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**DISRUPTION**

ABSTRACTION  
IN  
MODERN  
GERMAN PROSE

NEIL H. DONAHUE

ALBANY

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# Forms Of Disruption Abstraction In Modern German Prose

**Neil H. Donahue, Doris Kirchner**



## **Forms Of Disruption Abstraction In Modern German Prose:**

**Forms of Disruption** Neil H. Donahue, 1993      **A Companion to the Literature of German Expressionism** Neil H. Donahue, 2005 New essays examining the complex period of rich artistic ferment that was German literary Expressionism

**Forms of Disruption** Neil H. Donahue, 1993      **The Aesthetics of Matter** Sarah Posman, Anne Reverseau, David Ayers, Sascha Bru, Benedikt Hjärtarson, 2013-10-29 It has often been argued that the arrival of the early 20th century avant gardes and modernisms coincided with an in depth exploration of the materiality of art and writing The European historical avant gardes and modernisms excelled in their attempts to establish the specificity of media and art forms as well as in experimenting with the hybridity of the materials of their multiple disciplines This third volume of the series European Avant Garde and Modernism Studies sheds light on the full range and import of this aspect in avant garde and modernist aesthetics across all art forms and throughout the 19th and 20th centuries The book's contributions written by experts from some 20 countries seek to answer the following questions What sort of objects and material works and media help us to properly grasp the avant garde and modernist aesthetics of matter How were affects emotions and sensory and bodily experiences transferred and transformed in the experiment with matter How were immaterial things such as concepts of time changed in this aesthetic moment What material meanings were disseminated in the cultural transfer and translation of objects How did subsequent avant gardes deal with the aesthetics of matter in their response to historical predecessors      **Karl Krolow and the Poetics of Amnesia in Postwar Germany** Neil H. Donahue, 2002 Donahue presents Krolow's career from a wholly new perspective presenting in sum but overturning decades of Krolow criticism that begun on a false footing missed the real historical depth in Krolow's poems the depth of avoidance BOOK JACKET      The Modern Revival of Gnosticism and Thomas Mann's Doktor Faustus Kirsten J. Grimstad, 2002 This study explores the reappearance of Gnostic themes across the landscape of European literature and thought and in major works by Thomas Mann

**A Companion to the Works of Alfred Döblin** Roberta L. Krueger, Roland Dollinger, Wulf Koepke, Heidi Thomann Tewarson, 2010 A volume of carefully focused essays illuminating the works of one of the leading 20th century German writers Alfred Döblin 1878-1957 was one of the great German Jewish writers of the 20th century a major figure in the German avant garde before the First World War and a leading intellectual during the Weimar Republic Döblin greatly influenced the history of the German novel his best known work the best selling 1929 novel Berlin Alexanderplatz has frequently been compared in its use of internal monologue and literary montage to James Joyce's Ulysses and John Dos Passos's Manhattan Transfer Döblin's oeuvre is by no means limited to novels but in this genre he offered a surprising variety of narrative techniques themes structures and outlooks Döblin's impact on German writers after the Second World War was considerable Günter Grass for example acknowledged him as my teacher And yet while Alexanderplatz continues to fascinate the reading public it has overshadowed the rest of Döblin's immense oeuvre This volume of carefully focused essays seeks to do justice to such important texts as Döblin's early stories

his numerous other novels his political philosophical medical autobiographical and religious essays his experimental plays and his writings on the new media of cinema and radio Contributors Heidi Thomann Tewarson David Dollenmayer Neil H Donahue Roland Dollinger Veronika Fuechtner Gabriele Sander Erich Kleinschmidt Wulf Koepke Helmut F Pfanner Helmuth Kiesel Klaus M ller Salget Christoph Bartscherer Wolfgang D sing Roland Dollinger is Associate Professor of German at Sarah Lawrence College Wulf Koepke is Professor Emeritus of German at Texas A Heidi Thomann Tewarson is Professor of German at Oberlin College

**Marginal Modernity: The Aesthetics of Dependency from Kierkegaard to Joyce** Leonard Lisi, 2013 Two ways of understanding the aesthetic organization of literary works have come down to us from the late 18th century and dominate discussions of European modernism today the aesthetics of autonomy associated with the self sufficient work of art and the aesthetics of fragmentation practiced by the avant gardes In this revisionary study Leonardo Lisi argues that these models rest on assumptions about the nature of truth and existence that cannot be treated as exhaustive of modern experience Lisi traces an alternative aesthetics of dependency that provides a different formal structure philosophical foundation and historical condition for modernist texts Taking Europe s Scandinavian periphery as his point of departure Lisi examines how Kierkegaard and Ibsen imagined a response to the changing conditions of modernity different from those at the European core one that subsequently influenced James Hofmannsthal Rilke and Joyce Combining close readings with a broader revision of the nature and genealogy of modernism Marginal Modernity challenges what we understand by modernist aesthetics their origins and their implications for how we conceive our relation to the modern world

The Conquest of Ruins Julia Hell, 2019-03-19 The Roman Empire has been a source of inspiration and a model for imitation for Western empires practically since the moment Rome fell Yet as Julia Hell shows in *The Conquest of Ruins* what has had the strongest grip on aspiring imperial imaginations isn t that empire s glory but its fall and the haunting monuments left in its wake Hell examines centuries of European empire building from Charles V in the sixteenth century and Napoleon s campaigns of the late seventeenth and early eighteenth centuries to the atrocities of Mussolini and the Third Reich in the 1930s and 40s and sees a similar fascination with recreating the Roman past in the contemporary image In every case particularly that of the Nazi regime the ruins of Rome seem to represent a mystery to be solved how could an empire so powerful be brought so low Hell argues that this fascination with the ruins of greatness expresses a need on the part of would be conquerors to find something to ward off a similar demise for their particular empire

*Invisible Cathedrals* Neil H. Donahue, 1995 *Invisible Cathedrals* places Wilhelm Worringer in the foreground of discussions of Expressionism and German Modernism for the first time These essays not only reveal the complexities of his individual works such as *Abstraction and Empathy* 1908 and *Form Problems of the Gothic* 1911 they also examine his lesser known books and essays of the post World War I years the 1920s and beyond *Invisible Cathedrals* offers both a basic introduction to Worringer s writings and their broad influence and a profound and detailed revisionist analysis of his significance in German and

European Modernism It also provides the most comprehensive bibliography to date of his own work and of the scattered criticism devoted to Worringer in different disciplines Worringer's works were provocative widely read and often reprinted and were highly influential among artists and writers in Germany As a result they both raised suspicion in his own academic discipline of art history and excited discussion in other diverse fields such as literary and social theory psychology and film theory Worringer emerges here not solely as a scholarly commentator on the history of art but also as an activist scholar who engaged his historical criticism of other periods directly in the production of culture in his own time Contributors are Magdalena Bushart Neil H Donahue Charles W Haxthausen Michael W Jennings Joseph Masheck Geoffrey Waite and Joanna E Ziegler

**The Experimental Arabic Novel** Stefan G. Meyer, 2001-01-01 Traces the development of the modern Arabic novel from the 1960s to the present

**The Creature** Prasanta Chakravarty, 2021-09-30 The Creature is an invitation to follow the mechanics between power and pain which begets the creature Creatures confront power in and through conjunctures of radical contingency The casual use of power is an exercise in distraction It is an abiding conundrum that those who endure affliction also exert it as a force over other living bodies in equal measure not as acts of vengeance or bad faith but through deeds of forgetful randomness To ensure social indemnity and security creatures exercise force over kindred embodiments through a process of collective mimicry In the bargain creatures begin to disfigure and distort each other The line between mutual slaughter and mutual embrace begins to blur Each transgresses its own soul At other times power is an opaque magisterial and disdainful style of conveyance It reveals itself out of nowhere But the steadfast creature is as resilient as it is vulnerable The more it endures the greater its perdurance Perduring creatures may sometimes gain a second sight forged out of a sense of lyricality love and abdication But is abdication or taking refuge in the wondrous sufficient to release all creatures from the fatal loop of power and pain Or will they have to slowly shed creaturely affliction by a rigorous process of decreation Sifting through the writings of Giambattista Vico Niccol Machiavelli Gabriel Tarde Miguel de Unamuno Jibanananda Das Lev Shestov Raymond Geuss Jean Starobinski Ernst Bloch Simone Weil Simon Critchley Sarah Kane and others this volume explores the creaturely predicament and its possibilities of freedom The five chapters in Book I lay down fundamental questions for the creaturely condition the question of mimicry the relationship between taking initiative and being hounded the bridge between senses and destitution and the vehemence of radical contingency Book II posits the question of skepticism fideism and their connection to resilience and generosity in creatures Book III is entirely devoted to various ways of conceiving the aesthetic through the tragic the epiphanic the catastrophic and through militant material eruptions Book II and III essentially delve into the sites of freedom that lurk within the condition of the creaturely Book IV is constituted of a single chapter on the subject of decreation it grapples with questions of attention anonymity and abdication

Jewish Primitivism Samuel J. Spinner, 2021-07-27 Around the beginning of the twentieth century Jewish writers and artists across Europe began depicting fellow Jews as savages or primitive tribesmen Primitivism the European

appreciation of and fascination with so called primitive non Western peoples who were also subjugated and denigrated was a powerful artistic critique of the modern world and was adopted by Jewish writers and artists to explore the urgent questions surrounding their own identity and status in Europe as insiders and outsiders Jewish primitivism found expression in a variety of forms in Yiddish Hebrew and German literature photography and graphic art including in the work of figures such as Franz Kafka Y L Peretz S An sky Uri Zvi Greenberg Else Lasker Sch ler and Mo Ver In Jewish Primitivism Samuel J Spinner argues that these and other Jewish modernists developed a distinct primitivist aesthetic that by locating the savage present within Europe challenged the idea of the threatening savage other from outside Europe on which much primitivism relied in Jewish primitivism the savage is already there This book offers a new assessment of modern Jewish art and literature and shows how Jewish primitivism troubles the boundary between observer and observed cultured and primitive colonizer and colonized Flight of Fantasy Neil H. Donahue, Doris Kirchner, 2005-12-01

During the Nazi era many German writers chose or were forced into exile Many others stayed and after the end of this period claimed to have retreated into Inner Emigration The nature of this kind of emigration and the underlying motives of these writers have been hotly debated to this day Though the reception of Inner Emigration has often been confounded by disputes over the term itself the issue is ultimately not a matter of nomenclature but of more far reaching issues of literary evaluation moral discernment and the writing of history This volume presents for the first time to an English speaking readership the complexity of Inner Emigration through the analysis of problematic individual cases of writers who under constant pressure from a watchful dictatorship to conform and to collaborate were caught between conscience and compromise **The Art of Taking a Walk** Anke Gleber, 2020-09-01

Anke Gleber examines one of the most intriguing and characteristic figures of European urban modernity the observing city stroller or flaneur In an age transformed by industrialism the flaneur drifted through city streets inspired and repelled by the surrounding scenes of splendor and squalor Gleber examines this often elusive figure in the particular contexts of Weimar Germany and the intellectual sphere of Walter Benjamin with whom the concept of flanerie is often associated She sketches the European influences that produced the German flaneur and establishes the figure as a pervasive presence in Weimar culture as well as a profound influence on modern perceptions of public space The book begins by exploring the theory of literary flanerie and the technological changes street lighting public transportation and the emergence of film that gave a new status to the activities of seeing and walking in the modern city Gleber then assesses the place of flanerie in works by Benjamin Siegfried Kracauer and other representatives of Weimar literature arts and theory She draws particular attention to the works of Franz Hessel a Berlin flaneur who argued that flanerie is a reading of the city that perceives passersby streets and fleeting impressions as the transitory signs of modernity Gleber also examines connections between flanerie and Weimar film and discusses female flanerie as a means of asserting female subjectivity in the public realm The book is a deeply original and searching reassessment of the complex intersections among modernity vision and public space

**Fractured Frontiers** Mónica Jato, John Klapper, 2020 A comparative study of inner and territorial forms of literary exile under Nazism and Francoism proposing an integrative model of exile that emphasizes common approaches and themes rather than division

**The Look of Things** Carsten Strathausen, 2020-05-01 Examining the relationship between German poetry philosophy and visual media around 1900 Carsten Strathausen argues that the poetic works of Rainer Maria Rilke Hugo von Hofmannsthal and Stefan George focused on the visible gestalt of language as a means of competing aesthetically with the increasing popularity and reality effect of photography and film Poetry around 1900 self reflectively celebrated its own words as both transparent signs and material objects Strathausen says In Aestheticism this means that language harbors the potential to literally present the things it signifies Rather than simply describing or picturing the physical experience of looking as critics have commonly maintained modernist poetry claims to enable a more profound kind of perception that grants intuitive insights into the very texture of the natural world

**Studies in 20th Century Literature** , 1998

**A Dictionary of the Avant-Gardes** , 2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture

*German Studies in North America* Keith Duane Alexander, Annemarie Sammartino, 2004

## **Forms Of Disruption Abstraction In Modern German Prose** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has be more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Forms Of Disruption Abstraction In Modern German Prose**, a literary masterpiece that delves deep into the significance of words and their affect our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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