

Abschied Von Den Eltern

This book argues that increasingly transnational reading contexts of the twenty-first century place new pressures on fundamental questions about how we read literary fiction. Prompted by the stylistic strategies of three European émigré writers of the twentieth century — Conrad, Weiss and Sebald — it demonstrates the need to pose more differentiated questions about specific effects that occur when literary narratives meet a readership with a heterogeneous historical imaginary. In conversation with reception theory, trauma theory and transnational and postcolonial studies, the study shows how historical pressures in the twentieth and twenty-first centuries require comparative literature to address not only implied but also various unimplied reading positions that engage history in displaced yet material ways. This book opens new analytical paths for thinking about literary texts as media of historical imagination and conceiving relations between incommensurable historical events and contexts. Challenging overly global and overly local readings alike, the book presents a sophisticated contribution to discussions on how to reform the discipline of comparative literature in the twenty-first century.

A comprehensive introduction to the works and vision of the German writer, director, and political activist.

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.

A comprehensive account of the popular German film industry of the 1960s, its main protagonists, and its production strategies. The book challenges traditional assumptions about this mode of film-making.

The novelist, poet, and essayist W. G. Sebald (1944 – 2001) was perhaps the most original German writer of the last decade of the 20th century (“Die Ausgewanderten”, “Austerlitz”, “Luftkrieg und Literatur”). His writing is marked by a unique ‘hybridity’ that combines characteristics of travelogue, cultural criticism, crime story, historical essay, and dream diary, among other genres. He employs layers of literary and motion picture allusions that contribute to a sometimes enigmatic, sometimes intimately familiar mood; his dominant mode is melancholy. The contributions of this anthology examine W. G. Sebald as narrator and pensive observer of history. The book includes a previously unpublished interview with Sebald from 1998.

The articles in this collection originated from an international symposium at the University of Haifa and centre around a major topic in German, European and American literature, i.e. the way in which Jewish self-definition, both positive and negative, has materialized as a product of the tensions between secular culture and society on the one hand, and Jewish tradition and religion on the other. The broad range of authors (most of them of German-speaking origin) necessarily results in an almost equally broad range of answers to this central question. The volume is dedicated to the memory of

the Israeli literary scholar Chaim Shoham.

Bij de dood van zijn ouders overdenkt een man zijn jeugd en groei naar volwassenheid in een emigrantengezin.

This book constitutes the refereed proceedings of the Third International Conference on Computational and Corpus-Based Phraseology, Europhras 2019, held in Malaga, Spain, in September 2019. The 31 full papers presented in this book were carefully reviewed and selected from 116 submissions. The papers in this volume cover a number of topics including general corpus-based approaches to phraseology, phraseology in translation and cross-linguistic studies, phraseology in language teaching and learning, phraseology in specialized languages, phraseology in lexicography, cognitive approaches to phraseology, the computational treatment of multiword expressions, and the development, annotation, and exploitation of corpora for phraseological studies.

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Exile is usually defined as the time one lives elsewhere, involuntarily separated from home. However, exile can also be conceptualized more broadly as a process already starting at home, while traveling into exile and/or before arriving in the place of exile. This volume sheds detailed light on those early stages of exile. Exil wird gewöhnlich als die Zeit definiert, in der man unfreiwillig getrennt von der Heimat anderswo lebt. Exil kann aber weiter gefasst auch als Prozess begriffen werden, der bereits in der Heimat, unterwegs und/oder vor der Ankunft im Exilland anfängt. Dieser Band geht den Vorstufen des Exils detailliert nach.

A fictional account based on the life of the author and his "attempt to break free of a repressive upper-middle-class upbringing and make his way as an artist and individual, written in a single incantatory paragraph. This is the story of an upper-middle-class childhood and adolescence in Berlin between the wars. In the course of the book, Weiss plumbs the depths of family life: there is the early death of his beloved sister Margit, the difficult relationship with his parents, the fantasies of adolescence and youth, all set in the midst of an increasing anti-Semitism, which forces the Weiss family to move again and again, a peripatetic existence that only intensifies the narrator's growing restlessness. The young narrator is largely oblivious to world events and focused instead on becoming an artist, an ambition frustrated generally by his milieu and specifically by his mother, who, herself a former actress, destroys his paintings during one of the family's moves. In the end, he turns to an older mentor, Harry Haller, a fictionalized portrait of Hermann Hesse, who encouraged and supported Weiss, and with Haller's example before him, the narrator takes his first steps towards a truly independent life. Intensely lyrical, written with great imaginative power, this story is a vivid evocation of a world that has disappeared and of the narrator's developing consciousness."--Goodreads.

Examines the life & work of the playwright & novelist whose literary stature places him among Boll, Grass, & Frisch as one of the leaders of postwar German literature.

Memory loss is not always viewed purely as a contingent neurobiological process present in an ageing population; rather, it is frequently related to larger societal issues and political debates. This edited volume examines how different media and genres – novels, auto/biographical writings, documentary as well as fictional films and graphic memoirs – represent dementia for the sake of critical explorations of memory, trauma and contested truths. In ten analytical chapters and one piece of graphic art, the contributors examine the

ways in which what might seem to be the individual, ahistorical diseases of dementia are used in contemporary cultural texts to represent and respond to violent historical and political events – ranging from the Holocaust to postcolonial conditions – all of which can prove difficult to remember. Combining approaches from literary studies with insights from memory studies, trauma studies, anthropology, the critical medical humanities and media, film and comics studies, this volume explores the politics of dementia and incites new debates on cultures of remembrance, while remaining attentive to the lived reality of dementia.

In anrührenden Bildern und Reflexionen nimmt Jürg Amann Abschied von seinen Eltern. Sensibel legt er Zeugnis ab, ein Zeugnis der Liebe zwischen Eltern und Kindern, und erreicht so das Ende der Angst.

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.

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