New essays on poetical and theoretical responses to the Holocaust's rupture of German and European civilization.

**Paul Celan and Martin Heidegger**

Marking Paul Celan's 100th birthday and the 50th anniversary of his death, this volume endeavours to answer the following question: why does Celan still matter today – more than ever perhaps? And why should he continue to matter tomorrow? In other words, the volume explores and assesses the enduring significance of Celan's life and oeuvre in and for the 21st century. Reading cutting-edge research by international scholars together with original contributions by contemporary artists and writers, this book attests to, on the one hand, the extent to which large swathes of contemporary philosophy, poetics, literary scholarship, and aesthetics have been indebted to Celan's legacy and are simply unthinkable without it; and, on the other hand, to the malleability, adaptability, breadth and depth of Celan's poetics, which, like the music of The Beatles, Led Zeppelin, or Queen, is reborn and rediscovered with every new generation.

**Poems of Paul Celan**

A comprehensive advanced introduction to and scholarly commentary on the work of the Swiss writer Max Frisch, one of the leading German-language dramatists and novelists of the late twentieth century.

**German and European Poetics After the Holocaust**

Austrian writer Ingeborg Bachmann (1926-73) is recognized as one of the most important novelists, poets, and playwrights of postwar German literature. As well as being a versatile writer, her War Diary is not a day-by-day journal but a series of sketches, depicting the last months of World War II and the first years of the subsequent British occupation of Austria. These articulate and powerful entries – all the more remarkable taking into account Bachmann's young age at the time – reveal the eighteen-year-old's hatred of both war and Nazism as she avoids the fanatics' determination to 'defend Klagenfurt to the last man and the last bullet.' The British occupation leads to her incredible meeting with a British officer, Jack Hamesh, a Jew who had originally fled Vienna for England in 1938. He is astonished to find in Austria a young girl who has read banned authors such as Mann, Schnitzler, and Hofmannsthal. Their relationship is captured here in the emotional and moving letters Hamesh writes to Bachmann when he travels to Israel in 1946. In his correspondence, he describes how in his new home of Israel, he still suffers from the rootlessness affecting so many of those who lost parents, family, friends, and homes in the war. War Diary provides unusual insight into the formation of Bachmann as a writer and will be cherished by the many fans of her work. But it is also a poignant glimpse into life in Austria in the immediate aftermath of the war, and the reflections of both Bachmann and Hamesh speak to a significant and larger story beyond their personal experiences.

**War Diary**

Ingeborg Bachmann (1927-73), one of the most acclaimed German-language poets of the post-war period, famously turned away from the lyric during the 1960s. Publicly declaring that she had stopped writing poetry, Bachmann began work on the prose Todestanz cycle that would dominate the last decade of her life. During a period of personal breakdown in the 1960s, however, she privately continued to write in verse, and the publication of selected drafts in 2000 threw new light on her compositional methods in this period.

**Freedom to Fail**

A narrative and feminist worldview in post-1945 German literature, and the possibility of a dynamic recontextualization of human subjectivity.

**German-Jewish Thought and Its Afterlife**

Since the second half of the twentieth century various routes, including history and literature, are offered in dealing with the catastrophe of World War II and the Holocaust. Historiographies and novels are of course written with words; how can we bear witness to and reverberate with traumatic experience that escapes or resists language? In search for an alternative modus of expression and representation, this volume focuses on postwar German and Austrian writers who made use of music in their exploration of the National Socialist past. Their works invoke, however, new questions: What happens when we cross the line between narration and documentation, and between memory and a musical piece? How does identification and fascination affect our reading of the text?

**Speaking the Unsayable in Postwar Germany**

In this interdisciplinary study of a diverse set of public speeches given by major literary and cultural figures in the 1950s and 1960s, Sonja Böos demonstrates that these speakers both facilitated and subverted the construction of a public discourse about the Holocaust in postwar West Germany.

2010

"Paul Celan (1920-1970), one of the most important and challenging poets in post-war Europe, was also a prolific and highly idiosyncratic translator. His post-Holocaust writing is intricately linked to the specific experiences that have shaped contemporary European and American identity, and at the same time has its roots in literary, philosophical and scientific traditions that range across continents and centuries: surrealism being a key example. Celan's early works emerge from a fruitful period for surrealism, and they bear the traces of that style, not least because of the deep affinity he felt with the need to extend the boundaries of expression. In this comparative and intertextual study, Charlotte Ryeland shows that this interaction continued throughout Celan's lifetime, largely through translation of French surrealist poems, and that Celan's great oeuvre can thus be understood fully only in the light of its interaction with surrealist texts and artworks, which finally gives rise to a wholly new poetics of translation. Charlotte Ryeland is Lecturer in German at St Hugh's College and The Queen's College, Oxford."
The Book of Franza and Requiem for Fanny Goldmann

Literature: An Introduction to Theory and Analysis

In German-Yewish Thought and Its Afterlife, Vivian Liska innovatively focuses on the changing form, fate and function of messianism, law, exile, election, remembrance, and the transmission of tradition itself in three different temporal and intellectual frameworks: German-Yewish modernism, postmodernism, and the current period. Highlighting these elements of the Jew's tradition in the works of Franz Kafka, Walter Benjamin, Gershon Scholem, Hannah Arendt, and Paul Celan, Liska reflects on dialogues and conversations between them and their reception in his own work. She shows how this world view of their writings is transformed, but remains significant in the theories of Maurice Blanchot and Jacques Derrida and how it is appropriated, dismissed or denied by some of the most acclaimed thinkers at the turn of the twenty-first century such as Giorgio Agamben, Slavoj Žižek, and Aïda Badiou.

A Companion to the Works of Max Frisch

Working from the Bible to contemporary art, Shibboleth surveys the linguistic performances behind the politics of border crossings and the policing of identities. In the Book of Judges, the Gileadites use the word shibboleth to target and kill members of a closely related tribe, the Ephraimites, who cannot pronounce the initial shin phoneme. In modern European languages, shibboleth has come to mean a hard-to-falsify sign that winnows identities and establishes and confirms borders. It has also acquired the ancillary meanings of slogan or cliché. The semantic field of shibboleth thus seems key to the waning of the logos in an era of technical reproducibility—to the proliferation of technologies and practices of encryption, decryption, exclusion and inclusion that saturate modernity. The various phenomena we sum up as neoliberalism and globalization are unimaginable in the absence of shibboleth—technologies. In the context of an unending refugee crisis and a general displacement, monitoring and quarantining of populations within a global regime of technics, Paul Celan’s subtle yet fierce reinvention of shibboleth merits scrupulous reading. This book interprets the episode in Judges together with Celan’s poems and Jacques Derrida’s reading of them, as well as passages from William Faulkner’s Absalom, Absalom! and Denis Saldedo’s 2007 installation Shibboleth at the Tate Modern. Redfield pursues the track of shibboleth: a word to which no language can properly lay claim—a word that is both less and more than a word, that signifies both the epitome and the ruin of border control technology, and that thus, despite its violent role in the Biblical story, offers a locus of post-political affirmation.

Notes

Paul Celan (1920-70) is one of the best-known German poets of the Holocaust; many of his poems, admired for their spare, precise diction, deal directly with its stark themes. Austrian writer Ingeborg Bachmann (1926-73) is recognized as one of post-World War II German literature's most important novelists, poets, and playwrights. It seems only appropriate that these two contemporaries and masters of language were at one time lovers, and they shared a lengthy, artful, and passionate correspondence. Collected here for the first time in English are their letters written between 1948 and 1961. Their correspondence forms a moving testimony of the discourse of love in the age after Auschwitz, with all the symptomatic disturbances and crises caused by their conflicting backgrounds and their hard-to-reconcile designs for living—as a woman, as a man, as writers. In addition to the almost 200 letters, the volume includes an important exchange between Bachmann and Gisèle Ceclan-Lestrange, who married Celan in 1951, as well as letters between Paul Celan and Swiss writer Max Frisch. "Scarcely more breathlessly and desperately can two lovers ever have struggled for words. Little known among German literary historians, the relationship between these two poets amounts to one of the most dramatic and momentous occurrences in German literature."—F.A.Z., on the German edition

Extra/territorial


Ingeborg Bachmann und Paul Celan

Shakespeare, Dissent and the Cold War is the first book to read Shakespeare's drama through the lens of Cold War politics. The book uses the Cold War experience of dissenting artists in theatre and film to highlight the coded religio-political subtexts in Hamlet, King Lear, Macbeth and The Winter's Tale.

Intertextual Weaving in the Work of Linda Lê

Intertextual Weaving in the Work of Linda Lê: Imaging the Ideal Reader uncovers and explores the sixteen-year intertextual relationship fostered by the Vietnamese-Francophone writer in French exile Linda Lê with a self-chosen literary precursor, the Austrian poet-turned-writer Ingeborg Bachmann. Spanning French and German language literatures of the twentieth and twenty-first centuries, this book reveals transnational and trans-linguistic connections between the Francophone postcolonial and post-WWII literary worlds.

Shibboleth

A new translation of some of the most outstanding works by Ingeborg Bachmann

Crisis and Form in the Later Writing of Ingeborg Bachmann

How does literature work? And what does it mean? How does it relate to the world: to politics, to ethnicity, to the environment? How do we analyse and interpret a literary text, paying attention to its specific poetic and fictitious qualities? This wide-ranging introduction helps students to explore these and many other essential questions in the study of literature, criticism and theory. In a series of introductory chapters, leading international scholars present the fundamental topics of literary studies through conceptual definitions as well as interpretative readings of works familiar from a range of world literary traditions. In an easy-to-navigate format, Literature: An Introduction to Theory and Analysis covers such topics as: · Key definitions—from plot, character and setting to the genre of the novel and the role of the author; · Formal analysis: how to read a literary text, paying attention to its specific poetic and fictitious qualities; · Concepts and theories: the relationships between literature, criticism and theory; · Literary history: how literature has responded to changes in society and culture; · The meaning and function of literature in modern life. The various phenomena we sum up as neoliberalism and globalization are unimaginable in the absence of shibboleth—technologies. In the context of an unending refugee crisis and a general displacement, monitoring and quarantining of populations within a global regime of technics, Paul Celan’s subtle yet fierce reinvention of shibboleth merits scrupulous reading. This book interprets the episode in Judges together with Celan’s poems and Jacques Derrida’s reading of them, as well as passages from William Faulkner’s Absalom, Absalom! and Denis Saldedo’s 2007 installation Shibboleth at the Tate Modern. Redfield pursues the track of shibboleth: a word to which no language can properly lay claim—a word that is both less and more than a word, that signifies both the epitome and the ruin of border control technology, and that thus, despite its violent role in the Biblical story, offers a locus of post-political affirmation.

InGerman-Jewish Thought and Its Afterlife,Vivian Liska innovatively focuses on the changing form, fate and function of messianism, law, exile, election, remembrance, and the transmission of tradition itself in three different temporal and intellectual frameworks: German-Yewish modernism, postmodernism, and the current period. Highlighting these elements of the Jew's tradition in the works of Franz Kafka, Walter Benjamin, Gershon Scholem, Hannah Arendt, and Paul Celan, Liska reflects on dialogues and conversations between them and their reception in his own work. She shows how this world view of their writings is transformed, but remains significant in the theories of Maurice Blanchot and Jacques Derrida and how it is appropriated, dismissed or denied by some of the most acclaimed thinkers at the turn of the twenty-first century such as Giorgio Agamben, Slavoj Žižek, and Aïda Badiou.

Perspectives on Gender in Post-1945 German Literature
This is a new, revised edition of an Anvil Classic. Paul Celan was one of the great poets of the twentieth century. Born into a Jewish family in a German enclave of Romania, his life and work were indelibly marked by the Holocaust: his parents perished in a camp, he was lucky to survive. The Jewish experience and the force of history stretched language, and Celan himself, beyond breaking point. Celan committed suicide in Paris in 1970, but not before he had remade and reclaimed German as a language fit for poets. Celan spoke of a language ‘north of the future’ and described his poems as messages in bottles that might never be received.

**In the Storm of Roses**


**Herzzeit**

Particularly in the humanities and social sciences, festschrifts are a popular forum for discussion. The IJBF provides quick and easy general access to these important resources for scholars and students. The festschrifts are located in state and regional libraries and their bibliographic details are recorded. Since 1983, more than 659,000 articles from more than 30,500 festschrifts, published between 1977 and 2011, have been catalogued.

**Ingeborg Bachmann**

Self-reflection in Literature

These two fragments of novels, Ingeborg Bachmann's only untranslated works of fiction, were intended to follow the widely acclaimed Malina in a cycle to be entitled Todesarten, or Ways of Dying. Although Bachmann died before completing them, The Book of Franz and Requiem for Fanny Goldmann stand on their own, continuing Bachmann's tradition of using language to confront the disease plaguing human relationships. Through the tales of two women in postwar Austria, Bachmann explores the ways of dying inflicted upon the living from outside and from within, through history, politics, religion, family, gender relations, and the self. Bachmann's allegiance to the twin muses of memory and history, as well as her perception of fascism as not being limited to the context of the war but also existing within the intimate relations of everyday life between husbands and wives, brothers and sisters, psychiatrists and patients, are supremely evident in The Book of Franz. Here, Bachmann follows a woman who escapes from a sanatorium and, after years of silence, sends her brother a cryptic telegram. Rightly suspecting that she has fled her sadistic husband—a renowned Austrian psychiatrist whose intimate relations have merged with his studies of concentration camps—her brother finds her in their childhood home. Together they travel to Egypt, where Franz slowly begins to regain her bearings. But Fanny's desire to cleanse herself by journeying into the heart of the desert's void ends in tragedy, as she becomes the victim of a horrible act of violence. Unlike Franz, who attempts to use her past but fails, the heroine of Requiem for Fanny Goldmann makes no attempt to escape her history. Through a tale of the demise of a Viennese actress who is manipulated by a younger, ambitious playwright to advance his career, Deichl follows disorderly; the final treachery comes when the playwright portrays her in a novel, which seriously harms his fame, and in Fanny's eyes, robs her of her future. Caught in a perpetual cycle, Fanny suffers in total obscurity, as her present is stolen from her as well. Whether analyzing the place where the self begins and the power of history ends or the ways in which women are forced to be complicit in their mistreatment at the hands of men, Bachmann's critical approach to the human psyche is unparalleled. Embracing and profound, The Book of Franz and Requiem for Fanny Goldmann constitute the final evidence that Ingeborg Bachmann is the most important female German-language writer of the postwar period.

**Prague Palimpsest**

As a judicial concept dating back to the 17th century, the term extra(territoriality) has long excited the interest of scholars and writers who have, since the 20th century, not hesitated to appropriate the notion, widening and transforming it in the process. This transfer to the field of humanities has opened a new space of reflection, a space for imagination, through the means of a creative rereading, among others, which has given rise to new but related concepts such as “deterritorialisation”. To take into account the growing importance of this extra(territoriality) paradigm reassessing the idea of territory in literature, culture and languages, this book offers an interdisciplinary and plurilingual journey through four centuries, four continents and a dozen languages, from literature to new media, encompassing philosophy, history, linguistics, the press, the cinema, the novel, the libretto. From the XVe siècle to the XVe siècle, the term extra(territoriality) has suscitated since longtemps l'intérêt des sciences humaines et de la littérature qui, depuis le XXe siècle, n'ont pas hésité à s'en approprier pour s'engager et le transformer. Ce transfert du qualificatif extra(territorial) vers les humanités ouvert un autre espace de réflexion, un espace d’imagination, grâce notamment à une réfection créative, ce qui a pu donner lieu à de nouveaux concepts apparentés comme celui de « déterritorialisation ». Pour tenir compte de l’importance grandissante de ce paradigme extra(territorialité), mettant en question de la notion de territoire dans les domaines littéraire, culturel et linguistique, le présent ouvrage propose un parcours interdisciplinaire et plurilingue à travers quatre siècles, quatre continents et une dizaine de langues, de la littérature aux nouveaux médias, en passant par la philosophie, l’histoire, la linguistique, la presse, le cinéma, etc.

**Paul Celan Today**


**Paul Celan's Encounters with Surrealism**

Ingeborg Bachmann (1926–1973) is recognized as one of post-war German literature's most important novelists, poets, playwrights. Influenced by Hans W. Engel and the legendary literary circle Gruppe 47, Bachmann gained international renown for her poems, short stories, and novels, and won numerous awards for her work. Sadly, her life ended abruptly in October of 1973 when a lit cigarette burned down her apartment causing Bachmann to suffer severe burns that would eventually prove fatal. The author was only forty-seven, and her tragic death left what could have been a long and illustrious writing career regretfully stunted. Nearly twenty years after her death, during an estate sale in Vienna, fifteen episodes of the popular Viennese radio drama The Radio Family were discovered. Remarkably, they happened to be written by Ingeborg Bachmann herself, who had been a writer on the show just after she graduated university. The Radio Family was a popular radio soap opera broadcast in the American sector of occupied Vienna in the 1950s. The program focused on a middle-class Viennese family and their everyday life. Topics ranged from birthday parties and holiday plans to profiteering and currency fraud in the commercial sector, and Austrians' involvement in the Nazi past. All fifteen scripts have now been compiled and masterfully translated, revealing an early and significant piece of Bachmann's body of work, while simultaneously offering a rare glimpse into Vienna's quotidian history.
Landmarks in the German Novel

Here are the letters between Nelly Sachs (1891 - 1970), recipient of the 1966 Nobel Prize for Literature, and the great German-speaking poet Paul Celan (1920 - 1970). Their correspondence lasted from 1954 until Celan's death by suicide. Sachs died the day Celan was buried.

Shakespeare, Dissent and the Cold War

Incompletion is an essential condition of cultural history, and particularly the idea of the fragment became a central element of Romantic art which continued being of high relevance to the various strands of modernist and contemporary aesthetics.

Paul Celan, Nelly Sachs

Herzzeit

This collection of specially commissioned essays offers a wide array of new psychoanalytic approaches impacted by Lacanian theory, queer studies, post-colonial studies, feminism, and deconstruction in the domains of film and literature. We have witnessed a remarkable return to psychoanalysis in those fields, fields from which it had been excluded or discarded for a while. This has changed recently, and we need to understand why. The fourteen essays make use of a freely mixed psychoanalytic concepts to read diverse texts, films and social practices. The distinguished authors gathered here, an international group of scholars coming from Japan, China, Korea, India, Belgium, Greece, France, Australia, and the USA, are all cognizant of the advances of theory under the form of deconstruction, feminism, post-colonial studies and trauma studies. These essays take into account the latest developments in Lacanian theory and never bracket off subjective agency when dealing with literature or film. The authors make sense of changes brought to psychoanalytical theory by redefinitions of the Oedipus complex, reconsiderations of the death drive, applications of Lacan’s symptom and the concept of the Real, reassessments of the links between affect and trauma, insights into the resilience of Romantic excess and jouissance, awareness of the role of transference in classical and modernist texts, and pedagogical techniques aimed at teaching difficult texts, all the while testifying to the influence on Lacanian theory of thinkers like Maurice Blanchot, Roland Barthes, Melanie Klein, Didier Anxion, Jacques Derrida, Judith Butler, Gilles Deleuze, Alain Badiou, and Slavoj Žižek.

The Thirtyth Year

Martin Heidegger is widely regarded as one of the most influential philosophers of the twentieth-century, and his seminal text Being and Time is considered one of the most significant texts in contemporary philosophy. Yet his name has also been mined in controversy because of his affiliations with the Nazi regime, his failure to criticize its genocidal politics and his subsequent silence about the holocaust. Now, according to Heidegger’s wishes, and to complete the publication of his multi-volume Complete Works, his highly controversial and secret ‘Black Notebooks’ have been released to the public. These notebooks reveal the extent to which heidegger’s ‘personal Nazism’ was neither incidental nor opportunistic, but part of his philosophical ethos. So, why would Heidegger, far from destroying them, allow these notebooks, which contain examples of this extreme thinking, to be published? In this revealing new book, Peter Trawny, editor of Heidegger’s complete works in German, confronts these questions and, by way of a compelling study of his theoretical work, shows that Heidegger was committed to a conception of freedom that is only beholden to the judgment of the history of being: that is, that to be free means to be free from the prejudices, norms, or mores of one’s time. Whoever thinks the truth of being freely exposes themselves to the danger of epochal error. For this reason, Heidegger’s decision to publish his notebooks, including their anti-Jewish passages, was an exercise of this anarchical freedom. In the course of a wide-ranging discussion of Heidegger’s views on truth, ethics, the truth of being, tragedy and his relationship to other figures such as Nietzsche and Schmitt, Trawny provides a compelling argument for why Heidegger wanted the explosive material in his Black Notebooks to be published, whilst also offering an original and provocative interpretation of Heidegger’s work.

Last Living Words

The Description for this book, In the Storm of Roses: Selected Poems by Ingeborg Bachmann, will be forthcoming.

The Radio Family

A city of immense literary mystique, Prague has inspired writers across the centuries with its beauty, cosmopolitanism, and tragic history. Envisioning the ancient city in central Europe as a multilayered text, or palimpsest, that has been constantly revised and rewritten—from the medieval and Renaissance chronicles who legitimized the city’s foundational origins to the modernists of the early twentieth century who established its reputation as the new capital of the avant-garde—Alfred Thomas argues that Prague has become a paradoxical site of inscription and effacement, of memory and forgetting: a utopian link to the prewar and pre-Holocaust European past and a dystopia of totalitarian amnesia. Considering a wide range of writers, including the city’s most famous son, Franz Kafka, PraguePalimpsest reassesses the work of poets and novelists such as Bohumil Hrabal, Milan Kundera, Gustav Meyrink, Jan Neruda, Vítězslav Nezval, and Rainer Maria Rilke and engages with other famous authors who “wrote” Prague, including Guillaume Apollinaire, Ingeborg Bachmann, Albert Camus, Paul Celan, and W. G. Sebald. The result is a comparative, interdisciplinary study that helps to explain why Prague—more than any other major European city—has haunted the cultural and political imagination of the West.

Musical Biographies

Now in a New Directions book, the legendary novel that is “equal to the best of Virginia Woolf and Samuel Beckett” (New York Times Book Review) In Malina, originally published in German in 1971, Ingeborg Bachmann invites the reader into a world stretched to the very limits of language. An unnamed narrator, a writer in Vienna, is torn between two men: viewed, through the tilting prism of obsession, she travels further into her own madness, anxiety, and genius. Malina explores love, “deathstyles,” the roots of fascism, and passion.

Correspondence

Publisher description

2012

The nine essays in this volume deal with major achievements in the German novel since 1959. They range from the very well known, such as Brusig’s Helden wie wir, an extravagant treatment of life under the Stasi and the fall of the Berlin Wall, to the much more recent, such as Hubert Fichte’s Detlevs Imitationen «Grünspan», one of the first, and most important, products of the abolition of the discrimination against gays in 1969. What is most surprising about this collection is that, in contrast to the majority of successful novels written in German before 1959, only one of these is by a clearly ‘West’ German author: Hubert Fichte. There is, by contrast, a surprising number who have their roots in the GDR (Plenzdorf, Wolf, Brussig, Schulze), or in Austria (Bachmann, Behrend). This is also a period in which women writers emerge powerfully (Bachmann, Wolf, and Özdamar). Virtually all these novels aroused controversy in some quarters at the time of their publication, often for their treatment of semi-taboos, or at least uncomfortable, subject-matter. These essays, all by specialists in the relevant field, were originally delivered as lectures in the University of Cambridge.