

Grass örtlich betäubt

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# Oertlich Betaeubt

**Timm Bossmann**

A red circular graphic with a gradient, appearing as a semi-circle or a partial circle, located to the right of the name bar.

## **Oertlich Betaeubt:**

**Der Dichter im Schussfeld** Timm Bossmann, 1997      **Örtlich betäubt** Günter Grass, 1993      **Medical Humanity and Inhumanity in the German-Speaking World** Mererid Puw Davies, Sonu Shamdasani, 2020-04-15

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

**Werkausgabe in zehn Bänden: Örtlich Betäubt ; Aus dem Tagebuch einer Schnecke** Günter Grass, 1987      *Günter Grass's "Danzig-Quintet"* Katharina Hall, 2007 This study extends the long established notion of Grass s Danzig Trilogy to that of the Danzig Quintet a literary project of epic proportions which explores the evolution of Germany s relationship to its Nazi past over a period of forty years The interlocking stories of *Die Blechtrommel* 1959 *Katz und Maus* 1961 *Hundejahre* 1963 *örtlich bet ubt* 1969 and *Im Krebsgang* 2002 are mediated by the memory and language of seven first person narrators Using the dual conceptualisation of memory developed by Freud and Lacan reliving versus recollecting the past the author shows how these narrators accounts assert the reality of the Holocaust as well as German wartime suffering while highlighting the reluctance of ordinary Germans to admit their involvement in the Nazi regime This delineation of the complex relationship of three generations to their history is deepened by the intertextual nature of the quintet Using the theory of Peter Brooks Umberto Eco Shoshana Felman and Hayden White the study explores how Grass s textual strategies encourage the reader to view all five works as one overarching narrative while simultaneously avoiding any literary or historical closure In the process the study places each book in the context of its moment of production and also considers the implications of Grass s belated admission in August 2006 that he served with the Waffen SS during the final months of World War Two

**The Narrative Works of Günter Grass** Noel Thomas, 1982-01-01 This study provides a critical analysis of the narrative works of Günter Grass under which *Die Blechtrommel* *Katz und Mann* *Hundejahre* und *Der Butt* It is of interest to everyone who wants to get a better understanding of the novels of this famous German writer      [Günter Grass Handbuch](#) Christoph Jürgensen, Michael

Scheffel, 2025-02-17 Das Handbuch erschließt erstmals alle biographischen Phasen und sämtliche Facetten der Arbeit des gattungsbereichernden produktiven Schriftstellers bildenden Künstlers und engagierten Zeitgenossen Günter Grass. Der jederzeit umstrittene Künstler und Zeitgenosse zählt unumstritten zu den wirkmächtigsten deutschsprachigen Schriftstellern des 20. Jahrhunderts und er wird zumal im Ausland immer wieder als der wichtigste Autor der Nachkriegsliteratur in Deutschland angesehen. Bestätigt wurde seine herausragende Position im Jahr 1999 mit der Verleihung des Nobelpreises an Grass. Das Lebenswerk des deutschsprachigen Autors mit kaschubischen Wurzeln, der aus einer der infolge des Zweiten Weltkriegs für immer verlorenen ehemals deutschen Ost-Provinzen stammt, stellt eine Art Brennpunkt dar, mit dessen Hilfe sich Deutschlands Entwicklung von den Kriegsjahren bis hinein ins 21. Jahrhundert verfolgen, vielleicht sogar besser begreifen lässt. Das eine breite Öffentlichkeit ansprechende Handbuch möchte einen aktuellen, klar gegliederten Zugang zu diesem Lebenswerk bieten; zugleich will es neue Perspektiven auf Werk, Autor und ihre Rezeption eröffnen und jedenfalls zur lebendigen Auseinandersetzung mit dem Autor und allzeit unbequemen Zeitgenossen Grass beitragen. **Theologie bei**

**Günter Grass** Jan Holzendorf, 2021-03-08 Blasphemie und transzendente Obdachlosigkeit sind wesentliche Paradigmen des Werks von Günter Grass. Trotzdem hat Grass eine theologisch reflektierte Literatur geschaffen. Der Band legt die theologische Dimension der literarischen Texte von Grass frei. So bringt er Literaturwissenschaft und Theologie in einen Dialog über Texte, in denen Gott zwar abwesend ist, dabei aber nie vergessen wird, dass es Gott ist, der abwesend ist. *Günter Grass and His Critics* Siegfried Mews, 2008 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. Ich und Er Paul F. Botheroyd, 2019-05-20 No detailed description available for *Ich und Er*.

*Günter Grass's Use of Baroque Literature* Alexander Weber, 1995 This is the first study to discuss the affinity between

Grass's complete works and baroque literature Grass's employment of baroque literature is of particular interest because it takes up a tradition from which German literature has long broken away Alexander Weber's argument moves from an outline of general thematic parallels in the early works to an analysis of the conscious use of baroque literature in *Der Butt* and *Das Treffen in Telgte* He offers both a close reading of Grass and general reflections on how a past literary tradition can be adopted by a modern writer The study focuses on the themes of vanity *carpe diem* and Senecan Stoicism in the early works it discusses parallels between the rhetorical structure of the courtly historical novel and *Der Butt* and traces the artist's melancholy and baroque allegories in *Der Butt* and *Das Treffen in Telgte* Constructing Authorship in the Work of Günter Grass Rebecca Braun, 2008-06-26 A challenging new reading of Grass's literary work and political writings that examines how the author has reacted to sustained public interest in his person from the mid 1960s onwards Braun draws together an eclectic body of literary writing and suggests that questions of authorship lie at the heart of Grass's work **A Companion to Twentieth-Century German Literature** Raymond Furness, Malcolm Humble, 2003-09-02 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 Germans as Victims in the Literary Fiction of the Berlin Republic Stuart Taberner, Karina Berger, 2009 An opening section on the 1950s a decade of intense literary engagement with German victimhood before the focus shifted to German perpetration provides context drawing parallels but also noting differences between the immediate postwar period and today The second section focuses on key texts written since the mid 1990s and examines shifts in perspectives on the Nazi past on perpetration and victimhood on ordinary Germans and on the balance between historical empathy and condemnation **BOOK JACKET** *The Communicative Event in the Works of Günter Grass* Nicole A. Thesz, 2018 A major contribution to Grass scholarship that looks at his career as a whole and identifies four phases or stages of his writing in terms of communicative strategy and style **The Cambridge Companion to the Modern German Novel** Graham Bartram, 2004-04-05 The Cambridge Companion to the Modern German Novel first published in 2004 provides a broad ranging introduction to the major trends in the development of the German novel from the 1890s to the present Written by an international team of experts it encompasses both modernist and realist traditions and also includes a look back to the roots of the modern novel in the Bildungsroman of the late eighteenth and nineteenth centuries The structure is broadly chronological but thematically focused chapters examine topics such as gender anxiety images of the city war and women's writing within each chapter key works are selected for

close attention Unique in its combination of breadth of coverage and detailed analysis of individual works and featuring a chronology and guides to further reading this Companion will be indispensable to students and teachers **The Echo of Die Blechtrommel in Europe**, 2016-07-11 The Echo of Die Blechtrommel in Europe presents an overview and analysis of the critical reception of Günter Grass's classic novel throughout Europe Starting from the reviews on its first publication in Germany in 1959 it follows the reception of its translations in Poland Italy the UK The Netherlands Belgium France Finland and Sweden Press reviews for the general public form the main object of research in this volume The articles reveal the different roles played by religious political and ideological matters in the reception of the novel in the respective European countries The articles written by specialists from the countries under study also reveal national differences and resemblances in the institutions of literary life in Europe **Literature in Upheaval** Richard Hinton Thomas, Keith Bullivant, 1974

**Günter Grass: Ein europäischer Autor?** Dick van Stekelenburg, 2024-01-22 Founded in 1972 this series welcomes publications that further develop the investigation of German language literature's and culture's from a transdisciplinary perspective covering the period from 1600 onwards This includes edited volumes and monographs offering state of the art research as well as new critical editions of primary sources and collections Our mission remains to publish high quality research especially new transdisciplinary approaches to German Studies Consequently the series offers a venue for exploring emerging fields of study that intersect with German cultural studies This may include but is not limited to gender and sexuality studies critical race and whiteness studies disability studies transcultural and postcolonial studies film theatre and comic studies All submissions are subject to a double anonymous peer review process prior to publication Authors are cordially invited to submit proposals for manuscripts in either German or English to the publisher at BRILL Masja Horn Please advise our Guidelines for a Book Proposal **Distorted Reflections** Stuart Taberner, 2023-11-27 This volume presents a new approach to the political engagement of three major West German authors Uwe Johnson Günter Grass and Martin Walser Whereas analysis of intellectuals participation in the political upheaval of the late 1960s has tended to focus on speeches written in response to contemporary events this book examines works of fiction for the way in which authors reflected upon their engagement in a more contemplative medium Examination of these literary reflections reveals a mismatch between writers confidence as public intellectuals and their private anxiety Beginning with a survey of intellectual engagement until the late 1960s the present volume moves onto a theoretical discussion of the legitimacy of authors public interventions Three chapters are devoted to the fiction of Uwe Johnson Günter Grass and Martin Walser Uwe Johnson's fiction embodies retreat an acknowledgment of political impotence Günter Grass's novels present the failings of the engaged intellectual as exemplary to an audience which is expected to learn from this inadequacy Finally Martin Walser's intellectual characters stylise private weakness to appeal to a middle brow audience titillated by the public figure's confession of impotence In Walser's work political engagement degenerates into pure form into a Camp gesture of authors obsession with

their private selves

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