

Wittgensteins Neffe

Samuel Beckett is widely regarded as 'the last modernist', the writer in whose work the aesthetic principles which drove the modernist project dwindled and were finally exhausted. And yet despite this, it is striking that many of the most important contemporary writers, across the world, see their work as emerging from a Beckettian legacy. So whilst Beckett belongs, in one sense, to the end of the modernist period, in another sense he is the well spring from which the contemporary, in a wide array of guises, can be seen to emerge. Since Beckett looks at a number of writers, in different national and political contexts, tracing the way in which Beckett's writing inhabits the contemporary, while at the same time reading back through Beckett to the modernist and proto-modernist forms he inherited. In reading Beckett against the contemporary in this way, Peter Boxall offers both a compelling re-reading of Beckett, and a powerful new analysis of contemporary culture.

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In his prose fiction, memoirs, poetry, and drama, Thomas Bernhard (1931-1989)--one of the 20th century's most uniquely gifted writers--created a new and radical style, seemingly out of thin air. His books never ™bell a story™ in the received sense. Instead, he rages on the page, he rants and spews virirol about the moral failures of his homeland, Austria, in the long amnesia aftermath of the Second World War. Yet this furious prose, seemingly shapeless but composed with unparalleled musicality, and taxing by conventional standards, has been powerfully echoed in many writers since Bernhard's death in 1989. These explorers have found in Bernhard's singular accomplishment new paths for the expression of life and truth. Thomas Bernhard's Afterlives examines the international mobilization of Bernhard's style. Writers in Italian, German, Spanish, Hungarian, English, and French have succeeded in making Bernhard's Austrian vision an international vision. This book tells that story.

Focuses on Nietzsche's later writings, where he appears unsystematic and indifferent to questions of truth.

Legacies of Satire in Postwar German Writing

The Ends of Satire

Ressentiment and the Abject Hero
Wittgenstein's Novels
"Wittgensteins Neffe". Krankheitsdarstellung bei Thomas Bernhard
Holocaust Literature: Agosin to Lenin

"Wittgenstein in Vienna" documents Wittgenstein's life in the city: the places he, his family and those with whom he was in contact, lived, worked, entertained and socialized. The book will be a source of enrichment to the cultural tourist in Vienna. Its authors are authorities on Wittgenstein's philosophy especially in relation to Viennese culture and popular culture, in particular the world of the coffee house and cabaret. STATIONEN: EIN KURSBUCH FÜR DIE MITTELSTUFE, Third Edition is an intermediate German program that combines engaging cultural topics with authentic readings and contextualized grammar in a unifying context. Each chapter of STATIONEN revolves around a city or region in the German-speaking world. This overarching concept brings the program together and invites students and instructors to make connections and comparisons between chapters, topics, and cultural issues. STATIONEN also refers to the " stations " between the first beginnings of a journey into German life and language and to more advanced study and exploration on the intermediate level. In addition, the accompanying video component contains footage of videoblogs from eleven cities in Germany, Austria, and Switzerland that complements the textbooks content and serves as windows to contemporary German culture. These snapshots of everyday life connect interview clips with images of public spaces to move students beyond the realm of ordinary language instruction and into the scenarios and situations that reflect a developing German speaker's real-world needs. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Autobiografische roman over de vriendschap die zich tijdens een sanatoriumverblijf van de auteur ontwikkelde met de neef van de Oostenrijkse structuralistische filosoof

This study examines the nihilistic basis of Bernhard's writing, and traces developments in the author's nihilistic stance throughout his career. In the first period of his prose fiction (1963-1975), nihilism is reluctantly accepted by Bernhard's fictional characters as a necessary response to a world perceived as meaningless. Various possible sources of transcendence are explored, and rejected. The autobiographical texts (1975-1982) then represent a sustained attempt by the author himself to transcend his own essentially nihilistic state. The apparent success of this attempt is quickly revealed to be illusory in the prose fiction of the second period (1978-1986), and it becomes apparent that nihilism is a no less necessary response to Austrian social reality than to the (more purely) personal problems which first motivated Bernhard's writing.

Wittgensteins Neffe
Encyclopedia of Life Writing
Stationen
Bitter Carnival
Ghostwriting
Wittgenstein's Nephew

Approaches to Immanuel Kant in Vienna, in Austria, and in Eastern Europe

Wittgensteins Neffeeine FreundschaftBriefe Aus BerlinWith Text from "Wittgensteins Nephew, Wittgensteins Neffe" by Thomas BernhardThe Novels of Thomas BernhardForm and Its FunctionCamden House

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. An introduction to the prose works of one of the most important postwar European writers.

Studienarbeit aus dem Jahr 2010 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 2,5, Philipps-Universität Marburg (Germanistik), Veranstaltung: Krankheit in der modernen Literatur NDL, Sprache: Deutsch, Abstract: In dieser Seminararbeit möchte ich herausarbeiten wie Thomas Bernhard in seinen Werken mit dem Thema Krankheit umgeht. Ich möchte untersuchen wie er die Krankheiten darstellt, ob eine Differenzierung der unterschiedlichen Krankheiten vorgenommen werden muss und mit welchen Motiven er diese verwendet. Die zwei Protagonisten in dem Werk „Wittgensteins Neffe“ von Thomas Bernhard werde ich anschließend in die herausgearbeiteten Muster versuchen einzuordnen, ihre Krankheiten darstellen und sie miteinander vergleichen. Bei dem Lesen von Thomas Bernhards Texten fällt schnell auf, dass die zentralen Schnittstellen zwischen allen Werken die Verwendung von negativen Motiven wie Krankheiten, Tod und Vernichtung sind. Aus diesem Grund wird die Grundstimmung in seinen Schriften oft als düster, schwarz und melancholisch wahrgenommen. Der Grund dafür, dass Thomas Bernhard in seinen Werken das Motiv der Krankheit so oft einbringt liegt unter anderem daran, dass er selber und auch in seiner Familie viele Krankheitsgeschichten ertragen und miterleben musste.

Since Beckett

Briefe Aus Berlin

The New York Public Library Literature Companion

With Text from "Wittgensteins Nephew, Wittgensteins Neffe" by Thomas Bernhard

Wittgenstein's Ladder

Media Montages in Contemporary Austrian Literature

A Companion to Twentieth-Century German Literature

This wide-ranging collection of essays contains eighteen original articles by authors representing some of the most important recent work on Wittgenstein. It deals with questions pertaining to both the interpretation and application of Wittgenstein's thought and the editing of his works. Regarding the latter, it also addresses issues concerning scholarly electronic publishing. The collection is accompanied by a comprehensive introduction which lays out the content and arguments of each contribution. Contributors: Knut Erik Tranøy, Lars Hertzberg, Georg Henrik von Wright, Marie McGinn, Cora Diamond, James Conant, David G. Stern, Eike von Savigny, P.M.S. Hacker, Hans-Johann Glock, Allan Janik, Kristóf Nyíri, Antonia Soulez, Brian McGuinness, Anthony Kenny, Joachim Schulte, Herbert Hrachovec, Cameron McEwen.

This study explores the concept of Stimmung in literary and philosophical texts of the modern age. Signifying both 'mood' and 'attunement', Stimmung speaks to the categories of affective experience and aesthetic design alike. The study locates itself in the nexus between discourses on modernity, existentialism and aesthetics and uncovers the pivotal role of Stimmung in 19th- and 20th-century European narrative fiction and continental philosophy. The study first explores the philosophical and aesthetic origins and implications of Stimmung to, then, discuss its role in the narrative fiction of three key authors of modern literature: Fyodor Dostoevsky, Samuel Beckett and Thomas Bernhard. These readings demonstrate a significant shift towards an aesthetic of affective intensity and immediacy, in which the experience of the reading process takes centre stage as each author develops an aesthetic philosophy of Stimmung in their own right. Through its focus on the concept of Stimmung, the study thus unearths a fundamental link between existentialist concerns and narrative practice in modern literature.

Postmodernist literature embraces a wide range of forms and perspectives, including texts that are primarily self-reflexive; texts that use pastiche, burlesque, parody, intertextuality and hybrid forms to create textual realities that either run in opposition to or in parallel with an external reality; fabulations that develop both of these strategies; texts that ironize their relationship to reality; works that use the aspects already noted to more fully engage with political or cultural realities; texts that deal with history as a fiction; and texts that elude categorization even within the variety already explored. For example, in fiction, a postmodernist novel might tell a story about a writer struggling with writing (only, perhaps, to find that he is a character in a book by another writer struggling to write a book). The A to Z of Postmodernist Literature and Theater examines the different areas of postmodernist literature and the variety of forms that have been produced. This is accomplished through a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on individual postmodernist writers, the important postmodernist aesthetic practices, significant texts produced throughout the history of postmodernist writing, and important movements and ideas that have created a variety of literary approaches within the form. By placing these concerns within the historical, philosophical, and cultural contexts of postmodernism, this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first century operates.

Bereits in der Antike entwickelte sich eine Metakunst, die die Kunst und das Künstlertum selber zum Objekt von Kunstäusserungen machte. In der Zeit der Postmoderne ist die Thematisierung realer Kunst und realer Künstlergestalten in der Kunst nicht mehr wegzudenken. Künstler-Bilder vereint zehn Aufsätze, die sich mit literarischen Werken befassen, in denen der Autor sich historischen Künstlergestalten zuwendet, um sich so in ihnen zu spiegeln. Objekt der Darstellung sind Musiker, bildende Künstler und, vor allem, Dichter. Zeitlich reicht das Spektrum von Jakob Michael Reinhold Lenz' Umgang mit Goethe als verehrtem Vorbild im 18. bis zu Hanns-Josef Ortheils eigenwilliger Sicht aus dem späten 20. Jahrhundert auf die römischen Abenteurer Goethes. Ihm treten Mörike und Mozart, Stefan Zweig und Balzac, Hodler und Pedretti, Bernhard und Freumbichler, Härtling und Hölderlin, Kühn und Schumann sowie Grass und Fontane, um nur einige zu nennen, an die Seite. Nur selten ist die historische Künstlergestalt Gegenstand der Verehrung oder der Idealisierung. Vereinnahmung, Vergegenwärtigung, Problematisierung oder gar Ironisierung waren und sind in der Auseinandersetzung mit ihr nicht weniger ergiebig. Die Vielfalt der Möglichkeiten im produktiven Umgang mit historischem Schöpfungertum will der vorliegende Band aufscheinen lassen.

Literature After Wittgenstein

Historical Dictionary of Postmodernist Literature and Theater

A biographical excursion throught the city and its history

Form and Its Function

Autobiographical and Biographical Forms

A Different Order of Difficulty

Aesthetic and Philosophical Reflections on Mood

Most of the essays collected in this volume deal with theoretical issues that dominate the international debate on Postmodernism, issues such as the shifting nature of the concept, the problem of periodization and the problem of historicity. Other essays offer readings of Postmodernist texts and relate practical criticism to a theoretical framework. Hans Bertens (Utrecht) sketches the historical development of the concept Postmodernism in American criticism, distinguishing between the various definitions that have been proposed over the last twenty-five years, in an attempt to bring some order to the field and to facilitate future discussion. Brian McHale (Tel Aviv) and Douwe Fokkema (Utrecht) offer models for the description of Postmodernist texts. Richard Todd (Amsterdam) argues convincingly that Postmodernism is much more of a presence in contemporary British fiction than has so far been assumed, and Herta Schmid (Munich) presents a similar argument with respect to Russian avant-garde theater. Elrud Ibsch (Amsterdam) presents a contrastive analysis of Thomas Bernhard and Robert Musil; Ulla Musarra (Nijmegen) writes on Italo Calvino. The relation between Existentialism and Postmodernism is examined by Gerhard Hoffman (Wurzburg); Theo D'haen (Utrecht) finds important parallels between Postmodernism in literature and in the visual arts; Matei Calinescu (Bloomington, Ind.) relates literary Postmodernism to a far more general cultural shift, rejecting, however, Foucault's notion of an epistemic break and arguing for both continuity and discontinuity. Finally, Helmut Lethen (Utrecht) and Susan Suleiman (Harvard) sharply question the concept of Postmodernism. Suleiman argues that the supposed Postmodernist reaction against Modernism may well be a critical myth or, if it isn't, a reaction limited to the American literary situation.

In response to the silence that continues to shroud Austria's historical past, Austrian literature after 1950 wants to retrace an untold history that left its marks in mental schemata and cultural clichés. The question how literature can refer to a political unconscious, the question of literary reference and reality description, lies at the core of Austrian literature since the 1950's. This book traces the development of contemporary Austrian fiction from the 1950s to the 1990s, showing how the Vienna Group's literary reductionism led to gesture of mere pointing in happening and performance. While strongly indebted to the experimental techniques of the Vienna Group, later Austrian authors such as Thomas Bernhard, Peter Handke, Peter Rosei, and Gerhard Roth employ literary forms and extra-literary media prone to the indexical in an attempt to cut through the net of linguistic and cultural clichés, alluding to the microfascisms latent in common percepts, and indexing a reality that eludes plain description.

Heinz von Foerster was the inventor of second-order cybernetics, which recognizes the investigator as part of the system he is investigating. The Beginning of Heaven and Earth Has No Name provides an accessible, nonmathematical, and comprehensive overview of von Foerster's cybernetic ideas and of the philosophy latent within them. It distills concepts scattered across the lifework of this scientific polymath and influential interdisciplinaryian. At the same time, as a book-length interview, it does justice to von Foerster's élan as a speaker and improviser, his skill as a raconteur. Developed from a week-long conversation between the editors and von Foerster near the end of his life, this work playfully engages von Foerster in developing the difference his notion of second-order cybernetics makes for topics ranging from emergence, life, order, and thermodynamics to observation, recursion, cognition, perception, memory, and communication. The book gives an English-speaking audience a new ease of access to the rich thought and generous spirit of this remarkable and protean thinker.

Analyzing features of Wittgenstein's philosophical work and including in-depth textual analyses, this study investigates the impact of Ludwig Wittgenstein's work on contemporary German and French novelists. Drawing upon aesthetics, architectural history, philosophy of science, and photography, the book seeks to explain why references both to Wittgenstein as a person, as well as to his work are more pervasive than other equally renowned twentieth century philosophers and asks why some authors such as Händler and Roubaud, are less well-known and only partially translated into English.

Selected papers presented at a Workshop on Postmodernism at the XIth International Comparative Literature Congress, Paris, 20]24 August 1985

Unsafe Limits in Romanticism and Postmodernism

Understanding Thomas Bernhard

Silenced Facts

Detours

The Nihilism of Thomas Bernhard

Authors and the World

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Ghostwriting provides the first comprehensive analysis of the fictional prose narratives of one of contemporary Germany's most recognized authors, the émigré writer W. G. Sebald. Examining Sebald's well-known published texts in the context of largely unknown unpublished works, and informed by documents and information from Sebald's literary estate, this book offers a detailed portrait of his characteristic literary techniques and how they emerged and matured out of the practices and attitudes he represented in his profession as a literary scholar. The title "Ghostwriting † ? signals the convergence in Sebald's works of a set of diverse historical questions, philosophical views, and literary practices. Many historical ghosts haunt Sebald's narratives on the level of story. Moreover, Sebald's narrator plays the role of a ghostwriter in the profound sense that his stories fictionally re-enact the histories of obscure, but once-living individuals whose lives they revitalize, and whose fates are tied up with the most virulent historical conjunctures of the modern world. This study thus seeks to comprehend the constitutive elements of Sebald's "poetics of history, † ? his implementation of literary tools for effective historical memorializing.

"Detours" explores the reception of Kant's works in Vienna, Austria and Eastern Europe from a historical point of view and focuses on six topics: Kant and Censorship, Kant and Karl Leonhard Reinhold, who was the first Kantian born in Vienna and became a precursor for German and Austrian Kant reception in Jena, Kant and Eastern Europe, Kant and his Poets, Kant and Phenomenology and Kant and the Vienna Circle. In this way, the ambivalent perception of Kant in Austria becomes clearer: On the one hand Kant was censored and criticized harshly but on the other hand Kant's philosophy was studied actively in the "underground".

"You people put importance on your lives. Well, my life has never been important to anyone. I haven't got any guilt about anything," bragged the mass-murderer Charles Manson. "These children that come at you with knives, they are your children. You taught them. I didn't teach them. . . . They are running in the streets--and they are coming right at you!" When a real murderer accuses the society he has brutalized, we are shocked, but we are thrilled by the same accusations when they are mouthed by a fictional rebel, outlaw, or monster. In Bitter Carnival, Michael Andr Bernstein explores this contradiction and defines a new figure: the Abject Hero. Standing at the junction of contestation and conformity, the Abject Hero occupies the logically impossible space created by the intersection of the satanic and the servile. Bernstein shows that we heroicize the Abject Hero because he represents a convention that has become a staple of our common mythology, as seductive in mass culture as it is in high art. Moving from an examination of classical Latin satire; through radically new analyses of Diderot, Dostoevsky, and Cline; and culminating in the courtroom testimony of Charles Manson, Bitter Carnival offers a revisionist rereading of the entire tradition of the "Saturnalian dialogue" between masters and slaves, monarchs and fools, philosophers and madmen, citizens and malcontents. It contests the supposedly regenerative power of the carnivalesque and challenges the pieties of utopian radicalism fashionable in contemporary academic thinking. The clarity of its argument and literary style compel us to confront a powerful dilemma that engages some of the most central issues in literary studies, ethics, cultural history, and critical theory today.

You Must Read Before You Die

Approaching Postmodernism

Time and History

eine Freundschaft

Encyclopedia of German Literature

The Portrayal of Existential and Social Problems in His Prose Works

A Companion to the Works of Thomas Bernhard

Taking a post-psychoanalytic, queer-theoretical approach, this book links philosophical and aesthetic issues in two distinct periods through the examination of a variety of imaginative texts, from canonical poetry and fiction to avant-garde music and film.

A poetry critic explores the connections between the philosophy of Ludwig Wittgenstein, a philosophy based on the significance of ordinary language, and modern poetry, particularly the work of Gertrude Stein and Samuel Beckett. UP.

New essays by leading scholars on major aspects of the most significant Austrian writer of the postwar generation.

It is 1967. In separate wings of a Viennese hospital, two men lie bedridden. The narrator, named Thomas Bernhard, is stricken with a lung ailment; his friend Paul, nephew of the celebrated philosopher Ludwig Wittgenstein, is suffering from one of his periodic bouts of madness. As their once-casual friendship quickens, these two eccentric men begin to discover in each other a possible antidote to their feelings of hopelessness and mortality—a spiritual symmetry forged by their shared passion for music, strange sense of humor, disgust for bourgeois Vienna, and great fear in the face of death. Part memoir, part fiction, Wittgenstein's Nephew is both a meditation on the artist's struggle to maintain a solid foothold in a world gone incomprehensibly askew, and a stunning—if not haunting—eulogy to a real-life friendship.

1001 Books You Must Read Before You Die

Bodies at Risk

Contemporary Writing in the Wake of Modernism

Nietzsche's Aesthetic Turn

W. G. Sebald's Poetics of History

Stimmung and Modernity

WITTGENSTEIN IN VIENNA.

Completely revised and updated to include the most up-to-date selections, this is a bold and bright reference book to the novels and the writers that have excited the world's imagination. This authoritative selection of novels, reviewed by an international team of writers, critics, academics, and journalists, provides a new take on world classics and a reliable guide to what's hot in contemporary fiction.

Featuring more than 700 illustrations and photographs, presenting quotes from individual novels and authors, and completely revised for 2012, this is the ideal book for everybody who loves reading.

This second edition of Historical Dictionary of Postmodernist Literature and Theater contains a chronology, an introduction, and a bibliography. The dictionary section has over 400 cross-referenced entries on postmodernist writers, the important postmodernist aesthetic practices.

How are we to think of satire if it has ceased to exist as a discrete genre? This study proposes a novel solution, understanding the satiric in the postwar era as a set of writing practices: figures of inversion, myth-making, and citation. By showing how writers and theorists alike deploy these devices in new contexts, this book reexamines the link between German postwar writing and the history of satire, and between literature and theory.

The great diversity of contexts in which the term Postmodernism is currently encountered reflects the remarkable success of a coinage that has been in circulation for only about forty years. It has been used by philosophers, sociologists, art critics and literary historians to become, finally, a household word in the language of advertising and politics. Before letting it fade to a derelict cliché, an attempt is made in this volume of essays to use its potential as a cultural concept for the analysis and understanding of contemporary literature and thought.

The Music of Memory in Post-1945 German Literature

The Literary Kierkegaard

Thomas Bernhard's Afterlives

A Friendship

Exploring Postmodernism

Papers Presented at a Workshop on Postmodernism, 21-23 September 1984, University of Utrecht

Literary Authorship in Modern Germany

Eric Ziolkowski's monumental study examines Kierkegaard's "whole 'prolix literature,'" including both the pseudonymous and the signed published writings as well as the private journals, papers, and letters, in relation to works by five literary giants from different times and places: Clouds by Aristophanes; Parzival by the medieval German poet Wolfram von Eschenbach; Don Quixote by Cervantes; certain plays, particularly Hamlet, by Shakespeare; and the fictional, poeticphilosophical work Sartor Resartus, together with some of the essays by Kierkegaard's Scottish contemporary Thomas Carlyle. No full or complete understanding of the writings of an author as prolific and complex as Kierkegaard is possible. Yet Kierkegaard signals the essentially literary as opposed to strictly theological or philosophical nature of his writings. Ziolkowski first considers the notions of aesthetics and the aesthetic as Kierkegaard adapted them, and then his posture as a poet, as interrelated contexts of his selfconception as "a weed in literature." After next taking account of the history of the critical recognition of Kierkegaard as a literary artist, he looks at an important characteristic of his literary craft that has received relatively little attention: the manner by which he and his pseudonyms read and quote other authors. Ziolkowski then explores the connections between the philosopher's writings and those of other literary masters by whom he was directly influenced, such as Aristophanes, Cervantes, and Shakespeare; or of those who, while they did not directly influence him, gave paradigmatic expression to some of the same aspects of aesthetic, ethical, and religious existence that Kierkegaard and his pseudonyms portray. Ziolkowski's seminal study will be of interest to Kierkegaard scholars, philosophers, and comparative literature scholars alike.

Containing entries on over four hundred authors of fiction, poetry and drama from Germany, Austria and Switzerland, this invaluable work of reference presents material of a range and depth that no other book on the subject in English attains. For the second edition, the entries have been updated to include the most recent works of German literature. A number of new entries have been added, dealing in particular with the East German literary scene and the changing literary landscape after reunification. In addition to basic biographical facts, the Companion offers summaries, information on involvement in literary groups and political developments, schools and movements, critical terms and aspects of the other arts, including film.

"This innovative critical study reinterprets Ludwig Wittgenstein's philosophy for the study of modernist and contemporary literature and brings Wittgenstein into literary conversations around problems of difficulty, ethical instruction, and the yearning for transformation. Central to Karen Zumhagen-Yekle's p1 s's book are her critical readings of key modernist texts by Franz Kafka, Virginia Woolf, and James Joyce. Throughout, Zumhagen-Yekle brings to bear an interpretive framework that she derives from Wittgenstein's gnomic "Tractatus Logico-Philosophicus" (first published in English in 1922, the "annus mirabilis" of modernism), which she treats not as a theory of logic or metaphysics but as a complex mock-theoretical puzzle. The book's final chapter turns to recent fiction by J. M.

Coetzee, a living author conscious of his debts both to Wittgenstein and his modernist literary precursors. This book will interest students of literary modernism, Wittgenstein, and the interconnections between fiction and ordinary language philosophy"--

Review: "This encyclopedia offers an authoritative and comprehensive survey of the important writers and works that form the literature about the Holocaust and its consequences. The collection is alphabetically arranged and consists of high-quality biocritical essays on 309 writers who are first-, second-, and third-generation survivors or important thinkers and spokespersons on the Holocaust. An essential literary reference work, this publication is an important addition to the genre and a solid value for public and academic libraries."--"The Top 20 Reference Titles of the Year," American Libraries, May 2004.

Musical Biographies

Künstler-Bilder

Proceedings of the 28. International Ludwig Wittgenstein Symposium, Kirchberg am Wechsel, Austria 2005

The A to Z of Postmodernist Literature and Theater

Seven Days with Second-Order Cybernetics

The Beginning of Heaven and Earth Has No Name

Zur produktiven Auseinandersetzung mit der schöpferischen Persönlichkeit

Pick up The New York Public Library Literature Companion to check the dates of Marcel Proust's Remembrance of Things Past or to find out how James Joyce's Ulysses changed U.S. obscenity laws, and you may find yourself hours later absorbed in the imaginary worlds of Camelot and The Matrix or sidetracked by the fascinating history of The New Yorker. Designed to satisfy the curious browser as well as the serious researcher, this exciting new resource offers the most up-to-date information on literature available in English from around the world, from the invention of writing to the age of the computer. Interwoven throughout the more than 2,500 succinct and insightful entries on Creators, Works of Literature, and Literary Facts and Resources are the fascinating facts and quirky biographical details that make literature come alive. Readers will discover, for instance, that Walt Whitman was fired from his government job after his personal copy of Leaves of Grass was discovered in his desk by the Secretary of the Interior, who was scandalized by it; that James Baldwin remembered listening to blues singer Bessie Smith ("playing her till I fell asleep") when he was writing his first book; and that a publisher turned down the serialization rights to Gone with the Wind, saying, "Who needs the Civil War now -- who cares?" Looking for information about book burning or how many Nobel laureates have come from Japan? You'll find it here. Trying to remember the name of that movie based on a favorite book? Read the "Variations" section -- you'll be amazed at the pervasive presence of great literature in today's entertainment. From Aristophanes to Allende, from Bergson to Bloom, the biographical entries will inform readers about the men and women who have shaped -- and are shaping -- the literary world. Look into "Works of Literature" to discover the significance of Beowulf, The Fountainhead, Doctor Zhivago, and nearly 1,000 other titles. Check the "Dictionary of Literature" to find out what the critics and theorists are talking about. And if you wish to delve even deeper, "Websites for Literature" and "Literary Factbooks and Handbooks" are just two of the bibliographies that will point readers in the right direction. Unique in scope and design and easy to use, The New York Public Library Literature Companion will be at home on every reader's shelf. Whether you are immersed in Stephen King or King Lear, this book has the insights, facts, and fascinating stories that will enrich your reading forever. With four major research centers and 85 branch libraries, The New York Public Library is internationally recognized as one of the greatest institutions of its kind. Founded in 1895, the library now holds more than 50 million items, including several world-renowned collections of literary manuscripts and rare books. Among the books published from the library in recent years are The New York Public Library Desk Reference (1998); The Hand of the Poet (1997); Letters of Transit: Reflections on Exile, Identity, Language, and Loss (1999); A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980 (1998); and Utopia: The Search for the Ideal Society in the Western World (2000).

Authors and the World traces how four core 'modes of authorship' have developed and inflect one another in modern Germany through a series of twenty different case studies, including the work of Thomas Mann, Günter Grass, Anna Seghers, Walter Höllerer, Felicitas Hoppe and Katja Petrowskaja, and original interview material with contemporary writers Ulrike Draesner, Olga Martynova and Ulrike Almut Sandig. 'Modes of authorship' are attitudes taken towards being an author that can be seen both in what an individual author does and in how a particular literary tradition or trend is perceived and mediated by others both within and beyond Pierre Bourdieu's literary field. Consequently, they deliberately straddle questions of literary production and reception. Rebecca Braun sets out how the commemorative, celebratory, utopian and satirical modes interact with one another to produce a number of models of authorship that carry either foundational or otherwise normative force for society. In varying combinations and with deep roots in 19th- and early 20th-century practices, the four modes of authorship create a remarkably (and at times troublingly) stable German literature network that to a large degree still determines the way contemporary German-speaking authors enact their cultural significance in their writing, engage with their local circumstances, and are more broadly received around the world. Authors and the World provides not just a radically new approach to German literary history but a thoroughly new paradigm for thinking about literary authorship.

The Novels of Thomas Bernhard

Reading Nietzsche after Heidegger, Deleuze, Derrida

Poetic Language and the Strangeness of the Ordinary