

Philosophy and German Literature, 1700-1990

Edited by
NICHOLAS SAUL



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Philosophy And German Literature 1700 1990

James Garratt



Philosophy And German Literature 1700 1990:

Philosophy and German Literature, 1700-1990 Nicholas Saul, 2002-05-02 Although the importance of the interplay of literature and philosophy in Germany has often been examined within individual works or groups of works by particular authors little research has been undertaken into the broader dialogue of German literature and philosophy as a whole *Philosophy and German Literature 1700 1990* offers six chapters by leading specialists on the dialogue between the work of German literary writers and philosophers through their works The volume shows that German literature far from being the mouthpiece of a dour philosophical culture dominated by the great names of Leibniz Kant Hegel Marx Heidegger and Habermas has much more to offer while possessing a high affinity with philosophy it explores regions of human insight and experience beyond philosophy's ken

Philosophy and German Literature, 1700-1990 Nicholas Saul, 2002 Although the connection between German literature and philosophy has often been emphasised in relation to particular texts little research has been undertaken into the broader dialogue between the two This edited collection offers six chapters by leading specialists on the interplay between the work of German literary writers and philosophers

The Novel in German since 1990 Stuart Taberner, 2011-09-01 Diversity is one of the defining characteristics of contemporary German language literature not just in terms of the variety of authors writing in German today but also in relation to theme form technique and style However common themes emerge the Nazi past transnationalism globalisation migration religion and ethnicity gender and sexuality and identity This book presents the novel in German since 1990 through a set of close readings both of international bestsellers including Daniel Kehlmann's *Measuring the World* and W G Sebald's *Austerlitz* and of less familiar but important texts such as Yad Kara's *Selam Berlin* Each novel discussed in the volume has been chosen on account of its aesthetic quality its impact and its representativeness the authors featured among them Nobel Prize winners G nter Grass Elfriede Jelinek and Herta and Paul Amirani demonstrate the energy and quality of contemporary writing in German

The Literature of German Romanticism Dennis F. Mahoney, 2004 Sharply focused essays on the most significant aspects of German Romanticism This volume of sharply focused essays by an international team of scholars deals not only with the most significant literary philosophical and cultural aspects of German Romanticism one of the most influential albeit highly controversial movements in the history of German literature but also with the history and status of scholarship on the literature of the period The introduction and first section establish an overall framework by placing German Romanticism within a European context that includes its English counterpart Goethe and Schiller are considered as are the Jena Romantics The second section is organized according to the traditional distinctions between epic dramatic and lyric modes of writing while realizing that particularly in the Romantic novel there was an attempt to blend these three A final group of essays focuses on German literary Romanticism's relation to other aspects of German culture folklore studies politics psychology natural science gender presentation and representation music and visual art Contributors Gerhard Schulz Arnd Bohm Richard Littlejohns Gerhart

Hoffmeister Ulrich Scheck Claudia Stockinger Bernadette Malinowski Fabian Lampart Klaus Peter Gabriele Rommel Martha B Helfer Kristina Muxfeldt Beate Allert Paul Bishop and R H Stephenson Nicholas Saul Dennis F Mahoney is Professor of German and Director of the European Studies Program at the University of Vermont *Gypsies and Orientalism in German Literature and Anthropology of the Long Nineteenth Century* Nicholas Saul, 2007 *Gypsies and Orientalism in German Literature and Anthropology of the Long Nineteenth Century* *Modern German Literature* Michael Minden, 2013-04-30 This accessible and fresh account of German writing since 1750 is a case study of literature as a cultural and spiritual resource in modern societies Beginning with the emergence of German language literature on the international stage in the mid eighteenth century the book plays down conventional labels and periodisation of German literary history in favour of the explanatory force of international cultural impact It explains for instance how specifically German and Austrian conditions shaped major contributions to European literary culture such as Romanticism and the language scepticism of the early twentieth century From the First World War until reunification in 1990 Germany's defining experiences have been ones of catastrophe The book provides a compelling overview of the different ways in which German literature responded to historical disaster They are first Modernism the Literature of Negation second the literature of totalitarian regimes Third Reich and German Democratic Republic and third the various creative strategies and evasions of the capitalist democratic multi medial cultures of the Weimar and Federal Republics The volume achieves a balance between textual analysis and cultural theory that gives it value as an introductory reference source and as an original study and as such will be essential reading for students and scholars alike **German Literature** Nicholas Boyle, 2008-02-28 German writers from Luther and Goethe to Heine Brecht and G nter Grass have had a profound influence on the modern world This Very Short Introduction presents an engrossing tour of the course of German literature from the late Middle Ages to the present focussing especially on the last 250 years Emphasizing the economic and religious context of many masterpieces of German literature it highlights how they can be interpreted as responses to social and political changes within an often violent and tragic history The result is a new and clear perspective which illuminates the power of German literature and the German intellectual tradition and its impact on the wider cultural world ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable *Goethe's Wilhelm Meister's Apprenticeship and Philosophy* Sarah V. Eldridge, Allen Speight, 2020-06-01 In the decades after its publication Goethe's Wilhelm Meister's Apprenticeship served as a touchstone for such major philosophical and literary figures as Schopenhauer Schleiermacher and Schlegel and was widely understood to be one of the greatest novels of the German canon But in the decades and centuries following the attention it has received in both disciplines has diminished in comparison to either Goethe's Sorrows of Young Werther or his Elective

Affinities This volume follows the impetus of its early respondents to examine deeply what exactly Goethe's long and complicated novel is doing and how it engages with problems and themes of human life. An interdisciplinary group of eminent scholars grapple with the novel's engagement with central philosophical questions such as individuality, development and authority, aesthetic formation and narrative, and human contingency and gender, sexuality and marriage. That these questions and their working through in Wilhelm Meisters Lehrjahre are in tension with one another speaks ultimately to how literature explores philosophical questions in ways that are open-ended, creative and contain potential for new and different solutions to living with them. This unique philosophical approach to the form and purpose of a literary masterpiece illuminates new inroads into a novel at once famously complex and influential and into the projects of one Germany's greatest writers.

Women, Emancipation and the German Novel 1871-1910 Charlotte Woodford, 2017-12-02. In novels written at the end of the long nineteenth century, women in Germany and Austria engaged with some of the most pressing social questions of the modern age. Charlotte Woodford analyses a wide range of such works, many of them largely forgotten in the context of the contemporary cultural discourses that informed their creation, such as writings on pacifism and socialism, prostitution, birth control and sexually transmitted diseases. Women's experience of contemporary medicine as patients and doctors is a fascinating theme treated here by several authors. Through a close reading of works by Marie von Ebner-Eschenbach, Minna Kautsky, Gabriele Reuter, Helene Bohlau, Ilse Frapan, Hedwig Dohm, Lou Andreas-Salomé and others, this study shows how writers' determination to validate women's experience of the problems of modernity informed the aesthetic development of the novel by women.

Music as Thought Mark Evan Bonds, 2015-07-28. Before the nineteenth century, instrumental music was considered inferior to vocal music. Kant described wordless music as more pleasure than culture, and Rousseau dismissed it for its inability to convey concepts. But by the early 1800s, a dramatic shift was under way. Purely instrumental music was now being hailed as a means to knowledge and embraced precisely because of its independence from the limits of language. What had once been perceived as entertainment was heard increasingly as a vehicle of thought. Listening had become a way of knowing. Music as Thought traces the roots of this fundamental shift in attitudes toward listening in the late eighteenth and early nineteenth centuries. Focusing on responses to the symphony in the age of Beethoven, Mark Evan Bonds draws on contemporary accounts and a range of sources, philosophical, literary, political and musical, to reveal how this music was experienced by those who heard it first. Music as Thought is a fascinating reinterpretation of the causes and effects of a revolution in listening.

Violence and Reflexivity Marjan Ivkovic, Adriana Zaharijevic, Gazela Pudar Draško, 2022-05-23. Addressing the relationship among social critique, violence and domination, Violence and Reflexivity: The Place of Critique in the Reality of Domination examines a critique of violent and unjust social arrangements that transcends the Enlightenment/postmodern opposition. This critique surpasses the reflexive violence of classical enlightenment universalism without committing the violence of reflexivity by negating any possibility of collective radical social engagement. The unifying thread

of the collection edited by Marjan Ivkovic Adriana Zaharijevic and Gazela Pudar Dra ko is a sensitivity to the field of tension created by these extremes especially for the issue of how to articulate a non violent critique that is nevertheless militant in the sense that it creates a rupture in an institutionalized order of violence In Part One the contributors examine the theoretical resources that help us move beyond the reflexive violence of the classical Enlightenment social critique in our quest for justice and non domination Part Two brings together nuanced attempts to reconsider the dominant modern understandings of violence subjectivity and society without succumbing to the violence of reflexivity that characterizes radically anti Enlightenment standpoints

A Companion to the Works of Gotthold Ephraim Lessing Barbara Fischer, Thomas C. Fox, 2005 One of the most independent thinkers in German intellectual history the Enlightenment author Gotthold Ephraim Lessing 1729 1781 contributed in decisive and lasting fashion to literature philosophy theology criticism and drama theory Lessing invented the bürgerliches Trauerspiel bourgeois tragedy and wrote one of the first successful German tragedies as well as one of the finest German comedies In his final dramatic masterpiece Nathan der Weise he writes of Christianity Judaism and Islam of religious tolerance and intolerance and the clash of civilizations Lessing s dramas are the oldest German theater pieces still regularly performed both in Germany and internationally and both his plays and his drama theory have influenced such writers as Goethe Schiller Hebbel Hauptmann Ibsen Strindberg Schnitzler and Brecht Addressing an audience ranging from graduate students to seasoned scholars this volume introduces Lessing s life and times and places him within the broader context of the European Enlightenment It discusses his pathbreaking dramas his equally revolutionary theoretical critical and aesthetic writings his original fables his innovative work in philosophy and theology and his significant contributions to Jewish emancipation The volume concludes by examining 20th century reception of Lessing and his oeuvre Contributors Barbara Fischer Thomas C Fox Steven D Martinson Klaus L Berghahn John Pizer Beate Allert H B Nisbet Arno Schilson Willi Goetschel Peter Hynig Karin A Wurst Ann Schmiesing Reinhart Meyer Hans Joachim Kertscher Hinrich C Seeba Dieter Fratzke Helmut Berthold Herbert Rowland Barbara Fischer is associate professor of German and Thomas C Fox is professor of German both at the University of Alabama

The German Bestseller in the Late Nineteenth Century Charlotte Woodford, Benedict Schofield, 2012 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 M Ilhausen Marlitt Suttner and Thomas Mann The contributions examine the aesthetic strategies that make the works such a success and

writers attempts to appeal simultaneously on different levels to different readers Writers tried to find freedom and be innovative while also accommodating the expectations of publishers and the marketplace 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 **The Early History of Embodied Cognition 1740-1920**, 2016-01-12 This pioneering book evaluates the early history of embodied cognition It explores for the first time the life force Lebenskraft debate in Germany which was manifest in philosophical reflection medical treatise scientific experimentation theoretical physics aesthetic theory and literary practice esp 1740 1920 The history of vitalism is considered in the context of contemporary discourses on radical reality or deep naturalism We ask how animate matter and cognition arise and are maintained through agent environment dynamics Whitehead or performance Pickering This book adopts a nonrepresentational approach to studying perception action and cognition which Anthony Chemero designated radical embodied cognitive science From early physiology to psychoanalysis from the microbiome to memetics appreciation of body and mind as symbiotically interconnected with external reality has steadily increased Leading critics explore here resonances of body mind and environment in medical history Reil Hahnemann Hirschfeld science Haller Goethe Ritter Darwin L B chner musical aesthetics E T A Hoffmann Wagner folklore Grimm intersex autobiography Baer and stories of crime and aberration Nordau D blin Science and literature both prove to be continually emergent cultures in the quest for understanding and identity This book will appeal to intertextual readers curious to know how we come to be who we are and ultimately how the Anthropocene came to be Art and Its Uses in Thomas Mann's Felix Krull Ernest Schonfield, 2008 Thomas Mann s Felix Krull written between 1910 13 and continued though never completed in 1951 54 uses contemporary accounts of these figures as a starting point from which to explore the aesthetics of society The early Krull marks an important stage in Mann s development in a number of respects In writing it Mann acquired a more flexible conception of identity and a new understanding of the relation between artist and public Krull also signals a deeper engagement with Goethe and a shift in Mann s work towards a more open treatment of sexuality The novel presents art as being central to the development of the individual and to social interaction While Krull is nominally a confidence man he is more of a performance artist a purveyor of beauty who relies upon the complicity of his audience The later Krull takes up where Mann left off and continues the justification of art as an essential human activity This study draws upon unpublished material in order to provide a comprehensive reading of Felix Krull It examines the novel within the context of Mann s work as a whole and in doing so it seeks to demonstrate the remarkable continuity of Mann s creative achievement Music, Culture and Social Reform in the Age of Wagner James Garratt, 2010-01-21 Challenging received views of music in nineteenth century German thought culture and society this 2010 book provides a radical reappraisal of its socio political meanings and functions Garratt argues that far from governing the nineteenth century musical discourse and practice the concept of artistic autonomy and the aesthetic categories bequeathed by Weimar classicism were persistently

challenged by alternative models of music's social role. The book investigates these competing models and the social projects that gave rise to them. It interrogates nineteenth-century musical discourse, discussing a wide range of manifestos championing musical democratization or seeking to make music an engine for the transformation of society. In addition, it explores institutions and movements that attempted to realize these goals and compositions by Mendelssohn, Lortzing, and Liszt as well as Wagner in which the relation between aesthetic and social claims is programmatic.

Metamorphosis David Gallagher, 2009. The origins of selected instances of metamorphosis in Germanic literature are traced from their roots in Ovid's *Metamorphoses*, grouped roughly on an ascending evolutionary scale: invertebrates, birds, animals, and mermaids. Whilst a broad range of mythological, legendary, fairytale, and folktale traditions have played an appreciable part, Ovid's *Metamorphoses* is still an important comparative analysis and reference point for nineteenth- and twentieth-century German language narratives of transformations. Metamorphosis is most often used as an index of crisis: an existential crisis of the subject or a crisis in a society's moral, social, or cultural values. Specifically selected texts for analysis include Jeremias Gotthelf's *Die schwarze Spinne* (1842) with the terrifying metamorphoses of Christine into a black spider; the metamorphosis of Gregor Samsa in Kafka's *Die Verwandlung* (1915); ambiguous metamorphoses in E. T. A. Hoffmann's *Der goldne Topf* (1814); Hermann Hesse's *Piktors Verwandlungen* (1925); *Der Steppenwolf* (1927); and Christoph Ransmayr's *Die letzte Welt* (1988). Other mythical metamorphoses are examined in texts by Bachmann, Fouqué, Fontane, Goethe, Nietzsche, Nelly Sachs, Thomas Mann, and Wagner, and these and many others confirm that metamorphosis is used historically, scientifically, for religious purposes, to highlight identity, sexuality, a dream state, or for metaphoric, metonymic, or allegorical reasons.

The Cambridge Companion to German Romanticism Nicholas Saul, 2009-07-09. Explains the development of Romantic arts and culture in Germany with both individual artists and key themes covered in detail.

After Wagner Mark Berry, 2014. This book is both a telling of operatic histories after Richard Wagner and a philosophical reflection upon the writing of those histories. Historical musicology reckons with intellectual and cultural history and vice versa. The *after* of the title denotes chronology but also harmony and antagonism within a Wagnerian tradition. *Parsifal*, in which Wagner attempted to go beyond his achievement in *The Ring* to write after himself, is followed by two apparent antipodes: the strenuously modernist Arnold Schoenberg and the aestheticist Richard Strauss. Discussion of Strauss's *Capriccio*, partly in the light of Schoenberg's *Moses und Aron*, reveals a more political work than either first acquaintance or the composer's intention might suggest. Then come three composers from subsequent generations: Luigi Dallapiccola, Luigi Nono, and Hans Werner Henze. Geographical context is extended to take in Wagner's Italian successors; the problem of political emancipation in and through music drama takes another turn here, confronting challenges and opportunities in more avowedly politically engaged art. A final section explores the world of staging opera, of so-called Regietheater, as initiated by Wagner himself. Stefan Herheim's celebrated Bayreuth production of *Parsifal* and various performances of *Lohengrin* are discussed before looking back to Mozart, *Don Giovanni*, and

forward to Alban Berg's *Lulu* and Nono's *Al gran sole carico d'amore*. Throughout the book invites us to consider how we might perceive the aesthetic and political integrity of the operatic work after Wagner. *After Wagner* will be invaluable to anyone interested in twentieth century music drama and its intersection with politics and cultural history. It will also appeal to those interested in Richard Wagner's cultural impact on succeeding generations of composers. MARK BERRY is Senior Lecturer in Music at Royal Holloway University of London. **Heroes and Anti-heroes** Rita Ghesquiere, Knut Johannessen Ims, 2010

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