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# Walter Benjamin Profane Erleuchtung Und Rettende

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Walter Benjamin and the Aesthetics of Power

Walter Benjamin

Walter Benjamin and the Corpus of Autobiography

For Walter Benjamin

Kunst als Kritik

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Walter Benjamin

Glossator

Walter Benjamin, 1892-1940

Über Walter Benjamin: "Der Surrealismus. Die letzte Momentaufnahme der europäischen Intelligenz"

Walter Benjamin zur Einführung

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Über Walter Benjamin

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## EWING KAYDEN

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Walter Benjamin and the Aesthetics of Power Wayne State  
University Press

Die vorliegende Studie widmet sich einer doppelten Zielsetzung: Zum einen erläutert sie Walter Benjamins schwierigsten theoretischen Text, die Erkenntniskritische Vorrede zum Ursprung des deutschen Trauerspiels, in einem ausführlichen analytischen Kommentar, der erstmals die historischen und systematischen Begriffsverknüpfungen minutiös nachzeichnet und offenlegt. Zum anderen kontextualisiert sie Benjamins Begriff der ‚Darstellung‘, der in der Vorrede das konzeptionelle Zentrum seines Denkens bildet, im Rahmen der doppelten, ästhetischen wie philosophischen Diskussion um den Darstellungsbegriff seit dem 18. Jahrhundert bis hin zur analytischen Ästhetik des 20. Jahrhunderts und situiert ihn damit im Diskursfeld des Selbstverständnisses moderner Repräsentation. Dabei wird deutlich, dass Benjamins Darstellungsdenken Innovationspotentiale für allem für eine Theorie des Begriffs der modernen Literatur bereithält, indem es die Rationalität und Reflexivität literarischer Darstellung überzeugend zu begründen vermag. Die Studie stellt somit den literaturtheoretischen, ästhetischen und erkenntnistheoretischen Umgang mit Benjamins vormarxistischem Denken auf eine neue Grundlage.

*Walter Benjamin* Junius Verlag

Volume 2 of the journal *Glossator: Practice and Theory of the Commentary*.

Walter Benjamin and the Corpus of Autobiography Königshausen & Neumann

Revised and updated for the English edition, this comprehensive biography provides an account of Benjamin's career, and demonstrates the fallacy of the popular, romanticized notion of his life as the sorrowful progression of a melancholic personality  
*For Walter Benjamin* Springer-Verlag

Few modern thinkers have been as convinced of the necessity of recovering the past in order to redeem the present as Walter

Benjamin (1892-1940). Benjamin at once mourned and celebrated what he took to be an inevitable liquidation of traditional culture, and his determination to think both of these attitudes through to their conclusions lends his work its peculiar honesty, along with its paradoxical, antinomial coherence. In a landmark interpretation of the whole of Benjamin's career, John McCole demonstrates a way of understanding Benjamin that both contextualizes and addresses the complexities and ambiguities of his texts. Working with Pierre Bourdieu's concept of the "intellectual field," McCole traces Benjamin's deep ambivalence about cultural tradition through the longterm project-an immanent critique of German idealist and romantic aesthetics-which unites his writings. McCole builds a sustained reading of Benjamin's intellectual development which sheds new light on the formative role of early influences—particularly his participation in the pre-World War I German youth movement and the orthodox discourse of German intellectual culture—and shows how Benjamin later extended the strategies he learned within these contexts during key encounters with Weimar modernism, surrealism, and the fiction of Proust. The fullest account of Benjamin available in English, this lucid and penetrating book will be welcomed by intellectual historians, literary theorists and critics, historians of German literature, and Continental philosophers.

*Kunst als Kritik* Cornell University Press

Powerful new insights into a key twentieth-century political thinker

**Afterness** Wayne State University Press

In transposing the Freudian dream work from the individual subject to the collective, Walter Benjamin projected a "macrocosmic journey" of the individual sleeper to "the dreaming collective, which, through the arcades, communes with its own insides." Benjamin's effort to transpose the dream phenomenon to the history of a collective remained fragmentary, though it underlies the principle of retrograde temporality, which, it is argued, is central to his idea of history. The "passages" are not just the Paris arcades: They refer also to Benjamin's effort to negotiate the labyrinth of his work and thought. Gelley works

through many of Benjamin's later works and examines important critical questions: the interplay of aesthetics and politics, the genre of *The Arcades Project*, citation, language, messianism, aura, and the motifs of memory, the crowd, and awakening. For Benjamin, memory is not only antiquarian; it functions as a solicitation, a call to a collectivity to come. Gelley reads this call in the motif of awakening, which conveys a qualified but crucial performative intention of Benjamin's undertaking.

**Zur Aktualität Walter Benjamins** Königshausen & Neumann  
Für Walter Benjamin (1892-1940), Philosoph und Literaturkritiker, war Denken keine akademische Trockenübung, sondern die entscheidende Form seiner Weltzuwendung. An Schriften wie "Ursprung des deutschen Trauerspiels", "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit" und dem Fragment gebliebenen "Passagen-Werk" kristallisieren sich auch gegenwärtige Debatten in den Geistes- und Kulturwissenschaften. Die Einführung gibt knappe biografische Hinweise und stellt vier zentrale Arbeitsfelder Benjamins ausführlicher vor: seine Sprachtheorie, seine ästhetischen Reflexionen, seine Medientheorie und seine Geschichtstheorie.

*Walter Benjamin*. U of Nebraska Press

Taking the culturally resonant motif of the descent to the underworld as his guiding thread, David L. Pike traces the interplay between myth and history in medieval and modernist literature. *Passage through Hell* suggests new approaches to the practice of comparative literature, and a possible escape from the current morass of competing critical schools and ideologies. Pike's readings of Louis Ferdinand Céline and Walter Benjamin reveal the tensions at work in the modern appropriation of structures derived from ancient and medieval descents. His book shows how these structures were redefined in modernism and persist in contemporary critical practice. In order to recover the historical corpus of modernism, he asserts, it is necessary to acknowledge the attraction that medieval forms and motifs held for modernist literature and theory. By pairing the writings of the postwar German dramatist and novelist Peter Weiss with Dante's *Commedia*, and Christine de Pizan with Virginia Woolf, Pike argues for a new level of complexity in the relation between medieval

and modern poetics. Pike's supple and persuasive reading of the *Commedia* resituates that text within the contradictions of medieval tradition. He contends that the Dantean allegory of conversion, altered to suit the exigencies of modernism, maintains its hold over current literature and theory. The postwar writers Pike treats—Weiss, Seamus Heaney, and Derek Walcott—exemplify alternate strategies for negotiating the legacy of modernism. The passage through hell emerges as a way of disentangling images of the past from their interpretation in the present.

Walter Benjamin Königshausen & Neumann

*Walter Benjamin and the Aesthetics of Power* explores Walter Benjamin's seminal writings on the relationship between mass culture and fascism. The book offers a nuanced reading of Benjamin's widely influential critique of aesthetic politics, while it contributes to current debates about the cultural projects of Nazi Germany, the changing role of popular culture in the twentieth century, and the way in which Nazi aesthetics have persisted into the present. Lutz Koepnick first explores the development of the aestheticization thesis in Benjamin's work from the early 1920s to his death in 1940. Pushing Benjamin's fragmentary remarks to a logical conclusion, Koepnick sheds light on the ways in which the Nazis employed industrial mass culture to redress the political as a self-referential space of authenticity and self-assertion. Koepnick then examines to what extent Benjamin's analysis of fascism holds up to recent historical analyses of the National Socialist period and whether Benjamin's aestheticization thesis can help conceptualize cultural politics today. Although Koepnick insists on crucial differences between the stage-managing of political action in modern and postmodern societies, he argues throughout that it is in Benjamin's emphatic insistence on experience that we may find the relevance of his reflections today. *Walter Benjamin and the Aesthetics of Power* is both an important contribution to Benjamin studies and a revealing addition to our understanding of the Third Reich and of contemporary culture's uneasy relationship to Nazi culture.

*Walter Benjamin* Pluto Press

Zu Lebzeiten als Germanist gescheitert, nach seinem Tode als Ideengeber der Literatur und Philosophie geschätzt. Warum erscheint Benjamins Denken heute so aktuell? Immer wieder variierte er in Essays und Kritiken sein großes Thema: die

Moderne in Kunst, Technik und Politik. Motiv für zahlreiche Kontroversen um die gültige Auslegung. Die Einführung entrümpelt das Werk von falschen Vereinnahmungen und zeigt einen Denker, der seiner Zeit voraus war.

**Wild, Unforgettable Philosophy** Columbia University Press  
Why do some of the major Marxists of the twentieth century engage extensively with theology? What is the influence on their other work? This book explores the intersections between Marxism and theology in the work of Ernst Bloch, Walter Benjamin, Louis Althusser, Henri Lefebvre, Antonio Gramsci, Terry Eagleton, Slavoj Žižek and Theodor Adorno.

*Walter, Benjamin* Königshausen & Neumann

Gerhard Richter's groundbreaking study argues that the concept of "afterness" is a key figure in the thought and aesthetics of modernity. It pursues questions such as: What does it mean for something to "follow" something else? Does that which follows mark a clear break with what came before it, or does it in fact tacitly perpetuate its predecessor as a consequence of its inevitable indebtedness to the terms and conditions of that from which it claims to have departed? Indeed, is not the very act of breaking with, and then following upon, a way of retroactively constructing and fortifying that from which the break that set the movement of following into motion had occurred? The book explores the concept and movement of afterness as a privileged yet uncanny category through close readings of writers such as Kant, Kafka, Heidegger, Bloch, Benjamin, Brecht, Adorno, Arendt, Lyotard, and Derrida. It shows how the vexed concepts of afterness, following, and coming after shed new light on a constellation of modern preoccupations, including personal and cultural memory, translation, photography, hope, and the historical and conceptual specificity of what has been termed "after Auschwitz." The study's various analyses across a heterogeneous collection of modern writers and thinkers, diverse historical moments of articulation, and a range of media conspire to illuminate Lyotard's apodictic statement that "after philosophy comes philosophy. But it has been altered by the 'after.'" As Richter's intricate study demonstrates, much hinges on our interpretation of the "after." After all, our most fundamental assumptions concerning modern aesthetic representation, conceptual discourse, community, subjectivity, and politics are at stake.

Walter Benjamin Lexington Books

Studienarbeit aus dem Jahr 2010 im Fachbereich Philosophie - Philosophie des 20. Jahrhunderts, Note: 1,7, Leuphana Universität Lüneburg, Veranstaltung: Literaturtheorie und Literaturkritik bei Benjamin und Adorno, Sprache: Deutsch, Abstract: 1. Einleitung  
Im Rahmen des Seminars „Literaturtheorie und Literaturkritik bei Benjamin und Adorno“ wurden Texte zu verschiedenen Themen von Walter Benjamin und Theodor Adorno gelesen, besprochen und interpretiert. Aufgrund der mangelnden Zeit konnte Benjamins Essay über den Surrealismus nicht besprochen werden. Es ist auch weniger ein Essay zur Literatur, als eines über „das Politische in Kultur und Theorie der Moderne“, welches Gründe für sein Interesse an dem französischen Surrealismus festhält. Im Folgenden soll die Auseinandersetzung Benjamins mit dem Surrealismus nachvollzogen und die Bedeutung des Essays für sein Gesamtwerk geklärt werden. Dazu werden zunächst Walter Benjamin als Person und der Surrealismus als Bewegung kurz dargestellt. Hierauf soll der Entstehungskontext des Essays geklärt werden. Kern der Arbeit bildet das Nachvollziehen der Gedankengänge Benjamins, die Aussagen des Essays werden zusammengefasst und verständlich dargestellt. Abschließend wird der Essay in Benjamins Gesamtwerk eingeordnet. 4. Entstehungskontext des Essays Benjamins Essay über den Surrealismus entstand im Zusammenhang mit der umfangreichen Lektüre surrealistische Texte, die er als Vorbereitung auf sein Passagenwerk absolvierte. Die Pariser Passagen sind ein nie fertiggestelltes Werk Benjamins, welches die Urgeschichte des 19. Jahrhunderts am Beispiel der Stadt Paris erfahrbar machen sollte. Es war ein großes Vorhaben und möglicherweise die zentrale Arbeit Benjamins, um welche alle anderen Schriften zwischen 1927 und 1940 „kreisen wie Satelliten“. Die Beschäftigung mit dem Surrealismus entspringt der Tatsache, dass Benjamin in dieser experimentellen Denkbewegung Parallelen zu seinen eigenen Gedanken sieht und in ihr die für seine Passagenarbeit geeignete Form findet. Aus diesem Grund bezeichnet Benjamin selber den Surrealismus-Essay als ein Paravent zu den Pariser Passagen. Veröffentlicht wurde der Essay in drei Folgen in der Wochenzeitung *Die literarische Welt*, welche von Willy Haas in Berlin herausgegeben wurde. Die Aufteilung ärgerte Benjamin sehr, seiner Meinung nach war der Sinn seiner Gedankengänge nur bei der Lektüre in einem Stück nachvollziehbar. Auf die

Veröffentlichung hat es keine erwähnenswerten Reaktionen gegeben. Erst im Zuge der Benjamin-Rezeption in den 1980er Jahren wurde der Surrealismus-Essay in seiner theoretischen Bedeutung entdeckt.

**Benjamin's Passages** Fordham Univ Press

The last decade has seen a new wave of interest in philosophical and theoretical circles in the writings of Walter Benjamin. In *Body-and Image-Space* Sigrid Weigel, one of Germany's leading feminist theorists and a renowned commentator on the work of Walter Benjamin, argues that the reception of his work has so far overlooked a crucial aspect of his thought - his use of images. Weigel shows that it is precisely his practice of thinking in images that holds the key to understanding the full complexity, richness and topicality of Benjamin's theory.

**Baudelaire** Cornell University Press

Through reading the early work of Walter Benjamin - up to and including the *Trauerspiel* book, *Monad Rrenban* brings forth a cohesive conception of the wild, unforgettable form, philosophy, as inherent in everything. Somewhat on the basis of existing philosophemes of Western metaphysics, Benjamin's well-known "esotericism" performs the transience of constraints of meaning. Both the form - free from duplicitous, authoritarian, and "rational"

meaning - and the practice, of philosophy, enable production of the philosophical not only by so-called philosophers but also conceivably by everything - including art, poetry, and literature. In life and death, Walter Benjamin has and had the status of exile from departmental philosophy. Especially from Benjamin's early work, however, *Monad Rrenban* is able to elicit the force of the form, philosophy. Distinct in its analysis and depth of analysis, *Wild, Unforgettable Philosophy in Early Works of Walter Benjamin* elaborates the wild, unforgettable form - philosophy - in relation to language, the discipline and the practice of philosophy, criticism, and the politics of death.

*Abendländische Eschatologie* Verso

Expanded and revised, as well as translated, from the 1985 German edition, details the thought of Benjamin (1892-1940), an all-around European intellectual most active between the wars. Annotation copyrighted by Book News, Inc., Portland, OR

**Leben und Geschichte** Glossator

Through a discussion of Walter Benjamin, Sigmund Freud, Mieke Bal and others, author Michaela Grobbel focuses on the work three women authors as types of performance which lead to representations of memory. These women writers foreground the present but also critically demonstrate the complex relationship of the present to the past. Grobbel's work is a critical addition to

any discussion of feminism, memory and literary modernism.

*Body-and Image-Space* GRIN Verlag

Whether its ultimate resting-place is deemed to be Fukuyama's liberal democracy or Baudrillard's hyperreality, history, according to a number of pundits, has reached the end of the line. In the inflated debates that have ensued, it is precisely history which has been ignored, for the conception of posthistoire is far from new. Here, Lutz Niethammer, Germany's leading practitioner of 'history from below', explores in fascinating detail the forms the conception has taken in the twentieth century and assembles what amounts to an intellectual history of disillusion and resignation. In his survey of thinkers as diverse as Kojève, Heidegger and Junger, he finds adherents to the idea of the end of history on the Right and Left. But whether they pinned all their hopes on the nation or the proletariat, in different ways they have all conflated the apparent collapse of a particular historical project with the collapse of history itself.

**Surrealismus als Erkenntnis** Walter de Gruyter

Walter Benjamin and the *Corpus of Autobiography* is not merely the most extensive and insightful treatment of Benjamin's autobiographical writings.

*Enacting Past and Present* BRILL