrapuntal readings and Gayatri Chakravorty Spivak's reflections on the voice of the subaltern, this monograph examines the ways in which Rafik Schami, Emine Sevgi Özdamar, and Feridun Zaimoglu have re-read, challenged, and adapted the

German canon. Similar to other writers in postcolonial contexts, their work on the canon entails an inquiry into history and a negotiation of their relation to the texts and representations that define the "host" nation. Through close analyses of the works of these non-native German authors, the book investigates the intersection between politics, ethics, and aesthetics in their work, focusing on the appropriation and re-evaluation of cultural legacies in German-language literature. Opening up a rich critical dialogue with scholars of German Studies and Postcolonial Theory, Christine Meyer provides a fresh perspective on German-language minority literature since the reunification.

*Literatur(ver)mittlung* LIT Verlag Münster

First published in Germany in 1985, *Geschichte der deutschen Literaturkritik* was quickly recognized as the most original and comprehensive study to date of a proud critical tradition including such giants as Lessing, Goethe, and Heine. Now translated into English, it will serve as a model for a new approach to literary history in America and elsewhere, one emphasizing the connections of criticism with other public discourse. The editor, Peter Uwe Hohendahl, has provided an introduction and a chapter, "Literary Criticism in the Epoch of Liberalism," translated by Jeffrey S. Librett. Filling in the history of German criticism from the Enlightenment to the present are Klaus L. Bergahn of the University of Wisconsin, "From Classicist to Classical Literary Criticism, 1730-1806," translated by John R. Blazek; Jochen Schulte-Sasse, University of Minnesota, "The Concept of Literary Criticism in Romanticism"; Russell A. Berman, Stanford University, "Literary Criticism from Empire to Dictatorship, 1870-1933," translated by Simon Srebrny; and Bernhard Zimmermann, University of Tübingen, "Developments in German Literary Criticism from 1933 to the Present," translated by Franz Blaha.

*Theodor Storm's Immensee* U of Nebraska Press

Anke Gleber examines one of the most intriguing and characteristic figures of European urban modernity: the observing city stroller, or flaneur. In an age transformed by industrialism, the flaneur drifted through city streets, inspired and repelled by the surrounding scenes of splendor and squalor. Gleber examines this often elusive figure in the particular contexts of Weimar Germany and the intellectual sphere of Walter Benjamin, with whom the concept of flanerie is often associated. She sketches the European influences that produced the German flaneur and establishes the figure as a pervasive presence in Weimar culture, as well as a profound influence on modern perceptions of public space. The book begins by exploring the theory of literary flanerie and the technological changes--street lighting, public transportation, and the emergence of film--that gave a new status to the activities of seeing and walking in the modern city. Gleber then assesses the place of flanerie in works by Benjamin, Siegfried Kracauer, and other representatives of Weimar literature, arts, and theory. She draws particular attention to the works of Franz Hessel, a Berlin flaneur who argued that flanerie is a "reading" of the city that perceives passersby, streets, and fleeting impressions as the transitory signs of modernity. Gleber also examines connections between flanerie and Weimar film, and discusses female flanerie as a means of asserting female subjectivity in the public realm. The book is a deeply original and searching reassessment of the complex intersections among modernity, vision, and public space.

**Woman in the Thought and Work of Friedrich Hebbel** Routledge

Drawing extensively on the expertise of teachers of German in universities across the UK, this volume offers an overview of recent trends, new pedagogical approaches and practical guidance for teaching at beginners level in the higher education classroom. At a time when entries for UK school exams in modern foreign languages are decreasing, this book serves the urgent need for research and guidance on ab initio learning and teaching in HE. Using the example of teaching German, it offers theoretical reflections on teaching ab initio and practice-oriented approaches that will be useful for teachers of both German and other languages in higher education. The first chapters assess the role of ab initio provision within the wider context of modern languages departments and language centres. They are followed by sections on teaching methods and innovative approaches in the ab initio classroom that include chapters on the use of music, textbook evaluation, the effective use of a flipped classroom and the contribution of language apps. Finally, the book focuses on the learner in the ab initio context and explores issues around autonomy and learner strengths. The whole builds into a theoretically grounded guide that sketches out perspectives for teaching and learning ab initio languages that will benefit current and future generations of students.

*Market Strategies and German Literature in the Long Nineteenth Century* Rodopi

The literary scholar Alfrun Kliems explores the aesthetic strategies of Eastern European underground literature, art, film and music in the decades before and after the fall of communism,

ranging from the 'father' of Prague Underground, Egon Bondy, to the neo-Dada Club of Polish Losers in Berlin. The works she considers are "underground" in the sense that they were produced illegally, or were received as subversive after the regimes had fallen. Her study challenges common notions of 'underground' as an umbrella term for nonconformism. Rather, it depicts it as a sociopoetic reflection of modernity, intimately linked to urban settings, with tropes and aesthetic procedures related to Surrealism, Dadaism, Expressionism, and, above all, pop and counterculture. The author discusses these commonalities and distinctions in Czech, Polish, Slovak, Ukrainian, Russian, and German authors, musicians, and filmmakers. She identifies intertextual relations across languages and generations, and situates her findings in a transatlantic context (including the Beat Generation, Susan Sontag, Neil Young) and the historical framework of Romanticism and modernity (including Baudelaire and Brecht). Despite this wide brief, the book never loses sight of its core message: Underground is no arbitrary expression of discontent, but rather the result of a fundamental conflict at the socio-philosophical roots of modernity.

*andererseits - Yearbook of Transatlantic German Studies* Princeton University Press

"In addition to aesthetic considerations, the book concentrates on the implications of Sachs's and Auslander's poetic engagement for an "ethics of remembrance.""--BOOK JACKET.

*Bulletin of the University of Wisconsin* Camden House

Über die Epochen hinweg haben sich literarische Werke und Genres explizit oder implizit mit dem Kapitalismus auseinandergesetzt. Doch gerade die vergangenen Jahrzehnte, in welchen der Kapitalismus nach Mark Fisher zum ausweglosen Vorstellungshorizont avanciert ist, zeugen von einer vermehrten Infragestellung des Kapitalismus in der literarischen Produktion sowie der Literaturwissenschaft. Vor diesem Hintergrund vereint der interdisziplinäre Sammelband Beiträge aus der Germanistik, Romanistik, Amerikanistik und Anglistik, die den Blick auf verschiedene zeitgenössische Manifestationen des globalen Kapitalismus und deren literarische oder filmische Repräsentationen richten.

**Catalogue of Printed Books** UCL Press

Diese literarischen Essays sind zwischen 1948 und 1955 als Rundfunk-Vorträge entstanden. In diesen kurzen, aber aufschlussreichen biographischen Skizzen versucht der Verfasser, das jeweilige Wesen von Malern, Dichtern und Denkern, Komponisten, Staatsmännern und anderen Grossen der Weltgeschichte zu erfassen. Wie er selbst darüber schreibt: "Anderes wollen diese Aufsätze auch nicht sein als Strahlen, "Pfeile nach innen" - jeweils einer von den abertausend möglichen, die von der Peripherie unseres lebendigen Seins seiner Mitte zustreben. In dieser Mitte, unendlich fern in dieser Mitte steht der Mensch." "Seit 1948 ist Heinrich Jordis-Lohausen ständiger Mitarbeiter des Grazer Rundfunks. Die von ihm verfassten Vorträge der Sendereihe "Wir denken an ..." gehören zu den wertvollsten und beliebtesten Programmbeiträgen." schreibt im Juni 1951 Otto Hoffmann-Wellenhof, der damalige Leiter der Literaturabteilung des Senders Alpenland Graz. In diesen kurzen, aber aufschlussreichen biographischen Skizzen versucht der Autor das jeweilige Wesen von Dichtern, Philosophen, Komponisten, Malern, Bildhauern, von Staatsmännern und anderer Grossen der Weltgeschichte zu erfassen.

**The German Bestseller in the Late Nineteenth Century** Princeton University Press

Building upon recent German Studies research addressing the industrialization of printing, the expansion of publication venues, new publication formats, and readership, *Market Strategies* maps a networked literary field in which the production, promotion, and reception of literature from the Enlightenment to World War II emerges as a collaborative enterprise driven by the interests of actors and institutions. These essays demonstrate how a network of authors, editors, and publishers devised mutually beneficial and, at times, conflicting strategies for achieving success on the rapidly evolving nineteenth-century German literary market. In particular, the contributors consider how these actors shaped a nineteenth-century literary market, which included the Jewish press, highbrow and lowbrow genres, and modernist publications. They explore the tensions felt as markets expanded and restrictions were imposed, which yielded resilient new publication strategies, fostered criticism, and led to formal innovations. The volume thus serves as major contribution to interdisciplinary research in nineteenth-century German literary, media, and cultural studies.

*Expatriate Writing* Walter de Gruyter GmbH & Co KG

The long tradition of Kierkegaard studies has made it impossible for individual scholars to have a complete overview of the vast field of Kierkegaard research. The large and ever increasing number of publications on Kierkegaard in the languages of the world can be simply bewildering even for experienced scholars. The present work constitutes a systematic bibliography which aims to help

students and researchers navigate the seemingly endless mass of publications. The volume is divided into two large sections. Part I, which covers Tomes I-V, is dedicated to individual bibliographies organized according to specific language. This includes extensive bibliographies of works on Kierkegaard in some 41 different languages. Part II, which covers Tomes VI-VII, is dedicated to shorter, individual bibliographies organized according to specific figures who are in some way relevant for Kierkegaard. The goal has been to create the most exhaustive bibliography of Kierkegaard literature possible, and thus the bibliography is not limited to any specific time period but instead spans the entire history of Kierkegaard studies.

*Writing-between-Worlds* Narr Francke Attempto Verlag

Yoko Tawada: *Voices from Everywhere* is the first English-language volume of criticism dedicated to the work of Yoko Tawada, one of the most highly acclaimed writers of her generation. Tawada has garnered numerous accolades and prizes-such as the Akutagawa Prize for literature (Japan) and the Goethe medal (Germany)-and was featured in a presidential panel at the 2006 Modern Language Association (MLA Conference, organized by MLA president Marjorie Perloff, who has contributed a foreword to this volume: The chapters explore the plurality of voices and cultures in Tawada's work and push on to explicate the poetics and intellectual underpinnings of her writing. Analyses of her fiction are paired with examinations of their philosophic and aesthetic foundations. The contributors represent a wide range of scholars and translators who are intimate with Tawada's work in German, in Japanese, and/or in English. Many of the essays begin as close readings of the German and Japanese texts. Yoko Tawada: *Voices from Everywhere* is an essential collection for anyone with an interest in this important young writer. Book jacket.

*Saturn's Moons* Lexington Books

Originally published: London: Hamish Hamilton, 1941.

*Literarische Essays* Rodopi

This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1985.

*Yōko Tawada* Central European University Press

The historical avant-gardes defined themselves largely in terms of their relationship to various versions of realism. At first glance modernism primarily seems to take a counter-position against realism, yet a closer investigation reveals that these relations are more complex. This book is dedicated to the links between realism, modernism and the avant-garde in their international context from the late 19th century up to the present day.

*Questioning the Canon* Taylor & Francis

Paperback reprint. Originally published: 2020.

**Humanpraxis Literatur** Univ of California Press

A much-needed look at the fiction that was actually read by masses of Germans in the late nineteenth century, and the conditions of its publication and reception. The late nineteenth century was a crucial period for the development of German fiction. Political unification and industrialization were accompanied by the rise of a mass market for German literature, and with it the beginnings of the German bestseller. Offering escape, romance, or adventure, as well as insights into the modern world, nineteenth-century bestsellers often captured the imagination of readers well into the twentieth century and beyond. However, many have been neglected by scholars. This volume offers new readings of literary realism by focusing not on the accepted intellectual canon but on commercially successful fiction in its material and social contexts. It investigates bestsellers from writers such as Freytag, Dahn, Jensen, Raabe, Viebig, Stifter, Auerbach, Storm, Möllhausen, Marlitt, Suttner, and Thomas Mann. The contributions examine the aesthetic strategies that made the works such a success, and writers' attempts to appeal simultaneously on different levels to different readers. Bestselling writers often sought to accommodate the expectations of publishers and the marketplace, while preserving some sense of artistic integrity. This volume sheds light on the important effect of the mass market on the writing not just of popular works, but of German prose fiction on all levels. Contributors: Christiane Arndt, Caroline Bland, Elizabeth Boa, Anita Bunyan, Katrin Kohl, Todd Kontje, Peter C. Pfeiffer, Nicholas Saul, Benedict Schofield, Ernest Schonfield, Martin Swales, Charlotte Woodford. Charlotte Woodford is Lecturer in German and Director of Studies in Modern Languages at Selwyn College, University of Cambridge. Benedict Schofield is Senior Lecturer in German and Head of the

Department of German at King's College London.

**Wir denken an...** Walter de Gruyter GmbH & Co KG

In the mid-1880s, the Realist author and Anglophile Theodor Fontane observed: nowhere is so much translation done as in Germany. Characterizing Germany as a special locus of literary translation and reception, Fontane contests a prejudice which has since become a significant problem for nineteenth-century German studies, namely the frequent assessment of the epoch as narrowly national. The present collection of essays by thirteen eminent literary scholars and historians is intended to correct this prejudice: it demonstrates that literary life and production in the nineteenth century were governed by complex networks of intercultural exchange, influence and translation, and it does justice to this complexity through its range of complementary critical approaches, focussing on Fontane, Anglo-German relations, translation, and European reception. In

so doing, this book not only offers a nuanced appreciation of literary production and reception in the nineteenth century, but also demonstrates the continued relevance of that period for Germanists today.

Volume 19, Tome III: Kierkegaard Bibliography Routledge

This volume presents the work of internationally renowned scholars from Australia, Germany, Italy, South Africa, the UK and the US. The focus on W.G. Sebald's writing as that of an expatriate author offers a fresh and productive approach to Sebald scholarship. In one way or another, all 28 essays in this innovative, bi-lingual collection take up the notion of Sebald's experience as an expatriate writer: be it in the analysis of intertextual, transmedial and generic border crossings, on the 'exposure to the other' and the experience of alterity, on the question of identity construction and

performance, on affinities with other expatriate writers, on the recurring topics of 'home', 'exile', 'dislocation' and 'migration', or on the continuing work of 'memory' to work through and to preserve the consciousness of a destructive past that has informed the childhood as much as the adult life-world of the author. Gerhard Fischer is Head of German Studies at the University of New South Wales in Sydney, Australia. His research interests and publications are in modern theatre and drama, World War I, and migration history and multiculturalism. As convenor of the Sydney German Studies Symposia, he has edited a number of volumes on modern German literature, including Heiner Müller: ConTEXTS and HISTORY (Tübingen 1995), Debating Enzensberger: Great Migration and Civil War (Tübingen 1996), and, with David Roberts, Schreiben nach der Wende: Ein Jahrzehnt deutscher Literatur, 1989-1999 (2nd.ed. Tübingen 2008). The latest volume in the series is The Play within the Play (with Bernhard Greiner, Amsterdam/New York, NY 2007).