
Im Krebsgang Von Gunter Grass Lektureschlüssel Mi

German Culture, Politics, and Literature Into the Twenty-first Century
Mäander des Kulturtransfers
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Im Krebsgang von Günter Grass: Reclam Lektüreschlüssel XL
The Communicative Event in the Works of Günter Grass

Im Krebsgang Von Gunter Grass Lektüreschlüssel Mi

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JOSHUA MCMAHON

German Culture, Politics, and Literature Into the Twenty-first Century Purdue University Press
Phantoms of War in Contemporary German Literature, Films and Discourse offers an up-to-date and comprehensive analysis of fundamental shifts in German cultural memory. Focusing on the resurgence of family stories in fiction, autobiography and in film, this study challenges the institutional boundaries of Germany's memory culture that have guided and arguably limited German identity debates. Essays on contemporary German literature are complemented by explorations of heritage films and museum discourse. Together these essays put forward a compelling theory of family narratives and a critical evaluation of generational discourse.

Mäander des Kulturtransfers BRILL

The last decade has undoubtedly been the most controversial in the long literary career of Martin Walser. This volume presents a review of this career, going far beyond short-lived arguments to present an insightful overview of much of his work. It considers not only major aspects of his writing, covering both his literary beginnings and the most recent works, but also different, previously neglected features of his persona and his writing, namely his activity as a university teacher and his art criticism. In addition, fruitful comparisons are made with other writers, such as Proust, Grass and Uwe Johnson. At the same time, recent controversies are also considered with major attention being paid to Walser's public speeches and those works of fiction which have been seen by some as demanding the end of German self-recriminations over the Nazi past. This volume is unique in that much space is devoted to both sides of the argument. It will provide stimulating reading to all those interested in Germany and German literature.

Aging and Old-Age Style in Günter Grass, Ruth Klüger, Christa Wolf, and Martin Walser BRILL

From Books Cover: Gunter Grass has been wrestling with Germany's past for decades now. In this new novel Grass examines a subject that has long been taboo - the suffering of Germans during World War II. It is the story of the sinking of the Wilhelm Gustloff, a former cruise ship turned refugee carrier, by a Soviet submarine in January 1945. Some 9,000 people, most of them women and children fleeing from the advancing Red Army went down in the Baltic Sea, making it the deadliest maritime disaster of all time. Grass's narrator is one of the few survivors, a middle-aged journalist who live in Berlin. Born to an unwed mother on a lifeboat the night of the attack, Paul Pokriefke tries to piece together the tragic events. While his mother Tulla sees her whole existence in terms of that calamitous moment, Paul wishes their life could have been more normal, less touched by the past. For his teenage son Konrad, who dabbles in the dark, far-right corner of the internet, the Gustloff embodies the denial of Germany's wartime agony.

German Literary Culture at the Zero Hour Walter de Gruyter GmbH & Co KG

The concept of the generation in today's German culture and literature, and its role in German identity. In the debates since 1945 on German history and culture, the concept of generations has

become ever more prominent. Recent and ongoing shifts in how the various generations are seen -- and see themselves -- in relation to history and to each other have taken on key importance in contemporary German cultural studies. The seismic events of twentieth-century German history are no longer solely first-generational lived experiences but are also historical moments seen through the eyes of successor generations. The generation, seen as a category of memory, thus holds a key to major shifts in German identity. The changing generational perspectives of German writers and filmmakers not only reflect but also influence these trends, exposing both the expected differences between generational views and unexpected continuities. Moreover, as younger artists reframe recent history, older generations like the 1968ers are also contributing to these shifts by reassessing their own experiences and cultural contributions. This volume of new essays applies current discourse on generations in German culture to contemporary works dealing with major sociohistorical events since the Nazi period. Contributors: Svea Bräunert, Laurel Cohen-Pfister, Friederike Eigler, Thomas C. Fox, Katharina Gerstenberger, Erin McGlothlin, Brad Prager, Ilka Rasch, Susanne Rinner, Caroline Schaumann, Maria Stehle, Reinhild Steingröver, Susanne Veese-Gulani. Laurel Cohen-Pfister is Associate Professor of German at Gettysburg College, and Susanne Veese-Gulani is Assistant Professor of German and Comparative Literature at Case Western Reserve University.

Die deutsche Novelle im 20. Jahrhundert Böhlau Verlag Köln Weimar

Reclam Lektüreschlüssel XL sind die idealen Helfer bei der Vorbereitung auf Unterrichtsstunden, Referate, Klausuren und Abitur – differenziert, umfangreich, übersichtlich! * Präzise Inhaltsangaben zum Einstieg in den Text * Klare Analysen von Figuren, Aufbau, Sprache und Stil * Zuverlässige Interpretationen mit prägnanten Textbelegen * Informationen zu Autor und historischem Kontext * Hilfreiche Infografiken, Abbildungen und Tabellen * Aktuelle Literatur- und Medientipps Besonders nützliche Elemente sind: * Prüfungsaufgaben mit Lösungshinweisen * Zentrale Begriffe und Definitionen als Lernglossar

Gegenwartsliteratur Frank & Timme GmbH

A comprehensive narrative overview and analysis of the criticism of the controversial German author's works. When the Swedish Academy announced that Günter Grass had been awarded the 1999 Nobel Prize for Literature, it singled out his first novel *The Tin Drum* (1959, English translation 1963) as a seminal work that had signaled the postwar rebirth of German letters, auguring "a new beginning after decades of linguistic and moral destruction." Nearly fifty years after its publication, the novel's significance has been generally acknowledged: it is the uncontested favorite among Grass's works of fiction on the part of reading public and critics alike, yet its canonical status tends to obscure the decidedly mixed and even hostile reactions it initially elicited. Along with *The Tin Drum*, Grass's impressive body of literary work since the 1950s has spawned a cottage industry of Grass criticism, making a reliable guide through the thicket of sometimes contradictory readings a definite desideratum. Siegfried Mews fills this lacuna in Grass scholarship by way of a detailed but succinct, descriptive as well as analytical and evaluative overview of the scholarship from 1959 to

2005. Grass's politically motivated interventions in public discourse have kept him highly visible, blurring the boundaries between politics and aesthetics. Mews therefore examines not only academic criticism but also the daily and weekly press (and other news media), providing additional insight into the reception of Grass's works. Siegfried Mews is Professor of German at the University of North Carolina at Chapel Hill.

The Cambridge Companion to Günter Grass Northwestern University Press

Initially propounded by the philosopher Jürgen Habermas in 1962 in order to describe the realm of social discourse between the state on one hand, and the private sphere of the market and the family on the other, the concept of a bourgeois public sphere quickly became a central point of reference in the humanities and social sciences. This volume reassesses the validity and reach of Habermas's concept beyond political theory by exploring concrete literary and cultural manifestations in early modern and modern Europe. The contributors ask whether, and in what forms, a social formation that rightfully can be called the "public sphere" really existed at particular historical junctures, and consider the senses in which the "public sphere" should rather be replaced by a multitude of interacting cultural and social "publics." This volume offers insights into the current status of the "public sphere" within the disciplinary formation of the humanities and social sciences at the beginning of the twenty-first century.

Echoes of the Holocaust University of Michigan Press

The re-emergence of the issue of wartime suffering to the fore of German public discourse represents the greatest shift in German memory culture since the Historikerstreit of the 1980s. The (international) attention and debates triggered by, for example, W.G. Sebald's *Luftkrieg und Literatur*, Günter Grass's *Im Krebsgang*, Jörg Friedrich's *Der Brand* testify to a change in focus away from the victims of National Socialism to the traumatic experience of the 'perpetrator collective' and its legacies. The volume brings together German, English and Israeli literary and film scholars and historians addressing issues surrounding the representation of German wartime suffering from the immediate post-war period to the present in literature, film and public commemorative discourse. Split into four sections, the volume discusses the representation of Germans as victims in post-war literature and film, the current memory politics of the Bund der Vertriebenen, the public commemoration of the air raids on Hamburg and Dresden and their representation in film, photography, historiography and literature, the impact and reception of W.G. Sebald's *Luftkrieg und Literatur*, the representation of flight and expulsion in contemporary writing, the problem of empathy in representations of Germans as victims and the representation of suffering and National Socialism in Oliver Hirschbiegel's film *Der Untergang*.

Terrortimes, Terrorscares Reaktion Books

An investigation of attitudes toward -- and unease with -- Information Technology, as reflected in recent German-language literature. Despite our embrace of the sheer utility and productivity it has made possible, the revolution in Information Technology has led to unease about its possible misuse, abuse, and even its eventual domination of humankind. That German culture is not immune to this sense of disquiet is reflected in a broad variety of German-language fiction since the 1940s. This first study of the literary reception of IT in German-speaking lands begins with an analysis of a seminal novel from the beginning of the computer age, Heinrich Hauser's *Gigant Hirn* (1948), then

moves to its primary focus, the literature of the past two decades, ranging from Gerd Heidenreich's *Die Nacht der Händler* (1995) to Daniel Glattauer's novel *Gut gegen Nordwind* (2006). Along the way, it analyzes eleven works, including Barbara Frischmuth's novel *Die Schrift des Freundes* (1998), René Pollesch's drama *World Wide Web-Slums* (2001), and Günter Grass's novella *Im Krebsgang* (2003). As wildly different in approach as these works are, each has much to offer this investigation of the imaginary border dividing the human from the technological, a lingering, centuries-old construct created to ease the anxiety that technology has given rise to throughout the ages. Paul A. Youngman is Associate Professor of German at the University of North Carolina-Charlotte and Director of the Center for Humanities, Technology, and Science.

Medical Humanity and Inhumanity in the German-Speaking World BEIJING BOOK CO. INC.

Explores the performance of aging in the "late style" of Günter Grass, Ruth Klüger, Christa Wolf, and Martin Walser. Demographers say that by the year 2060, every seventh person in Germany will be aged eighty or older, and every third person over sixty-five. The prediction for other Western countries is scarcely different. Indeed, the aging society is seen by some as a graver threat than even global warming, with potentially unmanageable tensions relating to intergenerational relationships, work and benefits, and flows of people. This book explores the representation and performance of aging in recent "late-style" German-language fiction. It situates the authors chosen as case studies -- Günter Grass, Ruth Klüger, Christa Wolf, and Martin Walser -- in their biographical and social contexts and explores the significance of their aesthetic figuring of aging for debates raging both in Germany and internationally. In particular, the book looks at gender, generations, and trauma and their impact on how writers "narrativize" aging. Finally, it examines the "timeliness" of these different representations and late-style performances of aging in the context of the shift of social, political, and economic power away from the declining societies of the West to the ascendant societies of the East. Stuart Taberner is Professor of Contemporary German Literature, Culture, and Society at the University of Leeds.

Günter Grass and His Critics Camden House

Analyzing literary texts and films, *White Rebels in Black* shows how German authors have since the 1950s appropriated black popular culture, particularly music, to distance themselves from the legacy of Nazi Germany, authoritarianism, and racism, and how such appropriation changes over time. Priscilla Layne offers a critique of how blackness came to symbolize a positive escape from the hegemonic masculinity of postwar Germany, and how black identities have been represented as separate from, and in opposition to, German identity, foreclosing the possibility of being both black and German. Citing four autobiographies published by black German authors Hans Jürgen Massaquo, Theodor Michael, Günter Kaufmann, and Charly Graf, Layne considers how black German men have related to hegemonic masculinity since Nazi Germany, and concludes with a discussion on the work of black German poet, Philipp Khabo Köpsell.

Chiffre 2000, neue Paradigmen der Gegenwartsliteratur Camden House

Broken glass, twisted beams, piles of debris--these are the early memories of the children who grew up amidst the ruins of the Third Reich. More than five decades later, German youth inhabit manicured suburbs and stroll along prosperous pedestrian malls. *Shattered Past* is a bold reconsideration of the perplexing pattern of Germany's twentieth-century history. Konrad Jarausch

and Michael Geyer explore the staggering gap between the country's role in the terrors of war and its subsequent success as a democracy. They argue that the collapse of Communism, national reunification, and the postmodern shift call for a new reading of the country's turbulent development, one that no longer suggests continuity but rupture and conflict. Comprising original essays, the book begins by reexamining the nationalist, socialist, and liberal master narratives that have dominated the presentation of German history but are now losing their hold. Treated next are major issues of recent debate that suggest how new kinds of German history might be written: annihilationist warfare, complicity with dictatorship, the taming of power, the impact of migration, the struggle over national identity, redefinitions of womanhood, and the development of consumption as well as popular culture. The concluding chapters reflect on the country's gradual transition from chaos to civility. This penetrating study will spark a fresh debate about the meaning of the German past during the last century. There is no single master narrative, no *Weltgeist*, to be discovered. But there is a fascinating story to be told in many different ways.

Shattered Past transcript Verlag

'Medien' und 'kollektives Gedächtnis' sind heute Kulturthemen ersten Ranges. Ziel des Bandes ist eine innovative Zusammenführung von Medientheorie und Gedächtnistheorie. In interdisziplinär und kulturwissenschaftlich ausgerichteten Beiträgen erfährt der bislang nur vage konturierte Begriff des Gedächtnismediums eine terminologische Präzisierung. Vertreter der Literatur-, Geschichts-, Politik-, Medien- und Kulturwissenschaft sowie der Psychologie zeigen theoretische Konzeptionen sowie ein breites Spektrum konkreter Forschungsperspektiven zum Themenbereich 'Medien des kollektiven Gedächtnisses' auf. Der Band gewährt einen Überblick über verschiedene Ausprägungen, gesellschaftliche Funktionen, kulturelle Unterschiede und die historische Entwicklung der Gedächtnismedien vom 17. Jh. bis zur Gegenwart.

Günter Grass's "Danzig-Quintet" Boydell & Brewer

Chiffre 2000 steht für Abschiede und Neubildungen, für Übergänge und Transformationen von Sujets und Schreibverfahren in der aktuellen Gegenwartsliteratur. Deren thematische und poetische Tendenzen werden hier unter der Leitfrage neuer Paradigmen diskutiert, die ja nicht nur im literaturwissenschaftlichen Diskurs formiert werden, der über Texte spricht, sondern auch in den literarischen Texten selbst. So fällt das Phänomen verbreiteter Mythisierungen bzw.

Remythisierungen ebenso auf wie die stark zunehmende Literarisierung von Neuen Medien und von Biowissenschaften, die auf Innovationen anderer Medien und Disziplinen reagiert. Zudem ist, angesichts der seit einigen Jahren neu erfolgenden literarischen Auseinandersetzung mit der deutschen und europäischen Geschichte, die Frage nach dem Ende der Nachkriegsliteratur noch einmal neu zu stellen. Auf diesen vier Schauplätzen hat die Literatur von Harry Mulisch, Marcel Beyer, Rainald Goetz, Durs Grünbein, Tanja Dückers, W. G. Sebald, Sarah Kane, Jeffrey Eugenides, Joane Rowlings, Elfriede Jelinek, Aris Fioretos u.v.a. ihren Auftritt.

White Rebels in Black Springer

"Academisch proefschrift ter verkrijging de graad van doctor aan de Universiteit van Amsterdam op gezag van de Rector Magnificus prof. dr. D.C. van den Boom ten overstaan van een door het college voor promoties ingestelde commissie, in het openbaar te verdedigen in de Agnietenkapel op woensdag 20 oktober 2010, te 12:00 uur."

Theologie bei Günter Grass Walter de Gruyter GmbH & Co KG

Since the second half of the twentieth century various routes, including history and literature, are offered in dealing with the catastrophe of World War II and the Holocaust. Historiographies and novels are of course written with words; how can they bear witness to and reverberate with traumatic experience that escapes or resists language? In search for an alternative mode of expression and representation, this volume focuses on postwar German and Austrian writers who made use of music in their exploration of the National Socialist past. Their works invoke, however, new questions: What happens when we cross the line between narration and documentation, and between memory and a musical piece? How does identification and fascination affect our reading of the text? What kind of ethical issues do these testimonies raise? As this volume shows, reading these musical biographies is both troubling and compelling since they 'fail' to come to terms with the past. In playing the haunting music that does not let us put the matter to rest, they call into question not only the exclusion of personal stories by official narratives, but also challenge writers' and readers' most intimate perspectives on an unmasterable past.

We are the Machine BRILL

The 'zero hour' of the title was 1945, when Germany had to confront total devastation, the crimes of Nazism, the onset of the Cold War, & the division of the country. It was a time of intense intellectual debate, here reviewed through the mediums of literature & literary discourse.

Phantoms of War in Contemporary German Literature, Films and Discourse Berghahn Books

Medical Humanity and Inhumanity in the German-Speaking World is the first volume dedicated to exploring the interface of medicine, the human and the humane in the German-speaking lands. The volume tracks the designation and making through medicine of the human and inhuman, and the humane and inhumane, from the Middle Ages to the present day. Eight individual chapters undertake explorations into ways in which theories and practices of medicine in the German-speaking world have come to define the human, and highlight how such theories and practices have consolidated, or undermined, notions of humane behaviour. Cultural analysis is central to this investigation, foregrounding the reflection, refraction and indeed creation of these theories and practices in literature, life-writing and other discourses and media. Contributors bring to bear perspectives from literary studies, film studies, critical theory, cultural studies, history, and the history of medicine and psychiatry. Thus, this collection is historical in the most expansive sense, for it debates not only what historical accounts bring to our understanding of this topic. It encompasses too investigation of life-writing, documentary, and theory and literary works to bring to light elusive, paradoxical, underexplored – yet vital – issues in history and culture.

Changing Perceptions of the Public Sphere Amsterdam University Press

Terrortimes, Terrortimescapes: Continuities of Space, Time, and Memory in Twentieth-Century War and Genocide investigates interconnections between space and violence throughout the twentieth century, and how such connections informed collective memory. The interdisciplinary volume shows how entangled notions of time and space amplified by memory narratives led to continuities of violence across different conflicts creating "terrortimes" and "terrortimescapes" in their wake. The volume examines such continuities of violence with the help of an analytical framework built around different themes. Its first part, spatial and temporal continuities of violence, looks at contested

spaces and ideas of national, ethnic, or religious homogeneity that are often at the heart of prolonged conflicts. The second part, on states and actors, addresses the role of states as enablers of violence, asymmetric power dynamics, and the connection between imperialism and genocide in Africa. Imagination and emotion—the focus of the third part—explores utopian visions and their limits that instigate or hinder, and the mobilization of emotion through propaganda. Finally, the fourth part shows how the recollection of the past sometimes triggers new terrortimes. Departing from an understanding of violence limited to certain areas and time frames, this volume describes continuities of violence as overlapping fabrics woven together from notions of space, time, and memory.

A Nation of Victims? Princeton University Press

Günter Grass war nicht nur Schriftsteller und Künstler, sondern er äußerte sich auch kontinuierlich

als Intellektueller zur Politik im In- und Ausland. Der "politische Günter Grass" wurde vielfach in den Medien kritisiert, bislang aber nicht wissenschaftlich fundiert erforscht. Sein Engagement wird vor allem auf die Ära Brandt reduziert, dabei prägte er auch in der Berliner Republik öffentliche Diskurse und stand im direkten Kontakt zu einer Vielzahl von SPD-Politikern. Er unterstützte sie nicht nur öffentlichkeitswirksam im Wahlkampf, sondern beriet sie auch bei informellen Treffen. Seine Resonanz war nicht auf Deutschland beschränkt, sondern als internationaler Intellektueller nutzte er seine Bekanntheit auch im Ausland für politische Zwecke. Die Vielfältigkeit seines Engagements wird nachgezeichnet durch bislang unveröffentlichte Briefe mit Politikern sowie durch rund 50 Interviews mit führenden Politikern der SPD, wie beispielsweise Gerhard Schröder, Oskar Lafontaine, Rudolf Scharping, Björn Engholm, Martin Schulz oder Kurt Beck. Günter Grass verfügte als Intellektueller über eine kommunikative Macht in der Berliner Republik, mit deren Hilfe er einen direkten Einfluss auf politische Prozesse generierte.