W G Sebald A Critical Companion

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Theories of Memory

Michael Rossington 2007 This Reader provides a comprehensive introduction to the rapidly expanding field of memory studies. Aimed at students taking advanced undergraduate and taught graduate courses in literary theory, literary studies and cultural studies, it is a resource through which students will broaden their knowledge of their field beyond the traditional perspectives and trace the development of ideas about memory from the classical period to the present. The readings have been carefully chosen by an editorial team with a range of distinct expertise as well as experience of teaching theories of memory to graduate students. The Reader is organised into three parts: Part I, Beginnings, is historical in scope. Its three sections, Classical and Early Modern Ideas of Memory; Enlightenment and Romantic Memory, and Memory and Late Modernity lay out the key psychological, rhetorical, and cultural concepts of memory in the work of a range of thinkers from Plato to Walter Benjamin. Part II, Positionings, identifies three major perspectives through which memory has been defined and debated more recently: Collective Memory; Jewish Memory Discourse; and Trauma.

Part III, Identities, examines the key role of memory in contemporary constructions of identity under the headings Gender; Race/Nation; and Diaspora.

The general introduction sets out the significance of the field of memory studies while the introductions to the nine sections are written in a clear and accessible style and include suggestions for further reading in the area.

Remaking Literary History

Helen Groth 2009-10-02 "History is always written wrong, and so always needs to be rewritten." (George Santayana) Enquiries into the relationship between memory and history continue to stir up intense critical and scholarly debate. Alongside the new hybrid categories that have emerged out of this ferment—life-writing, ficto-criticism, "history from below", and so on—there has been a welter of new literary histories, new ways of tracking the connections between the past and the present. Central to the book's approach is a rigorous and constructive questioning of the past, across disciplinary boundaries. This is carried out through four detailed and engaging sections that explore the relationship between memory and forgetting; what it means to be 'subject' to history; the upsurge of interest in trauma and redemption; and the question of historical reinvention, which demonstrates how the overwriting of history continues to reinvigorate the literary imagination. As well as readers of literature and history, Remaking Literary History will be of interest to students of literary theory, legal studies and cultural and media studies.

Animals and Humans in German Literature, 1800–2000

Lorella Boscò 2020-10-12 The recent emergence of the discipline of literary animal studies regards literature in itself as constitutive element of a history of knowledge. The discipline has led not only to the expansion of the corpus of texts traditionally connected with animal characters, but also to the establishment of new categories, including intertextual and animal dichotomies (subject and object, human and animal). The 10 essays collected in this volume are devoted to a wide range of case studies on the relationship between animality and poetics in German-language literature since the 19th century. They display a variety of theoretical and methodological approaches to a number of texts packed with references to animals, considered not primarily as objects of literature, but as agents endowed with an active role in the production of literature, and which have left repressed or forgotten traces in the textual record.

Searching for Sebald

Lise Patt 2007 W.G. Sebald's books are sui generis hybrids of fiction, travelogue, autobiography and historical exposé, in which a narrator (both Sebald and not Sebald) comments on the quick blossoming of natural wonders and the long deaths that come of human atrocities. All his narratives are punctuated with images—murky photographs, architectural plans, engravings, paintings, newspaper clippings—inserted into the prose without captions and often without obvious connection to the words that surround them. This important volume includes a rare 1993 interview called "But the written word is not a true document": A Conversation with W.G. Sebald about Photography and Literature," in which Sebald talks exclusively about his use of photographs. It contains some of Sebald's most illuminating and poetic remarks about the topic yet. In it, he discusses Barthes, the photograph's "appeal," the childhood image of Kafka, family photographs, and even images he never used in his writings. In addition, Searching for Sebald positions Sebald within an art-historical tradition that begins with the Surrealists, continues through Joseph Beuys and blossoms in the recent work of Christian Boltanski and Gerhard Richter, and tracks his continuing inspiration to artists such as Tacita Dean and Helen Mirra. An international roster of artists and scholars unpacks the intricacies of his unique method. Seventeen theoretical essays approach Sebald through the multiple filters of art history (Krauss), film studies (Kluge), cultural theory (Benjamin), psychoanalysis (Freud), and especially photographic history and theory (Barthes, Kraus). And 17 modern and contemporary art projects are read through a Sebaldian filter. If Sebald's document': A Conversation with W.G. Sebald about Photography and Literature," in which a narrator (both Sebald and not Sebald) comments on the quick blossoming of natural wonders and the long deaths that come of human atrocities. All his narratives are punctuated with images—murky photographs, architectural plans, engravings, paintings, newspaper clippings—inserted into the prose without captions and often without obvious connection to the words that surround them. This important volume includes a rare 1993 interview called "But the written word is not a true document": A Conversation with W.G. Sebald about Photography and Literature," in which Sebald talks exclusively about his use of photographs. It contains some of Sebald's most illuminating and poetic remarks about the topic yet. In it, he discusses Barthes, the photograph's "appeal," the childhood image of Kafka, family photographs, and even images he never used in his writings. In addition, Searching for Sebald positions Sebald within an art-historical tradition that begins with the Surrealists, continues through Joseph Beuys and blossoms in the recent work of Christian Boltanski and Gerhard Richter, and tracks his continuing inspiration to artists such as Tacita Dean and Helen Mirra. An international roster of artists and scholars unpacks the intricacies of his unique method. Seventeen theoretical essays approach Sebald through the multiple filters of art history (Krauss), film studies (Kluge), cultural theory (Benjamin), psychoanalysis (Freud), and especially photographic history and theory (Barthes, Kraus). And 17 modern and contemporary art projects are read through a Sebaldian filter. If Sebald's
Travellers’ Tales of Wonder Simon Cooke 2013-02-22 Exploring travellers’ tales of wonder, this dissertation investigates the cultural implications of the role of wonder in travel writing and demonstrates the crucial role of wonder in the travel narratives of writers such as Bruce Chatwin, V.S. Naipaul, and W.G. Sebald. Their ‘travellers’ tales’ of wonder are not simply escapism but rather a challenge to the hubris of thinking the world too well known, an invitation to encounter the world — including its most troubling histories — with a sense of wonder.

The Edges of Trauma Tamás Bényei 2014-06-30 A collection of essays by an international team of scholars, this volume on Visual Art and Literature addresses the vast cultural and discursive construction that trauma has become in recent decades. Unravelling aspects of representing, narrating, testifying to trauma and of sharing or conveying traumatic non-experience, many of the essays offer new perspectives on traditionally central topics of trauma and its effects, including sexual abuse, violence and war. This book inverts or deconstructs canonical trauma texts, such as Spiegelman’s Maus, W. G. Sebald’s Austerlitz and Virginia Woolf’s autobiographical writings. Some authors take issue with the at least partly commercially-motivated canonisation of trauma fiction, and with the automatic linking of certain textual features with traumatic experiences. In other essays, trauma works as an interpretative device that allows us to see otherwise familiar texts like Paul Scott’s Raj Quartet and the fiction of Beckett and Agota Kristof in a new light. Other contributors interrogate less obvious cultural and artistic representations — including Post World War British painting, Jean-Richard Bloch’s wartime writings, Félix González-Torres’s candy spills, the photography of Peter Piller and Ori Gersht, and recent American television comedy — in the context of trauma, while one author explores her own artistic practice as part of the working through of traumatic experiences. The Edges of Trauma demonstrates the value of bringing together essays on literature and visual art. These essays are concerned with the relationship between trauma and art, traumatic non-experience and aesthetic experience; exploring how the non-experience of trauma finds its way into art. They engage with traumatic non-experience in all its materialities, including the legal-juridical and the political, but also the edges of forms of representation and poetics. Within its accepted legal and political contexts, the concept of extraterritoriality has traditionally been applied to people and to spaces. First, extraterritorial arrangements could either exclude or exempt an individual or a group of people from the territorial jurisdiction in which they were physically located; in the second, such arrangements could exempt or exclude a space from the territorial jurisdiction by which it was surrounded. The special status accorded to people and spaces had political, economic, and juridical implications. Extraterritoriality presupposes the existence of several competing or overlapping legal systems.) It is the concept of being held at a legal distance around which the concept of extraterritoriality may be understood as revolving.

W.G. Sebald Ben Hutchinson 2009 This book uses the annotations in W.G. Sebald’s private library (held in the Deutsches Literaturarchiv, Marbach) to construct an intricate reading of Sebald’s works through the lens of extraterritoriality. The book treats readings of writers such as Benjamin, Bernhard, Bassani, and Lévi-Strauss, it uses in particular Adorno’s and Horkeimer’s ”Dialektik der Aufklärung” to help develop a close reading of Sebald’s syntax and narrative structures. The key concern of Sebald’s prose emerges not as the Holocaust, but rather the dialectical processes of progress and regression, of assimilation and dislocation. This book uses Sebald’s work as a working through of problems of representation, shared and / or competing, cultural and artistic representations — including First World War British painting, Jean-Richard Bloch’s wartime writings, Félix González-Torres’s candy spills, the photography of Peter Piller and Ori Gersht, and recent American television comedy — in the context of trauma, while one author explores her own artistic practice as part of the working through of traumatic experiences. The Edges of Trauma demonstrates the value of bringing together essays on literature and visual art. These essays are concerned with the relationship between trauma and art, traumatic non-experience and aesthetic experience; exploring how the non-experience of trauma finds its way into art. They engage with traumatic non-experience in all its materialities, including the legal-juridical and the political, but also the edges of forms of representation and poetics. Within its accepted legal and political contexts, the concept of extraterritoriality has traditionally been applied to people and to spaces. First, extraterritorial arrangements could either exclude or exempt an individual or a group of people from the territorial jurisdiction in which they were physically located; in the second, such arrangements could exempt or exclude a space from the territorial jurisdiction by which it was surrounded. The special status accorded to people and spaces had political, economic, and juridical implications. Extraterritoriality presupposes the existence of several competing or overlapping legal systems.) It is the concept of being held at a legal distance around which the concept of extraterritoriality may be understood as revolving.

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Lessing, Joan Didion, J. M. Coetzee, Marylinne Robinson, Julian Barnes, Helen Macdonald, Martin Amis, Colin McCann, and Philip Grossman. These figures overturn critical suppositions about consolation's kinship with ideological complaisance, superficial mitigation, or dubious distraction, producing unsettling perceptions of solace that shape the formal and political contours of their writing. Through intimate readings of novels and memoirs that explore seemingly diametrically opposed experiential documentarism, and indeed, James demonstrates how they turn consolation into a condition of expressive possibility without ever promising us relief. He also supplies vital traction to current conversations about the stakes of thinking with contemporary writing to understand the specific structures of memory. He sees a ground between the operations of literary consolation and the urgencies of cultural critique. Discrepant Solace makes the close reading of emotion crucial to understanding the work literature does in our precarious present.

Mobility at Large  Justin D. Edwards 2012-03-02 This book examines a strand of contemporary travel writing that experiments with time, context and the politics of representation. Writers such as Michael Ondaatje and Caryl Phillips transform the genre by inscribing travel, migration and displacement within a variety of textual strategies to work through questions of movement and identity.

The Elsewhere Adafiz Zachary Newton 2008-08-08 "The Elsewhere." Or, midbar-biblical wandering in Hebrew and "speech." A place of.Option, ramification, force, PostSecret collections of anonymous postcards, and digital poetry. In other words, while exploring the destiny of text and image as an independent discipline, this volume simultaneously looks at the very literal future of text and image forms in an ever-changing technological reality. The essays in this book will help to define the emergent practices and politics of this growing field of study, and at the same time, reflect the tremendous significance of the visible in today's image culture.

The Undiscover’d Country Markus Zisselsberger 2010-04-19 W.G. Sebald (1944-2001) is one of the most important writers of our time, combining a wide readership with universal critical acclaim. Now available in paperback, this first collection to appear in English provides a thoroughly comprehensive introduction to Sebald's oeuvre. The Undiscover'd Country brings together leading international scholars, offering interdisciplinary perspectives on Sebald's work. Features: The first full-length critical book on Sebald to appear in English. All new essays by leading international scholars. Covers a range of topics that interested Sebald - such as landscape, nature, travel, haunting and melancholy in German and English literature. Postcolonial Nostalgias Dennis Walder 2010-11-17 This book offers an informed and original critique of a widespread yet often misunderstood condition—nostalgia, a pervasive human emotion connecting people across national and historical as well as spatial divisions, with implications for the nation's sense of itself, its place, and its self-understanding for those displaced by the larger movements of our time. Walder analyses the writings of some of those entangled in the aftermath of empire, tracing the hidden connections underlying their yearnings for a common identity and homeland, and their struggles to recover their histories. Through a series of comparative examinations linking writers in disparate cultural forms of memory, he shows how admitting the past into the present through nostalgia enables former colonial or diasporic subjects to gain a deeper understanding of the networks of power within which they are caught. Seeking ways to move. Considering authors as varied as V.S. Naipaul, J.G. Ballard, Doris Lessing, W.G. Sebald, and Chimamanda Ngozi Adichie, as well as versions of 'Bushman' song, Walder pursues the often wayward, ambiguous paths of nostalgia as it has been represented beyond, but also within, the Western world - as to identify some of the commonalities of and individual experience that constitute the present and, by implication, the future.

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they revisit Israel’s political birth, he shows how these stories inspired a powerful recognition of Israel’s two-centuries post-1989 literature—from Ian McEwan’s Black Dogs to J. M. Coetzee’s Diary of a Bad Year—revealing how these books turn not to events like World War II and the Iraq War not simply to make sense of the past but to contemplate the political and intellectual horizon that emerged after 1989. Bringing to light how reflections on the past and present, on the private and the public, on the personal and the political, on the effects of history and the possibilities literature holds for grappling with the challenges of both today and tomorrow.

**W.G. Sebald and the Writing of History**

Anne Fuchs 2007

Summary: “W.G. Sebald, frequently in the wake of the immense breakthroughs of the 1980s, is one of the most important European writers of recent decades. He has been lauded by such major cultural commentators as Susan Sontag and Paul Auster, and he has combined wide public appeal with universal critical acclaim. His work is concerned with questions of memory, exile, representation, and, above all else, history. But his approach has been strikingly different, from the sensational to the archival, from the historiographical writing on the one hand, and from the historical novel on the other. His texts are hybrid in nature, mixing fiction, biography, historiography, travel-writing and memoir, and incorporating numerous photographic images. This volume seeks to respond to the complexities of Sebald’s image of history by presenting essays by a team of international scholars, all of whom are acknowledged Sebald experts. It offers a unique and exciting perspective on the dazzling work of one of the major literary figures of our times.”—Publisher description

**Edinburgh Companion to the Critical Medical Humanities**

Anne Whitehead 2016-06-14

In this landmark Companion, expert contributors from around the world map out the field of the critical medical humanities. This is the first volume to introduce comprehensively the ways in which interdisciplinary thinking across the humanities and social sciences can contribute to understanding the human individually and collectively. The thirty-six newly commissioned chapters range widely within and across disciplinary fields, always alert to the intersections between medicine, as broadly defined, and critical thinking. Each chapter offers suggestions for further reading on the issues raised, and each section concludes with an Afterword, written by a leading critic, outlining future possibilities for cutting-edge work in this area. Topics covered in this volume include: the affective body, biomedicine, blindness, breath, disability, early modern medical practice, fatness, the genre, language, madness, narrative, race, systems biology, performance, the postcolonial, public health, touch, twins, voice and wonder. Together the chapters generate a body of new knowledge and make a decisive intervention into how health, medicine and clinical care might address questions of individual, subjective and embodied experience.

**Rewriting Texts Remaking Images**

Leslie Anne Boldt-Irons 2010

The twenty-four essays in Rewriting Texts Remaking Images: Interdisciplinary Perspectives examine the complex relationships between original creative works and subsequent versions of these originals, from both theoretical and pragmatic perspectives. The process involves the rereading, reinterpretation, and rediscovery of literary texts, paintings, photographs, and films, as well as the consideration of issues pertaining to adaptation, intertextuality, transcodification, ekphrasis, parody, translation, and revision. The interdisciplinary analyses consider works from classical antiquity to the present day, in a number of literatures, and include studies of the works of W.G. Sebald.

**Libraries, Literatures, and Archives**

Sas Mays 2013-11-26

Not only does the library have a long and complex history and politics, but it has an ambivalent presence in Western culture — both a site of positive knowledge and a site of error, confusion, and loss. Nevertheless, in literary studies and in the humanities, including book history, the figure of the library remains in many senses under-researched. This collection brings together established and up-and-coming researchers from a number of practices - literary and cultural studies, gender studies, book history, philosophy, visual culture, and contemporary art - with an eye to finding new threads of connection and new ways of thinking.

**Writing the Dark Side of Travel**

Jonathan Skinner 2012

The travel experience filled with pain, suffering, and death became a privileged motif in the writing of authors such as W.G. Sebald, which acknowledges the suffering of the authors give us a tour of humanity’s violence and misery. And yet, for others, travel is a political act, a sentimental journey with a personal and national dimension. The present collection provides a powerful set of discussions of the two poles of the travel experience. It brings together twenty-four essays and the contributions explore the possibilities literature holds for grappling with the challenges of both today and tomorrow.
European Writers in Exile Robert C. Hauhart 2018-10-26 This collection of transnational, globalized European literature studies envisions understanding the intersection of our contemporary world and various writers in exile in new cultural, historical, spatial, and epistemological frameworks. The collection features essays on such major writers as Joyce, Kafka, Nabokov, and many others.

Medicine and Empathy in Contemporary British Fiction Anne Whitehead 2019-05 "Medicine and Empathy in Contemporary British Fiction takes issue with the understanding of empathy as something that one has. Drawing on phenomenology and feminist affect theory, it positions empathy as something that one does and that is embedded within structural, institutional and cultural relations of power. More than this, it questions the assumption that empathy is limited to the clinical relation. Combining theoretical argument with literary case studies of books by Mark Haddon, Pat Barker, Ian McEwan, Aminatta Forna and Kazuo Ishiguro, this book also contends that contemporary fiction is not a vehicle for accessing another's illness experience, but is itself engaging critically with the question of empathy and its limits."—Back cover.

Born Under Auschwitz Mary Cosgrove 2014 UnCOVERS the literary traditions of melancholy that inform major works of postwar and contemporary German literature dealing with the Holocaust and the Nazi period.

Historical Dictionary of Postwar German Literature William Grange 2009-07-09 Some authors strongly criticized attempts to rebuild a German literary culture in the aftermath of World War II, while others actively committed themselves to 'dealing with the German past.' There are writers in Austria and Switzerland that find other contradictions of contemporary life troubling, while some find them funny or even worth celebrating. German postwar literature has, in the minds of some observers, developed a kind of split personality. In view of the traumatic monstrosities of the previous century that development may seem logical to some. The Historical Dictionary of Postwar German Literature is devoted to modern literature produced in the German language, whether from Germany, Austria, Switzerland or writers using German in other countries. This volume covers an extensive period of time, beginning in 1945 at what was called 'zero hour' for German literature and proceeds into the 21st century, concluding in 2008. This is done through a list of acronyms and abbreviations, a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on writers, such as Nobel Prize-winners Heinrich Boll, GYnter Grass, Elias Canetti, Elfriede Jelinek, and W. G. Sebald. There are also entries on individual works, genres, movements, literary styles, and forms.

Romancing the Novel Margaret Bruzelius 2007 Romancing the Novel examines the ways in which romance forms characteristic of "boys' books" as exemplified in the novels of Scott, Dumas, Verne, and Stevenson influence narratives not generally put in the same category, both psychoanalytical accounts of the psyche and novels by authors as diverse as George Eliot, Ursula Le Guin, Joseph Conrad, and W. G. Sebald. Romancing the Novel's reading of adventure tradition should be of interest to scholars of nineteenth- and twentieth-century fiction, popular and children's literature, feminist scholars, and scholars of narrative and prose fiction. In its reading of adventure and the masculine romance, Romancing the Novel returns to the persistent question of genre that underlies criticism of the novel throughout the twentieth century in order to reassert the primacy of romance forms and fictionality.

Tragedy and the Tragic in German Literature, Art, and Thought Stephen D. Dowden 2014 Essays in this volume seek to clarify the meaning of tragedy and the tragic in its many German contexts, art forms, and disciplines, from literature and philosophy to music, painting, and history.