



Kerstin E. Reimann

Schreiben nach der Wende – Wende im Schreiben?

Literarische Reflexionen nach 1989/90



Königshausen & Neumann

Schreiben Nach Der Wende Wende Im Schreiben

J Dewey



Schreiben Nach Der Wende Wende Im Schreiben:

Schreiben nach der Wende, Wende im Schreiben? Kerstin E. Reimann, 2008 *Autobiographisches Schreiben nach 1989* Katarzyna Norkowska, 2020-12-07 Wird bei der Reaktion auf die Wende diskutiert werden oft die ehemaligen DDR BürgerInnen als ein Kollektiv betrachtet, dem eine gemeinsame Art des Denkens und Handelns zugeschrieben wird. Das Geschehen wird aber von den einzelnen Akteuren in der eigenen Lebenserzählung jeweils individuell verortet. Für jeden ist es ein anderes Zeitalter seiner selbst. Wie Pinder: Das Denken an die DDR und an das Jahr 1989 müssen polyphon verstanden werden. In diesem mehrstimmigen Chor lassen sich gewisse gleichklingende Einheiten unterscheiden, die von SoziologInnen als generationsspezifisch wahrgenommen werden. Generationsspezifische Selbstverortung kann auch in zahlreichen erschienenen autobiographischen Schriften ostdeutscher SchriftstellerInnen beobachtet werden. Diese Texte können als Medium der Darstellung und Reflexion der individuellen Erinnerung und der konstruierten Identität angesehen werden. Mit der Publikation der eigenen Lebensgeschichte beanspruchen die AutorInnen soziale Relevanz für die im literarischen Text vollzogene Identitätskonstruktion. Individuelle Vergangenheitsversionen dienen sozialen Gruppen schließlich auch dazu, kollektive Identitäten zu entwerfen und dadurch ihre Wertesysteme zu legitimieren. Writing the New Berlin Katharina Gerstenberger, 2008 **Strategies of Humor in Post-Unification German Literature, Film, and Other Media** Jill Twark, 2011-01-18 The fourteen chapters in this anthology feature original analyses of contemporary German language literary texts, films, political cartoons, cabaret, and other types of performance. The artworks display a wide spectrum of humor modes such as irony, satire, the grotesque, Jewish humor, and slapstick as responses to unification with the accompanying euphoria but also alienation and dislocation. Kerstin Hensel's Lärchenau, Christoph Hein's Landnahme, and vignette collections by Jakob Hein, Antrag auf ständige Ausreise, und andere Mythen der DDR, and Wladimir Kaminer's Es gab keinen Sex im Sozialismus are interpreted as examples of the grotesque. The popular films Lola rennt, Sonnenallee, Herr Lehmann, NVA, Alles auf Zucker, and Mein Führer: Die wirklich wahrste Wahrheit über Adolf Hitler are reexamined through the lens of traditional and more recent humor or comic book theories. The contributors focus on how each artwork enriches four prominent postwall German cultural trends: post-unification identity reconstruction, Vergangenheitsbewältigung, including Hitler humor, New German Popular Literature, Christian Kracht's ironic subtexts, and immigrant perspectives, a third voice in the East-West binary reflected here pointedly in Eulenspiegel cartoons. To date, no other scholarly work provides as comprehensive an overview of the diverse strategies of humor used in the past two decades in German-speaking countries. "Nach der Mauer der Abgrund"? Norbert Otto Eke, 2013-04-01 Die Beiträge des vorliegenden Bandes unterziehen eingeführte Diskurs- und Argumentationslinien der Forschung zur DDR-Literatur einer kritischen Relektüre. Im zeitlichen Anstand von nun bald einem Vierteljahrhundert zum Fall der Mauer richten sie noch einmal den Blick auf Formierungen normativen Handelns im Umgang mit Literatur und damit den Voraussetzungen von Wertungen innerhalb der Literaturgeschichtsschreibung ihren

Bedingungen Ausprägungen Konzepten und ihrem Wandel. Zugleich damit stellen sie Fragen der Gattungsentwicklung und Beobachtungen zu diskursiven Leitvorstellungen ästhetischen und politischen Kontexten der frühen SBZ-DDR-Zeit zur Diskussion. Einen dritten Schwerpunkt der Auseinandersetzung bilden darüber hinaus die spätere DDR-Literatur und die Literatur um die Wende herum mit ihren literarischen Inszenierungen von Traumata. Ab Bräunchen und Neuanfängen. Den Abschluss bilden drei Fallstudien zu Franz Fühmanns fragmentarischem Prosatext *Im Berg* und Uwe Tellkamps Roman *Der Turm*.

Rereading East Germany Karen Leeder, 2016-01-14. This volume is the first to address the culture of the German Democratic Republic (GDR) as a historical entity but also to trace the afterlife of East Germany in the decades since the fall of the Berlin Wall. An international team of outstanding scholars offers essential and thought-provoking essays combining a chronological and genre-based overview from the beginning of the GDR in 1949 to the unification in 1990 and beyond with in-depth analysis of individual works. A final chapter traces the resonance of the GDR in the years since its demise and analyses the fascination it engenders. The volume provides a rereading of East Germany and its legacy as a cultural phenomenon free from the prejudices that prevailed while it existed, offering English translations throughout as a guide to further reading and a chronology.

Don't Need No Thought Control Gerd Horten, 2020-06-05. The fall of the Berlin Wall is typically understood as the culmination of political-economic trends that fatally weakened the East German state. Meanwhile, comparatively little attention has been paid to the cultural dimension of these dramatic events, particularly the role played by Western mass media and consumer culture. With a focus on the 1970s and 1980s, *Don't Need No Thought Control* explores the dynamic interplay of popular unrest, intensifying economic crises, and cultural policies under Erich Honecker. It shows how the widespread influence of and public demands for Western cultural products forced GDR leaders into a series of grudging accommodations that undermined state power to a hitherto underappreciated extent.

Wende(n) in Literatur und Kultur Aneta Jachimowicz, 2024-05-06. Der Begriff Wende wird in der Literaturwissenschaft hauptsächlich in Bezug auf die Literatur der gesellschaftspolitischen Wende von 1989/90 sowie auf die sogenannten Turns wie z.B. iconic turn, spatial turn, interpretative turn, performative turn oder cultural turn gebraucht. Diese zwei Wende-Erscheinungen determinieren den literaturwissenschaftlichen Diskurs seit etwa vierzig Jahren. Die Beiträge in diesem Band gehen über die etablierte Semantik von Wende hinaus. Ein breiter Bogen wird gespannt von der Wende im Sinne einer Zeitenwende als Aufbruch und Neuorientierung oder Dystopie über die Wende als rhetorischer, künstlerischer oder medialer Entwurf kollektives Erlebnis oder individualpsychologische Erfahrung bis hin zu weltanschaulichen, biographischen, politischen und existenziellen Wendungen und schließlich auch einer Wende als narrative Struktur. In literary studies, the term Wende is mainly used in relation to the literature of the socio-political change in Germany of 1989/90 and to the so-called turns such as the iconic turn, spatial turn, interpretative turn, performative turn, or cultural turn. These two generic terms have determined the discourse in literary studies for more or less forty years. However, the contributions in this volume go beyond the established semantics of the turn.

The focus is on turning point phenomena and perceptions that in the sense of a turning point promised a new beginning and a new orientation To what extent the historical social cultural and political turning points influenced literature in terms of content and form and what effects they had on the creation and reception of literature and culture these are the central questions of this volume Transitions, 2016-08-29 This volume introduces ten emerging voices in German language literature by women Their texts speak to the diverse modalities of transition that characterise society and culture in the twenty first century such as the adaptation to evolving political and social conditions in a newly united Germany globalisation the dissolution of borders and the changing face of Europe dramatic shifts in the meaning of national ethnic sexual gender religious and class identities rapid technological advancement and the revolutionary power of new media which in turn have radically altered the connections between public and private personal and political In their literature the authors presented here reflect on the notion of transition and offer some unique interventions on its meaning in the contemporary era

Kultur in Deutschland Siegfried Müller, 2016-12-07 This history of German culture paints a magnificent panorama of cultural life between 1870 and German reunification It includes not only the peak achievements of high culture in the fields of literature music and the fine arts but also everyday culture and the achievements and influence of technology engineering and scientific thought in cultural history The author ensures an easily grasped arrangement of the material which is structured into clear chapters and presented extremely concisely He thus provides a multifaceted tour through the cultural history of Germany in the twentieth century and identifies its guiding landmarks concisely clearly and precisely **Punk und New Wave im letzten Jahrzehnt der DDR** Florian Lipp, 2021 Auch in der DDR formierte sich zu Beginn der 1980er Jahre eine Punkszene die zwar klein jedoch weder zu bersehen noch zu berh ren war Exponierte Vertreter und Bands dieser Szene wurden von der Mehrheitsgesellschaft abgelehnt aus dem staatlich organisierten Kulturbetrieb ausgegrenzt und durch den Sicherheitsapparat kriminalisiert Doch im Gegensatz zu diesen Repressionen gegen die Punkkultur in der ersten H lfte der 1980er Jahre vermittelt die zweite H lfte der Dekade ein anderes Bild Ehemals verfemte Musiker waren nun im Staatsfunk zu h ren wurden von der Freien Deutschen Jugend FDJ gef rdert und unter dem Rubrum die anderen Bands Florian Lipp schloss sein Studium an der Universit t Hamburg in Systematischer und Historischer Musikwissenschaft sowie Osteuropastudien mit dem Magister Artium ab Seine Dissertation zu Punk und New Wave in der DDR wurde von der Gerda Henkel Stiftung mit einem Promotionsstipendium gef rdert Florian Lipp lebt und arbeitet in Berlin **Ancient Greek Myth in World Fiction since 1989** Justine McConnell, Edith Hall, 2016-06-02 Ancient Greek Myth in World Fiction since 1989 explores the diverse ways that contemporary world fiction has engaged with ancient Greek myth Whether as a framing device or a filter or via resonances and parallels Greek myth has proven fruitful for many writers of fiction since the end of the Cold War This volume examines the varied ways that writers from around the world have turned to classical antiquity to articulate their own contemporary concerns Featuring contributions by an international group of scholars from a number of

disciplines the volume offers a cutting edge interdisciplinary approach to contemporary literature from around the world. Analysing a range of significant authors and works not usually brought together in one place the book introduces readers to some less familiar fiction while demonstrating the central place that classical literature can claim in the global literary curriculum of the third millennium. The modern fiction covered is as varied as the acclaimed North American television series *The Wire*, contemporary Arab fiction, the Japanese novels of Haruki Murakami and the works of New Zealand's foremost Maori writer Witi Ihimaera.

Recasting German Identity Stuart Taberner, Frank Finlay, 2002. A collection of essays offering a nuanced understanding of the complex question of identity in today's Germany. This collection of fifteen essays by scholars from the UK, the US, Germany and Scandinavia revisits the question of German identity. Unlike previous books on this topic, however, the focus is not exclusively on national identity in the aftermath of Hitler. Instead, the concentration is upon the plurality of ethnic, sexual, political, geographical and cultural identities in modern Germany and on their often fragmentary nature as the country struggles with the challenges of unification and international developments such as globalization, multiculturalism and postmodernism. The multifaceted nature of German identity demands a variety of approaches; thus the essays are interdisciplinary, drawing upon historical, sociological and literary sources. They are organized with reference to three distinct sections: Berlin, Political Formations and Difference, yet at the same time they illuminate one another across the volume, offering a nuanced understanding of the complex question of identity in today's Germany. Topics include the new self-understanding of the Berlin Republic, Berlin as a public showcase, the Berlin architecture debate, the Walser/Bubis debate, fictions of German history and the end of the GDR, the impact of the German student movement on the FRG, Prime Minister Biedenkopf and the myth of Saxon identity, women in post-1989 Germany, trains as symbols and the function of the foreign in post-1989 fiction, identity construction among Turks in Germany and Turkish self-representation in post-1989 fiction, the state of German literature today. Contributors: Frank Brunssen, Ulrike Zitzlsperger, Janet Stewart, Kathrin Schödel, Karen Leeder, Ingo Cornils, Peter Thompson, Chris Szejnmann, Sabine Lang, Simon Ward, Roswitha Skare, Eva Kolinsky, Margaret Littler, Katharina Gerstenberger and Stuart Parkes. Stuart Taberner is Lecturer in German and Frank Finlay is Professor of German and Head of the Department of German both at the University of Leeds, UK.

German Literature in the Age of Globalisation Stuart Taberner, 2004-11-01. Literary fiction in Germany has long been a medium for contemplation of the nation and questions of national identity. From the mid-1990s, in the wake of heated debates on the future direction of culture, politics and society in a more normal, united country, German literature has become increasingly diverse and seemingly disparate. At the one extreme it represents the attempt to reinvent German traditions; at the other, the unmistakable influence of Anglo-American forms and pop literature. A shared concern of almost all of recent German fiction, however, is the contemporary debate on globalisation, its nature, impact and consequences for local culture. In its engagement with globalisation, the literature of the Berlin Republic continues the long-established practice of reflection on what it is to be German. This book

investigates literary responses to the phenomenon of globalisation The subject is approached from a wide range of thematic and theoretical perspectives in twelve chapters which taken together also provide an overview of German fiction from the mid 1990s to the present The book serves both as an introduction to contemporary German literature for university students of German and as a resource for scholars interested in culture and society in the Berlin Republic *Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen*, 2008

Zwischen Erinnerung und Fremdheit Carsten Gansel, Markus Joch, Monika Wolting, 2015-04-22 Literary scholars and literary critics in Poland have been debating for over 20 years whether the year 1989 can be defined as a historic turning point in Polish literature Among German scholars of German literature and German feature writers there is more consensus with regard to their literature for most the political turning point and the collapse of real socialism in 1989 also signified the end of so called ideological aesthetics *Gesinnungssthetik* in other words a departure from politico moralistic programmes in the spirit of Group 47 or the reform oriented socialist authors in the GDR The co occurrence of such decisive events in politics and literature is generally taken for granted in Germany The critical scrutiny of turning point rhetoric Thomas Anz is clearly an exception Polish and German observers agree only on the fact that since 1989 Poland and Germany experienced more momentous political economic and societal changes than before This is reason enough to scrutinise the question whether since 1989 such new literary concepts and or significant works have emerged in both countries that besides the transformation of cultural institutions one can speak of a new beginning within the symbolic system of literature

Autobiographische Narration und das Ende der DDR Bianca Weyers, 2016-08-15 The dissertation contributes to the research on post socialist German autobiographies and analyses representative autobiographical works of G nter de Bruyn Monika Maron Wulf Kirsten and Heiner Müller A detailed literature review and a short summary of the genre s history provide an introduction to autobiography as a literary genre The subsequent chapters discuss the change of cultural and educational policies East German writers faced after 1989 An in depth analysis of the four autobiographical works takes these literary and historical facts into consideration This analysis explores the variety of opportunities the genre has to offer regarding its main pillars identity authenticity historicity and literariness Durs Grünbein Michael Eskin, Karen Leeder, Christopher Young, 2013-03-01 Durs Grünbein is the most significant poet and essayist in German today No other modern German poet has written from such an emphatically European and global perspective and this volume seeks to present the poet and his work to the English speaking world in all their significance and breadth Written by a line up of international scholars and critics the volume offers highly readable and wide ranging essays on Grünbein s substantial oeuvre complemented by specially commissioned material and an interview with the poet It covers the German and European traditions and engages with Grünbein s works in the context of a number of relevant topics such as memory urban life mortality love and presence it also probes Grünbein s sustained dialogue with the natural sciences and the visual arts **The**

Routledge Modern German Reader Maryann Overstreet, 2016-01-13 The Routledge Modern German Reader is designed for intermediate and advanced learners of German. It provides a clear and engaging introduction to reading authentic German language texts for learners who wish to move beyond elementary course material to more rewarding works of fiction and non-fiction. Features include twenty-eight readings graded according to difficulty, beginning with shorter, simpler texts and progressing to longer, more complex texts; fourteen literary texts written by well-known writers from German-speaking countries on universal themes; and fourteen non-literary texts from magazines, newspapers, and the internet featuring a range of engaging topics relating to culture, society, and history. Varied contextualized pre- and post-reading exercises designed to stimulate discussion, develop comprehension strategies, expand and refine vocabulary, and foster awareness of grammatical structures as they occur in authentic contexts. A German-English glossary with separate vocabulary lists for each chapter and a complete answer key available at www.routledge.com/products/9781138898035. Suitable for both classroom use and independent study. The Routledge Modern German Reader provides insights into the culture of German-speaking countries while also acting as a stimulus to further independent reading. It is an essential tool for developing vocabulary and increasing reading proficiency.

Memory Traces Silke Arnold-de Simine, 2005 This essay collection examines the dynamics of memory organization and the way it varies among different media and modes of discourse in post-unification Germany. German unification has put the post-war period into a historical perspective. Such a rupture raises questions concerning the appropriate commemoration, preservation, and reinterpretation of the past. The processes of reorientation after unification influenced the self-perception of literary authors as well as the social role, position, and status of German literature. They also affected the way writers viewed the competition in which they found themselves pitted against visual and electronic media as rival windows on the past. In the context of several debates on German literature during the 1990s, the discussion revolved not only around the adequate aesthetic representation of the historical and cultural heritage but even more so around the role of literature itself in that process. The contributions look at different discourses that were and still are concerned with reinterpreting and creating new collective symbols and narrative patterns in relation to Germany's past. The volume focuses on the effects of the characteristic discourses of the press, literature, and its different genres: film, the internet, and memorials on the depiction and performance of memories.

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