Prismatic Translation - Matthew Reynolds 2021-09-06 Translation can be seen as producing a text in one language that will count as equivalent to a text in another. It can also be seen as a release of multiple signifying possibilities, an opening of the source text to Language in all its plurality. The first view is underpinned by the regime of European standard languages which can be lined up in bilingual dictionaries, by the technology of the printed book, and by the need for regulated communication in political, academic and legal contexts. The second view is most at home in multilingual cultures, in circumstances where language is not standardized (e.g., minority and dialectal communities, and oral cultures), in the fluidity of electronic text, and in literature. The first view sees translation as an essentially national and cultural enterprise, while the second places the translation of the contemporary multilingual world at the heart of a project of constructing the human condition itself. The first view emphasizes the need for standardization, while the second places the multiplicity of language in a dynamic and evolutionary perspective. It is this latter perspective that is the focus of this book. The book argues that the study of translation is part of the ongoing process of language change, and that the multiplicity of languages is a dynamic and evolving phenomenon.

Destiny’s Journey - Alfred Döblin 2019-08-16 Destiny’s Journey is a memoir reconstructed partly from notebooks that Döblin kept from the time he worked in the French Ministry of Information in the spring of 1940 and partly written in notes in Los Angeles where he took refuge during the Second World War. It tells the personal and generational story of the flight of Jewish and anti-Nazi intellectuals from Europe to America, with their fear and frustration, isolation, and inability to work. Döblin’s story differs from that of other Jewish intellectuals and artists in that his family converts to Catholicism in Los Angeles. Unlike most of them, he returns to Europe as an officer with the French forces and works on denazifying German literature. The conversion narrative bridges the departure from and return to Europe. To critic John Simon, “the last part of the book often reads like a shrill piece of Christian homiletics. But even this is not without interest, as it traces the transformation of an anarchic outsider into a dogmatic insider.” “The first part of ‘Destiny’s Journey’ [about] Döblin’s departure from Paris [in] 1940... is magisterial: acutely observed, saturated in telling detail, grimly comic and harrowing... with an exemplary introduction by Peter Demetz... an important, nourishing book” — John Simon, The New York Times

The Three Leaps of Wang Lun - Alfred Döblin 2015-01-13 In 1915, fourteen years before Berlin Alexanderplatz, Alfred Döblin published his first novel, an extensively researched Chinese historical novel. The Three Leaps of Wang Lun - even more remarkably, given its subject matter, the book was written in Expressionist style - is a novel of the first modern German novel, as well as the first Western novel to depict a China untouched by the West. It is virtually unknown in English. Based on actual accounts of a doomed rebellion during the reign of Emperor Qianlong in the late 18th century, the novel tells the story of Wang Lun, a historical martial arts master and charismatic leader of the White Lotus sect, who leads a futile revolt of the “Truly Powerless.” Densely packed cities and Tibetan wastes, political intrigue and religiousยาวו, imperial law and conflict, the fate of wandering outcasts are depicted in a language of enormous vigor and matchless imagination, unfolding the theme of tensity against force, and a mystical sense of the world against the realities of power.

Tales of a Long Night - Alfred Döblin 1984 Trying to recover from the physical and emotional wounds of World War II, Edward Allison returns to live with his family, which is dominated by his father, a cynical writer

Multilingual Literature - World Literature - Jennifer Hiddleston 2021-05-06 Multilingual Literature as World Literature examines and adjusts current theories and practices of world literature, particularly the conceptions of world, media and local, reflecting on the ways that multilingualism opens up the borders of language, nation and genre, and makes visible different modes of circulation across languages, media and cultures. The contributors to Multilingual Literature as World Literature examine four major areas of critical research. First, by looking at how engaging with multilingualism as a mode of reading makes visible the multiple pathways of circulation, including as aesthetics or poetics emerging in the literary world when languages come into contact with each other. Second, by exploring how politics and ethics contribute to shaping multilingual texts at a particular time and place, with a focus on the local as a site for the interrogation of global concerns and a call for diversity. Third, by engaging with translation and transnationality in order to consider the ways in which ideas and concepts elude capture in one language but must be read comparatively across multiple languages. And finally, by proposing a new vision for linguistic creativity beyond the binary structure of monolingualism versus multilingualism.

Comparative Literature - Steven Töölö y Zepetok 1998 This book serves several purposes, all very much needed in today’s embattled situation of the humanities and the study of literature. First, in Chapter One, the author proposes that the discipline of Comparative Literature is a most advantageous approach for the study of literature and culture as it is a priori a discipline of cross-disciplinarity and of international dimensions. After a “Manifesto” for a New Comparative Literature, he proceeds to offer several related theoretical frameworks as a composite method for the study of literature and culture he designates and explicates as the “systemic and empirical approach.” Following the introduction of the proposed New Comparative Literature, the author applies his method to a wide variety of literary and cultural areas of inquiry such as “Literature and Cultural Participation” where he discusses several aspects of reading and readership (Chapter Two), “Comparative Literature and Interculturality” (Chapter Three) where he deals with theory and application for film and literature and medicine and literature, “Cultures, Peripheralities, and Comparative Literature” (Chapter Four) where he proposes a theoretical designation he terms “inbetween peripherality” for the study of East Central European literatures and cultures as well as ethnic minority writing, “Women’s Literature and Men Writing about Women” (Chapter Five) where he analyses texts written by women and texts written by men in the theoretical context of Ethical Constructivism, “The Study of Translation and Comparative Literature” (Chapter Six) where after a theoretical introduction he presents a new version of Anton Popovic’s dictionary for literary translation as a taxonomy for the study of translation, and “The Study of Literature and the Electronic Age” (Chapter Seven), where he discusses the impact of new technologies on the study of literature and culture. The analyses in their various applications of the proposed New Comparative Literature involve modern and contemporary authors and their works such as Dorothy Richardson, Margit Kaffka, Mircea Cartarescu, Robert Musil, Alfred Döblin, Hermann Hesse, Péter Estehazy, Dezso Kosztolanyi, Michael Ondaatje, Endre Kukorelli, Else Seed, and others.

The Wallenstein Figure in German Literature and Historiography 1790-1920 - Steffen Davies 2010 Albrecht von Wallenstein (1583-1634), one of the most famous and controversial personalities of the Thirty Years War, gained heightened prominence in the nineteenth century through Schiller’s monumental drama, Wallenstein (1798-99). Schiller’s own fame, and the complexities he injected into his dramatic character, made Wallenstein a potent, near-lyrically, but also highly ambivalent figure. This innovative and detailed study by Schiller’s impact on historians as well as on later literary texts. It traces Wallenstein’s part in the construction of identity in Germany.

Crime Stories - Todd Herzog 2009-04-30 The Weimar Republic (1918-1933) was a crucial moment not only in German’s history but also in the history of both crime fiction and criminal science. This study approaches the period from a unique perspective - investigating the most notorious criminals of the time and the public’s reaction to their crimes. The author argues that the development of a new type of crime story - the criminal-as-hero - took place in the Weimar Republic during the early twentieth century. The book is not only an exploration of the relationship between cinema and literature during the Weimar Republic, but also an investigation of the ways in which new technologies, such as film and radio, influenced the development of crime fiction.
Reinventions of the Novel
Karen-Margritte Simonsson 2004 The history of the Novel is a story of perpetual change, so that its identity still remains open to question. The sixteen articles in Reinventions of the Novel investigate connections, differences and similarities in the Novel around the world for the past three hundred years. Rather than searching for the essence of the genre, they look for the formal and thematic patterns on which the Novel thrives, considering such matters as tradition and modernity, realism, rhetoric and identity, tableau and spatiality, and wondering whether epic and avant-garde are not quite contradictory terms. Close readings combined with historical overviews and theoretical discussions open up new constellations in the history of the novel. Untraditional cross-readings are made between Rabelais and Jens Peter Jacobsen and between Balzac and Nicholson Baker. Transformations of traditional modes of epic, biography and Bildung are traced as far as Georges Perec and Günter Grass, while canonical classics like Proust, Joyce, Richardson and Goethe are read in prosaic, pragmatic and media specific contexts. In the 1920s many people predicted the death of the novel; now more than ever it seems to be the dominant literary form – perhaps because it is the same, yet always different.

Spaces in European Cinema
Myrto Konstantarakos 2000 How is space constructed in European Cinema? What ideological or artistic concerns does space "narrate"? This is one of the few studies of its kind to explore such questions and the only text to fully address the unique spatial power of the cinema. Covering films of the 1920s right up to those of the 1990s; social, racial and gendered "mapping" of the city and the private and public spaces are considered from a fresh perspective. The volume includes special contributions from scholars right across Europe who focus on previously neglected areas such as news and municipal cinema as well as the canons of key European films. Offering a plethora of critical approaches, the text interweaves national cinema with specific genre studies and documents the vision of individual film-makers. Fully illustrated with a comprehensive filmography and bibliography, this is a significant work for use in the study of Modern Languages or film. Spaces in European cinema is the product of the Research Centre of European Cinema at Middlesex University.

Reading Berlin 1900–Peter Fritzsche 2009-06-30 Berlin in 1900 attracted writers, artists, and filmmakers whose fascination with the city manufactured an elaborate urban culture that insonated itself into the most capital metropolis encounters. The newspapers’ daily versions fabricated Berlin into a sensational place, transforming city dwellers into flaneurs, browsers, and spectators. Paying more attention to the kaleidoscopic urban form than to singular world events, the print media reconstituted the metropolis into an extraordinary field of visual pleasure. At the same time, thanks to the extravagant and dramatic operations of the media, Berlin began to look more like the sensational front pages. Almost all Berliners were readers, and each day they took inventory of boulevards and alleys, princes and prostitutes, the latest fashions and vanished landmarks. They consumed the city’s sights as well as its commodities. Their city was an unending serial of surprise. Berlin’s print culture enriched the metropolis and thereby anticipated a modernist sensibility that celebrated the urban experience of discontinuity, instability, and transience. Fritzscze carefully explores this coming modernity, demonstrating its myths from the modern experience and yielding an urban enclave at odds with its intended imperial destiny. It’s a sharp-edged story with cameo appearances by Georg Simmel, Walter Benjamin, and Alfred Doblin. This sumptuous history of a metropolis and its social and literary texts, of furtive glances and passersby, provides a rich evocation of a particularly exuberant, particularly fleeting moment in history.


Europe in the Modern Novel
-Brigitte Uberti, 2004 The Modern Novel became a dominant literary form in the modern period. This book examines the role of the novel in the modern period, focusing on the relationship between the novel and society, the novel and the city, the novel and the body, the novel and history, and the novel and the state. The book begins with an overview of the development of the novel in the modern period, and then examines the role of the novel in the modern period in detail.

Politics in German Literature-Beth Bjorklund 1998 New readings of works in German literature, taking as a theme the conflict between the aims of politics and literature.

Analogon rationis-Marianne Henn 1994 Analogon Rationis is a series of comparative literature essays, in English and German, collected in honour of Professor Gerwin Marahrens, a well-loved scholar in Germanic Languages.

Hysterizing Germany-Manfred Hermes 2014 “Rainer Werner Fassbinder’s fourteen-part Berlin Alexanderplatz, broadcast on German television in 1980, is a pivotal work in the artist’s oeuvre. In this work, along with others from the same period, Fassbinder established a Jewish-German mirror rotating on the axis of the Holocaust. In Hysterizing Germany, Manfred Hermes provides an excessive analysis of the potential of narrative within the paradoxes of cinematic representation, with Fassbinder’s ministries forming both beginning and end point.”--Publisher's website, http://www.sternberg-press.com.

Fantasy and Politics-Peter S. Fisher 1991 Defeated in World War I, living in a troubled and insecure peace, Germans under the Weimar Republic were a ready audience for fantasy writers who envisioned victorious wars of revenge or German renewal through wondrous technology. Largely ignored by the literary establishment, these writers created an immensely popular mass literature, the Zukunftroman (futuristic novel), that was a potent ingredient in the simmering stew of resentment, frustrated nationalism, political irrationalism, and economic distress underlying the Nazi rise to power. In Fantasy and Politics Peter S. Fisher explores the popular culture of the Weimar Republic. He identifies common motifs and themes in the work of thirty fantasy novelists, sets them in the context of political events and ideas, and examines their popular influence. German fantasy novels, he demonstrates, provide invaluable perspectives on the ideological and psychological roots of the Weimar Republic’s highly irrationalized politics, especially some of its uglier racist and Messianic strands. The Zukunftroman was primarily the province of German right-wing ultranationalists, who were able to tap the emotional wellsprings of Weimar thought and fill the explosive spiritual vacuum at its core. However, at the opposite end of the political spectrum, socialist visionaries either exalted their readers to brace themselves for capitalism or wrote pacific warnings of the terrors of modern warfare. The preference for the world of fantasy over reality, Fisher contends, was caused by an inclination to value action over thought and emotion over reason. The Weimar Zukunftroman, he concludes, reveals a cultural drift toward irrationalism that manifested itself politically in the call for dictatorship.

History of German Literature: The Rise and Fall of a European Model
Oskar Damm 2000 This book provides a broad and detailed overview of the history of German literature, from the Middle Ages to modern times. It covers a wide range of topics, including the role of the novel in the modern period, the development of the modern novel, and the relationship between literature and society. The book is written in a clear and accessible style, making it suitable for students and scholars alike.
Berlin Psychoanalytic

Berlin Alexanderplatz - Peter Jelavich 2009-03-31 "This is cultural history at its best. Jelavich offers a compelling case study that illuminates the 'death of Weimar culture' in chilling detail. No other work informs us so masterfully about the mechanisms of media censorship and authorial self-censorship during the last years of the Weimar Republic."—Michael H. Kater, author of Hitler Youth "Berlin Alexanderplatz represents historical and cultural scholarship at its best. Though meticulously researched and documented, Jelavich does not drown the reader in historical data. This is a stimulating and persuasive read."—Lutz Koepnick, author of Dark Mirror: German Cinema between Hollywood and Hitler

Translation Practices - 2009-01-01 This cutting-edge collection, born of a belief in the value of approaching 'translation' in a wide range of ways, contains essays of interest to students and scholars of translation, literary and textual studies. It provides insights into the relations between translation and comparative literature, contrastive linguistics, cultural studies, painting and other media. Subjects and authors discussed include: the translator as 'go-between'; the textual editor as translator; Ghirri’s photography and Celati’s fiction; the European lending library; La Bible d’Amiens; the coming of Italian phraseological units; Michele Roberts’s Impossible Saints; the impact of modern translations for stage on perceptions of ancient Greek drama; and the translation of slang, intensifiers, characterisation, desire, the self, and America in 1990s Italian fiction. The collection closes with David Platzer’s discussion of translating Dacia Maraini’s poetry into English and with his new translations of ‘Ho Sognato una Stazione’ (‘I Dreamed of a Station’) and ‘Le Tue Bugie’ (‘Your Lies’).

Random Harvest - James Hilton 101-01-01 Random Harvest is a novel written by James Hilton. It was first published in the year 1941. Written in four large parts, the novel is set in the period immediately preceding the outbreak of the Second World War. It is told in the first person of Harrison, and by means of two extended external analepses tells the story of Charles Rainier, a wealthy businessman and politician, from the time he was invalided out of the army during World War I, his subsequent memory loss and partial recovery, his assuming control of the family business to his attempts to recover his memory just as Hitler invades Poland.

The silent morning - Trudi Tate 2016-01-04 This is the first book to study the cultural impact of the Armistice of 11 November 1918. It contains 14 new essays from scholars working in literature, music, art history and military history. The Armistice brought hopes for a better future, as well as sadness, disappointment and rage. Many people in all the combatant nations asked hard questions about the purpose of the war. These questions are explored in complex and nuanced ways in the literature, music and art of the period. This book revisits the silence of the Armistice and asks how its effect was to echo into the following decades. The essays are genuinely interdisciplinary and are written in a clear, accessible style.

Literarische Avantgarde - Rudolf Neuhäuser 2001


Stefan Zweig and World Literature - Birger Vanwesenbeeck 2015-03-15 A new critical assessment of the works of the Austrian-Jewish author, in whom there has been a recent resurgence of interest, from the perspective of world literature.

Aura - Peter Standish 2011-05-15 Since its publication in 1962, Carlos Fuentes’ novel, Aura, remains not merely an object of academic interest but a continuous source of controversy in Mexico. It was the explosive combination of sex and religion that incensed the Minister de Hacienda, Salvador Abascal, and linked Aura to the recent polemical Mexican film El Crimen del Padre Amaro. Aura is preoccupied with the place and persistence of the sacred in modern Mexico rather than simply the secret abuses of institutional Catholicism. This critical edition of the work is accompanied by an introduction and notes on the text.

A User's Guide to German Cultural Studies - Scott D. Denham 1997 Capitalizes on the ripeness of the German case for interdisciplinary investigation
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