

# TEXT+KRITIK

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*Elfriede Jelinek*

*Dritte Auflage, Neuauflage*



# Elfriede Jelinek Text Kritik

**Lingsheng Yao**



## Elfriede Jelinek Text Kritik:

**Elfriede Jelinek** Heinz Ludwig Arnold, 2007      Elfriede Jelinek, 1999      Room for Maneuver Morwenna Symons, 2005

In the structuring of literary texts that refer extensively to previous texts intertexts one issue is paramount the space accorded to the reader      **Handbook of Autobiography / Autofiction** Martina Wagner-Egelhaaf, 2019-01-29

Autobiographical writings have been a major cultural genre from antiquity to the present time General questions of the literary as e.g. the relation between literature and reality truth and fiction the dependency of author narrator and figure or issues of individual and cultural styles etc. can be studied preeminently in the autobiographical genre Yet the tradition of life writing has in the course of literary history developed manifold types and forms Especially in the globalized age where the media and other technological cultural factors contribute to a rapid transformation of lifestyles autobiographical writing has maintained even enhanced its popularity and importance By conceiving autobiography in a wide sense that includes memoirs diaries self portraits and autofiction as well as media transformations of the genre this three volume handbook offers a comprehensive survey of theoretical approaches systematic aspects and historical developments in an international and interdisciplinary perspective While autobiography is usually considered to be a European tradition special emphasis is placed on the modes of self representation in non Western cultures and on inter and transcultural perspectives of the genre The individual contributions are closely interconnected by a system of cross references The handbook addresses scholars of cultural and literary studies students as well as non academic readers      Perspectives on Gender in Post-1945 German Literature Georgina Paul, 2009 Recent studies of German modernity have tended to approach the subject from either a uniquely masculine or uniquely feminine viewpoint In this work however Georgina Paul examines these two gendered perspectives side by side via a sequence of readings of major thematically related German literary texts by both male and female authors      **Critique of Violence** Beatrice Hanssen, 2014-02-25 Critique of Violence is a highly original and lucid investigation of the heated controversy between poststructuralism and critical theory Leading theorist Beatrice Hanssen uses Walter Benjamin's essay Critique of Violence as a guide to analyse the contentious debate shifting the emphasis from struggle to dialogue between the two parties Regarding the questions of critique and violence as the major meeting points between both traditions Hanssen positions herself between the two in an effort to investigate what critical theory and poststructuralism have to offer each other In the course of doing so she assembles imaginative new readings of Benjamin Arendt Fanon and Foucault and incisively explores the politics of recognition the violence of language and the future of feminist theory This groundbreaking book will be essential reading for all students of continental philosophy political theory social studies and comparative literature Also available in this series Essays on Otherness Hb 0 415 13107 3 50 00 Pb 0 415 13108 1 15 99 Hegel After Derrida Hb 0 415 17104 4 50 00 Pb 0 415 17105 9 15 99 The Hypocritical Imagination Hb 0 415 21361 4 47 50 Pb 0 415 21362 2 15 99 Philosophy and Tragedy Hb 0 415 19141 6 45 00 Pb 0 415 19142 4 14 99 Textures of

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The Feminist Encyclopedia of German Literature Friederike Eigler, Susanne Kord, 1997-02-28 Today a multiplicity of feminist approaches has become an integral part of the fields of German literary and cultural studies This comprehensive reference provides a much needed synthesis of the contribution women have made to German literature and culture In entries for more than 500 topics the volume surveys literary periods epochs and genres critical approaches and theories important authors and works female stereotypes laws and historical developments literary concepts and themes and organizations and archives relevant to women and women s studies Each entry offers a concise identification of the term a discussion of its significance and a bibliography of works for further reading Today a multiplicity of feminist approaches has become an integral part of the fields of German literary and cultural studies While biographical works on women writers exist this is the first reference to synthesize the wealth of feminist scholarship in German studies While existing reference works focus exclusively on women authors this volume contains numerous topical entries and covers the role of women in German literature and culture from the Middle Ages to the present day Included are alphabetically arranged entries on more than 500 topics While some entries are provided for important women writers and other individuals the bulk of the volume provides information on literary periods epochs and genres critical approaches and theories female stereotypes laws and historical developments literary concepts and themes and organizations and archives relevant to women and women s studies Each entry includes a brief identification of the subject a discussion of feminist thought on the topic and a brief bibliography Entries are written by numerous contributors and reflect a range of critical theoretical approaches Elfriede Jelinek und Thomas Bernhard Bastian Reinert, Clemens Götze, 2019-05-06 Trotz unzehligem Forschungsbeitrag zur Literaturnobelpreisträgerin Elfriede Jelinek und dem Verweigerungskünstler Thomas Bernhard wurde den Verbindungslinien beider Autoren noch nie vergleichend nachgegangen Der Band erschließt zum 30. Todestag Bernhards und 15. Jahre Nobelpreis für Jelinek anschaulich ein breit gefächertes Spektrum an Themen Perspektiven und Werken beider Schriftsteller im Vergleich Mit einem Essay von Elfriede Jelinek

**Cultural Impact in the German Context** Rebecca Braun, Lyn Marven, 2010 Examines then employs the metaphor of cultural impact in an effort to understand how culture works in the German speaking world How to gauge the impact of cultural products is an old question but bureaucratic agendas such as the one recently implemented in the UK to measure the impact of university research including in German Studies are new Impact is seen as confirming a cultural product s value for society not least in the eyes of cultural funders Yet its use as an evaluative category has been widely criticized by academics Rather than rejecting the concept of impact however this volume employs it as a metaphor to reflect on issues of transmission reception and influence that have always underlain cultural production but have escaped systematic conceptualization It seeks to understand how culture works in the German speaking world how writers and artists express themselves how readers and audiences engage with the resulting products and how academics are drawn to analyze

this dynamic process Formulating such questions afresh in the context of German Studies the volume examines both contemporary cultural discourse and the way it evolves more generally It links such topics as authorial intention readerly reception intertextuality and modes of perception to less commonly studied phenomena such as the institutional practices of funding bodies that underpin cultural discourse Contributors David Barnett Laura Bradley Rebecca Braun Sarah Colvin Anne Fuchs Katrin Kohl Karen Leeder Jürgen Luh Jenny McKay Ben Morgan Gunther Nickel Chloe Paver Joanne Sayner Matthew Philpotts Jane Wilkinson Rebecca Braun is Executive Dean of the College of Arts Social Sciences Celtic Studies at the National University of Ireland in Galway and Lyn Marven is Lecturer in German at the University of Liverpool

**Nostalgia After Nazism** Heidi M. Schlipphacke, 2010 Nostalgia After Nazism is a compelling sophisticated entry in the growing field of German and Austrian memory studies It introduces into German studies a nuanced set of tools drawn from the broad panoply of contemporary theory and sets those voices onto the broader historical landscape of post World War II confrontations between the West's recent history and its present The result is a highly readable impeccably documented volume that joins the best of literary history and close readings to a broad spectrum of theoretical models Nostalgia After Nazism offers an exemplary model for cultural scholarship after the supposed end of theory recapturing how theory history and the texts of culture are mutually illuminating Katherine Arens The University of Texas at Austin

**Text + Kritik**, 1993 *A History of Austrian Literature 1918-2000* Katrin Maria Kohl, Anne Fuchs, Florian Krobb, Ritchie Robertson, 2006 New essays examine 20th c Austrian literature in relation to history politics and popular culture 20th century Austrian literature boasts many outstanding writers Schnitzler Musil Rilke Kraus Celan Canetti Bernhard Jelinek These and others feature in broader accounts of German literature but it is desirable to see how the Austrian literary scene and Austrian society itself shaped their writing This volume thus surveys Austrian writers of drama prose fiction and lyric poetry relates them to the distinctive history of modern Austria a democratic republic that was overtaken by civil war and authoritarian rule absorbed into Nazi Germany and re-established as a neutral state and examines their response to controversial events such as the collusion with Nazism the Waldheim affair and the rise of Haider and the extreme right In addition to confronting controversy in the relations between literature history and politics the volume examines popular culture in line with current trends Contributors Judith Beniston Janet Stewart Andrew Barker Murray Hall Anthony Bushell Dagmar Lorenz Juliane Vogel Jonathan Long Joseph McVeigh Allyson Fiddler Katrin Kohl is Lecturer in German and a Fellow of Jesus College and Ritchie Robertson is Taylor Professor of German Language and Literature and a Fellow of The Queen's College both at the University of Oxford

**Der nicht mehr dramatische Theater text** Gerda Poschmann, 2011-03-01 Seit Szondi die Krise des Dramas diagnostizierte hat sich der Bühnentext fortentwickelt Zeitgenössische Theaterstücke verzichten nicht selten auf Strukturmerkmale des Dramas wie Figur und Dialog und entziehen sich herkömmlicher Dramenanalyse ebenso wie traditioneller Inszenierung Grundsätzliche Überlegungen zum gegenseitigen Verhältnis von Theater und Text sowie zum

historischen Wandel von Theatralität führen zur Revision des als zu eng erkannten Dramenbegriffs Theater Texte können die dramatische Form heute problemlos oder kritisch nutzen sie können sie aber auch völlig verabschieden und jenseits des Dramatischen neue Formen der Theatralität aktivieren Anhand deutschsprachiger Bühnenspiele der letzten Jahre von Oliver Bukowski über Rainald Goetz bis Werner Schwab von Elfriede Müller über Elfriede Jelinek und Marlene Streeruwitz bis Gisela von Wysocki wird einerseits die große formale Bandbreite im heutigen Schreiben für das Theater vorgestellt Andererseits dienen über 20 Einzelanalysen die sich in der Methode ihrem jeweiligen Gegenstand anzupassen versuchen dazu Wege einer dramaturgischen Analyse vor allem solcher Texte zu erkunden denen mit traditioneller Dramenanalyse nicht mehr beizukommen ist Aufbauend auf die Ergebnisse der Einzeluntersuchungen lassen sich systematisch die Schritte einer dramaturgischen Analyse zeitgenössischer Theater Texte skizzieren welche nicht fraglos das dramatische Funktionsmodell voraussetzt sondern nach der spezifischen Theatralität fragt die statt im dargestellten Geschehen auch im Text selbst in seiner Gestalt oder seiner Intertextualität liegen kann

*The Differentiation of Modernism* Larson Powell, 2013 The Differentiation of Modernism analyzes the phenomenon of intermediality in German radio plays film music and electronic music of the late modernist period 1945 1980 After 1945 the purist medium specificity of high modernism increasingly yielded to the mixed forms of intermediality Theodor Adorno dubbed this development a Verfransung or fraying of boundaries between the arts The Differentiation of Modernism analyzes this phenomenon in German electronic media arts of the late modernist period 1945 80 in radio plays film music and electronic music The first part of the book begins with a chapter on Adorno's theory of radio as an instrument of democratization going on to analyze the relationship of the Hörspiel or radio play to electronic music In the second part on film music a chapter on Adorno and Eisler's Composing for the Film sets the parameters for chapters on the film Das Mädchen Rosemarie 1957 and on the music films of Jean Marie Straub and Danièle Huillet The third part examines the music of Karlheinz Stockhausen and its relationship to radio abstract painting recording technology and theatrical happenings The book's central notion of the differentiation of culture suggests that late modernism unlike high modernism accepted the contingency of modern mass media driven society and sought to find new forms for it Larson Powell is Curator's Professor of Film Studies at University of Missouri Kansas City He is the author of The Technological Unconscious in German Modernist Literature Camden House 2008

**Jelinek-Handbuch** Pia Janke, 2024-06-29 Das Handbuch umfasst Biografisches künstlerische Kontexte das feministische und politische Engagement der Autorin ihre ästhetischen Strategien und Schreibverfahren In den Besprechungen ihrer Werke geht es um inhaltliche und formale Aspekte ebenso wie um Entstehung Quellen und Intertexte Mit einem lexikonartigen Teil zu Themen wie Frauenbilder Heimat Natur Nationalsozialismus uvm Das Kompendium greift die öffentlichen Debatten über die Autorin und Skandale auf Die Neuauflage des Standardwerks nach 10 Jahren bringt eine Aktualisierung durch die Darstellung aller neuen Werke von Dramen und Essays Außerdem werden die Themen und Diskurse um Beiträge zu Flucht und Migration Religion

sowie Demokratie Totalitarismus Rechtspopulismus erweitert Insgesamt wird das Handbuch um ca 150 Seiten erweitert

Postdramatik Hanna Klessinger, 2015-07-01 Die Studie unternimmt eine Historisierung der literarischen Postdramatik zwischen 1966 und 1995 Sie zeichnet nach wie postdramatische Schreibweisen produktiv an die internationale Theatermoderne anknüpfen sich dynamisch weiterentwickeln und eine eigene Traditionslinie ausbilden Extensive überblicke über postdramatische Tendenzen und Formen wechseln mit intensiven Textanalysen die auch Inszenierungsbeispiele einbeziehen Gertrude Stein Bertolt Brecht und Samuel Beckett werden eingehend als Vorläufer des Postdramas gewürdigt außerdem wird der Einfluss der amerikanischen Theateravantgarde der 1950er und 60er Jahre untersucht Ausführlich behandelt wird auch die bisher vernachlässigte Gründungsphase der Postdramatik im Kontext von politischer Aktion politisiertem Theater Happening Aktionskunst und Pop Art Chronologische Textanalysen zu Peter Handke Heiner Müller Elfriede Jelinek und Rainald Goetz bilden das breite Spektrum postdramatischer Muster ab Es reicht vom politischen Poptheater bis zu subjektiven Bewusstseinsspielen Dabei zeigt die Studie wie sich die scheinbar so heterogenen Mittel als Transformationen spezifischer Traditionen lesen lassen **The Ends of Satire** Daniel Bowles, 2015-02-24 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 **Tragödie als Bühnenform** Christina Schmidt, 2014-03-15 Die Niederlage des tragischen

Sprechens ist vor allem ein räumliches Problem Anhand Einar Schleefs Beschäftigung mit der antiken Tragödie und deren Transformationen in der Moderne analysiert Christina Schmidt die Figur des Chors und seine konflikthafte Rückkehr in das Theater Sie zeigt dass sich Schleef mit dem Theater der Tragödie weniger philologisch als vielmehr topografisch auseinandersetzt indem er die Orte der Figuren der verhandelten Konflikte der theatralen Verlautbarungen und deren damit zusammenhängende Macht Konstellationen untersucht Schmidt geht dieser politisch topologischen Auffassung des Bühnenraums nach und rückt somit die Thematik der Tragödie als Bühnenform ins Zentrum Liebeschmerz und Textlust

Michael Gratzke, 2000 *Mutter und Mütterlichkeit* Irmgard Roebeling, Wolfram Mauser, 1996

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