

Herzzeit Ingeborg Bachmann Paul Celan Der Briefwechsel

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Speaking the Unspeakable in Postwar Germany Sep 03 2022 Speaking the Unspeakable in Postwar Germany is an interdisciplinary study of a diverse set of public speeches given by major literary and cultural figures in the 1950s and 1960s. Through close readings of canonical speeches by Hannah Arendt, Theodor W. Adorno, Ingeborg Bachmann, Martin Buber, Paul Celan, Uwe Johnson, Peter Szondi, and Peter Weiss, Sonja Boos demonstrates that these speakers both facilitated and subverted the construction of a public discourse about the Holocaust in postwar West Germany. The author’s analysis of original audio recordings of the speech events (several of which will be available on a companion website) improves our understanding of the spoken, performative dimension of public speeches. Speaking the Unspeakable in Postwar Germany emphasizes the social constructedness of discourse, experience, and identity, but does not neglect the pragmatic conditions of aesthetic and intellectual production—most notably, the felt need to respond to the breach in tradition caused by the Holocaust. The book thereby illuminates the process by which a set of writers and intellectuals, instead of trying to mend what they perceived as a radical break in historical continuity or corroborating the myth of a "new beginning," searched for ways to make this historical rupture rhetorically and semantically discernible and literally audible.

Paul Celan Aug 10 2020

Last Living Words Aug 29 2019 A new translation of some of the most outstanding works by Ingeborg Bachmann

Herzzeit Jan 15 2021

Paul Celan Dec 26 2021 The best introduction to the work of Paul Celan, this anthology offers a broad collection of his writing in unsurpassed English translations along with a wealth of commentaries by major writers and philosophers. The present selection is based on Celan's own 1968 selected poems, though enlarged to include both earlier and later poems, as well as two prose works, The Meridian, Celan's core statement on poetics, and the narrative Conversation in the Mountains. This volume also includes letters to Celan's wife, the artist Gisèle Celan-Lestrange; to his friend Erich Einhorn; and to René Char and Jean-Paul Sartre—all appearing here for the first time in English.

Paul Celan Today Feb 13 2021 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 œuvre in and for the 21st century. Boasting 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.

From the Berlin Journal Jul 29 2019 Max Frisch (1911-91) was a giant of twentieth-century German literature. When Frisch moved into a new apartment in Berlin's Sarrazinstrasse, he began keeping a journal, which he came to call the Berlin Journal. A few years later, he emphasized in an interview that this was by no means a "scribbling book," but rather a book "fully composed." The journal is one of the great treasures of Frisch's literary estate, but the author imposed a retention period of twenty years from the date of his death because of the "private things" he noted in it. From the Berlin Journal now marks the first publication of excerpts from Frisch's journal. Here, the unmistakable Frisch is back, full of doubt, with no illusions, and with a playfully sharp eye for the world. From the Berlin Journal pulls from the years 1946-49 and 1966-71. Observations about the writer's everyday life stand alongside narrative and essayistic texts, as well as finely-drawn portraits of colleagues like Günter Grass, Uwe Johnson, Wolf Biermann, and Christa Wolf, among others. Its foremost quality, though, is the extraordinary acuity with which Frisch observed political and social conditions in East Germany while living in West Berlin.

The Radio Family Jul 21 2021 Ingeborg Bachmann (1926-1973) is recognized as one of post-war German literature's most important novelists, poets, and playwrights. Influenced by Hans Weigel 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 lustrous writing career regrettably 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.

Timp al inimii Nov 24 2021

Malina Aug 02 2022 Now 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.

Like a Woman Sep 30 2019 Quinn Latimers arresting writings find expression in literature and theory as well as contemporary art and its history. Moving from Southern California to Europe, crossing geographies and genres, her texts record specters and realities of culture, migration and displacement, compounding the vagaries of rhetoric and poetics with those of personal history and criticism. Composed in the space between the page and live performance, Latimers recent essays and poems examine issues of genealogy and influence, the poverty and privilege of place, architectures relationship to language, and feminist economies of writing, reading and art making. Shifting between written language and live address, between the needs of the internal and the external voice, Like a Woman is refrain, litany and chorus. Latimer is a California-born poet and critic with writings and readings featured internationally including REDCAT, Los Angeles; Qalandiya International, Ramallah/Jerusalem, and Venice Architecture Biennale. Latimer is editor in chief of publications for DOCUMENTA (14) (2017).

The Thirtieth Year May 07 2020 Collection of seven short stories. Orig. pub. in Austria in 1961.

Kalp zaman? Jun 19 2021

Herzzeit May 31 2022 Ingeborg Bachmann und Paul Celan. Lange war ihre Liebe ein großes Geheimnis, jetzt ist sie dokumentiert. Der Briefwechsel zwischen Ingeborg Bachmann und Paul Celan, zwei der bedeutendsten deutschsprachigen Dichter, ist das bewegende Zeugnis zweier Menschen, die sich liebten und gegenseitig verletzten, die einander brauchten und doch nicht miteinander leben konnten. Fast zwanzig Jahre lang kämpften sie in ihren Briefen um die Liebe und Freundschaft des anderen, wiederholt herrscht Schweigen, immer wird der Briefwechsel wiederaufgenommen – bis es 1961 endgültig zum Bruch kommt.

Wir sagen uns Dunkles Feb 25 2022 "Ingeborg Bachmann und Paul Celan lernten sich als junge, noch unbekannte Lyriker im Frühling 1948 kennen. [...] [Der Autor] legt die erste umfassende Darstellung der Beziehung Bachmanns und Celans vor. Eine faszinierende psychologische Studie zweier herausragender Persönlichkeite, die gemeinsam um Worte rangen, einander brauchten und doch nicht zu miteinander leben konnten."--Dust jacket

Ingeborg Bachmann und Paul Celan Aug 22 2021 Die Veröffentlichung der Korrespondenz Bachmanns und Celans ermöglicht neue wissenschaftliche Zugriffe auf das Werk der Autoren. Vor diesem Hintergrund zeigt der Band vielfältige Korrelationen zwischen Biographie und Dichtung auf: Die Briefe flankieren den literarischen Umgang der Autoren mit der Erfahrung des Totalitarismus. Darüber hinaus sind sie poetologisch zu beschreibende Texte, die im Kontext des Werkganzen gelesen werden können.

Tiempo del corazón Oct 31 2019 "Ingeborg Bachmann y Paul Celan, los dos poetas en lengua alemana más importantes de la segunda mitad del siglo XX, se encuentran en la primavera de Viena en 1948. Pocos días después de conocerse, Paul Celan le dedica el poema "En Egipto", con el que inaugura un diálogo epistolar íntimo y apasionado que se extiende durante más de quince años. La correspondencia y los encuentros personales se interrumpen cuando las crisis psíquicas del poeta se agudizan, a fines de 1961 (hay una última carta de Celan de 1967). La relación entre ellos fue amorosa e intelectual y condensó las preocupaciones históricas y literarias más dramáticas y urgentes de la Europa de la segunda posguerra. Las casi doscientas cartas reunidas en Tiempo del corazón permiten reconocer, en el tono confesional de lo epistolar, las tensiones con la propia escritura, las reflexiones sobre la literatura, el desasosiego y los temores con respecto a la época, la relación con otros escritores y con los críticos, y, también, las distancias, los desencuentros y los silencios. En todas ellas hay un trasfondo: la lucha por confiar en el lenguaje y alcanzar la palabra, y el esfuerzo de ambos por mantener algún tipo de relación a lo largo de los años. Tiempo del corazón es el testimonio del diálogo de un amor después de Auschwitz y de los esfuerzos de una generación que quedó solitaria y en estado de alarma. El volumen incluye además las correspondencias entre Ingeborg Bachmann y Gisèle Celan-Lestrange y entre Paul Celan y Max Frisch." --Contratapa.

Paul Celan, Nelly Sachs Jan 27 2022 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.

In Times of Fading Light Mar 05 2020 An enthrallingly expansive family saga set against the backdrop of the collapse of East German communism, from a major new international voice * Over 450,000 copies sold in Germany alone * Rights sold in 20 countries * Winner of the German Book Prize * A PW "First Fiction" pick * In Times of Fading Light begins in September 2001 as Alexander Umnitzer, who has just been diagnosed with terminal cancer, leaves behind his ailing father to fly to Mexico, where his grandparents lived as exiles in the 1940s. The novel then takes us both forward and back in time, creating a panoramic view of the family's history: from Alexander's grandparents' return to the GDR to build the socialist state, to his father's decade spent in a gulag for criticizing the Soviet regime, to his son's desire to leave the political struggles of the twentieth century in the past. With wisdom, humor, and great empathy, Eugen Ruge draws on his own family history as he masterfully brings to life the tragic intertwining of politics, love, and family under the East German regime.

Homage to Paul Celan Jan 03 2020 Poetry. Literary Nonfiction. Art. Jewish Studies. If there is a country named Celania—as Julia Kristeva once proposed—its holy texts are filled with doubt, and they overcome this doubt almost successfully, with words of wrenching, uncompromised beauty.... The book in your hands is not intended to become one of those heavy scholarly tomes that serve as a "proof" of one's position in the literary/academic hierarchy. Rather, this is a collection of various works, directed at, or inspired by, the words of Paul Celan. What we wanted to make was a living anthology, in which authors observe the poet's work, read it deeply, penetrate and discuss it, but also play with it, remake it, and attempt to fit it into their own worldviews. A great poet is not someone who speaks in stadiums to a thousand listeners. A great poet is a very private person. In his privacy this poet creates a language in which he is able to speak, privately, to many people at the same time.

Anselm Kiefer/Paul Celan Mar 17 2021 A visual analysis of the collaborative efforts between the artist and poet team whose works were heavily influenced by German culture, Nazi propaganda, and the holocaust offers insight into how their commemorative partnership enabled healing while paying tribute to past horrors.

Le temps du coeur Jun 27 2019 Les deux êtres qui se rencontrent dans la Vienne de 1948 encore occupée par les troupes alliées, sont issus de cultures et d'horizons différents, voire opposés : Ingeborg Bachmann est la fille d'un instituteur, protestant, ayant adhéré au parti nazi autrichien avant même l'accession de Hitler à la chancellerie du Reich (1932) ; Paul Celan, né dans une famille juive de langue allemande de Czernowitz, au nord de la Roumanie, a perdu ses deux parents dans un camp allemand et a connu l'internement en camp de travail roumain pendant deux ans. Cette différence, le désir et la volonté de renouer sans cesse le dialogue par delà les malentendus et les conflits déterminent leur relation et la correspondance qu'ils échangent du premier jour, en mai 1948, où Paul Celan fait cadeau d'un poème à Ingeborg Bachmann jusqu'à la dernière lettre adressée en 1967. L'écriture est au centre de la vie de chacun des correspondants, dont les noms apparaissent dans les comptes rendus critiques, dès le début des années 1950, souvent au sein d'une même phrase, comme étant ceux des représentants les plus importants de la poésie lyrique allemande de l'après-guerre. Mais écrire n'est pas chose simple, ni pour l'un ni pour l'autre et écrire des lettres n'est pas moins difficile. L'imperfection du dire, la lutte avec les mots, la révolte contre le mutisme, occupent une place centrale dans cet échange épistolaire. Correspondance augmentée des lettres échangées par Paul Celan

et Max Frisch ainsi que par Ingeborg Bachmann et Gisèle Celan-Lestrange. Édition de Bertrand Badiou, Hans Höller, Andrea Stoll et Barbara Wiedemann.
“Een” *dramatische liefde* Jun 07 2020

Correspondence Oct 04 2022 Post-World War II poet, translator, essayist and lecturer, Paul Celan (1920-70) was influenced by French Surrealism and Symbolism. Author of *Der Sand aus den Urnen* (1948), *Von Schwelle zu Schwelle* (1955), *Sprachgitter* (1959), *Lichtzwang* (1970) and *Schneepart* (1971), he also translated literature from Romanian, French, Spanish, Portuguese, Italian, Russian, Hebrew and English into German. --

Snow Part Dec 14 2020 Paul Celan is widely considered as one of the most important and innovative poets, not only of the post-World War II period, but of the 20th century. This text contains a complete translation of one of Celan's most elliptical and explorative compositions.

War Diary Mar 29 2022 Austrian writer Ingeborg Bachmann (1926–73) is recognized as one of the most important novelists, poets, and playwrights of postwar German literature. As befitting such 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 year 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 woman.” 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. Praise for the German Edition “A minor sensation that will make literary history. Thanks to the excellent critical commentary, we gain a sense of a period in history and in Bachmann's life that reached deep into her later work. . . . What makes these diary entries so special is . . . the detail of the resistance described, the exhilaration of unexpected peace, the joy of freedom.”—*Die Zeit*

The Book of Franza and Requiem for Fanny Goldmann Apr 29 2022 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 Franza* 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 Franza*. 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 Franza slowly begins to regain her bearings. But Franza'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 Franza, who attempts to flee her past but fails, the heroine of *Requiem for Fanny Goldmann* makes no attempt to escape her history. This novel tells of the demise of a Viennese actress who is manipulated by a younger, ambitious playwright to advance his career. Deception follows disloyalty; the final treachery comes when the playwright portrays her in a novel, which secures his fame and, in Fanny's eyes, robs her of her future. Caught in a perpetual stasis, 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. Mesmerizing and profound, *The Book of Franza* and *Requiem for Fanny Goldmann* constitute the final evidence that Ingeborg Bachmann is the most important female German-language writer of the postwar period.

Correspondence Nov 05 2022 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 Celan-Lestrange, who married Celan in 1951, as well as the 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."--FAZ, on the German edition

Memory Rose into Threshold Speech Oct 12 2020 *Memory Rose into Threshold Speech* gathers the poet Paul Celan's first four books, written between 1952 and 1963, which established his reputation as the major post-World War II German-language poet. Celan, a Bukovinian Jew who lived through the Holocaust, created work that displays both great lyric power and an uncanny ability to pinpoint totalitarian cultural and political tendencies. His quest, however, is not only reflective: there is in Celan's writing a profound need and desire to create a new, inhabitable world and a new language for it. In *Memory Rose into Threshold Speech*, Celan's reader witnesses his poetry, which starts lush with surrealistic imagery, become gradually pared down; its syntax tightens and his trademark neologisms and word formations increase toward a polysemic language of great accuracy that tries, in the poet's own words, "to measure the area of the given and the possible." Translated by the prize-winning poet and translator Pierre Joris, this bilingual edition follows the 2014 publication of *Breathturn into Timestead*, Celan's collected later poetry. All nine volumes of Celan's poetry are now available in Joris's carefully crafted translations, accompanied here by a new introduction and extensive commentary. The four volumes in this edition show the flowering of one of the major literary figures of the last century. This volume collects Celan's first four books: *Mohn und Gedächtnis* (*Poppy and Memory*), *Von Schwelle zu Schwelle* (*Threshold to Threshold*), *Sprachgitter* (*Speechgrille*), and *Die Niemandsrose* (*NoOnesRose*).

Crisis and Form in the Later Writing of Ingeborg Bachmann Oct 24 2021 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 *Todesarten* 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.

... Y todo es misterio Apr 17 2021 Paul Celan-Ingeborg Bachmann: un amor apasionado que recorre el siglo xx y desemboca, como la época, en la locura y en diversos modos de muerte. La memoria histórica de la mayor tragedia conocida por la Humanidad se mezcla con la evocación del gran amor-dolor de dos seres excepcionales. En su camino se cruzan otros personajes asimismo decisivos en la literatura y el pensamiento de su tiempo: Martin Heidegger, Hannah Arendt, Thomas Bernhard. Los escenarios donde se desenvuelve la historia: Rumania, Austria, Alemania, Francia, Inglaterra, Italia, España. Los narradores: dos sobrevivientes del bombardeo de Alcañiz (Teruel) por los aviones italianos, año 1938, uno de ellos salvado después de Auschwitz. La evocación de esta historia recorre, en el amor y el infortunio, años decisivos de nuestro presente histórico desde el escalofrío más profundamente humano de los narradores y la creación poética más sublime: la de los protagonistas.

Letters to Véra Sep 10 2020 The letters of the great writer to his wife—gathered here for the first time—chronicle a decades-long love story and document anew the creative energies of an artist who was always at work. No marriage of a major twentieth-century writer is quite as beguiling as that of Vladimir Nabokov's to Véra Slonim. She shared his delight in life's trifles and literature's treasures, and he rated her as having the best and quickest sense of humor of any woman he had met. From their first encounter in 1923, Vladimir's letters to Véra form a narrative arc that tells a half-century-long love story, one that is playful, romantic, pithy and memorable. At the same time, the letters tell us much about the man and the writer. We see the infectious fascination with which Vladimir observed everything—animals, people, speech, the landscapes and cityscapes he encountered—and learn of the poems, plays, stories, novels, memoirs, screenplays and translations on which he worked ceaselessly. This delicious volume contains twenty-one photographs, as well as facsimiles of the letters themselves and the puzzles and doodles Vladimir often sent to Véra.

Songs in Flight May 19 2021 Poet, short story writer, novelist, essayist, Ingeborg Bachmann is regarded as one of the half-dozen most important German-language writers of the second half of the twentieth century. English language readers still don't have enough Bachmann to read, but this volume of eloquent translations is the best of all possible beginnings. --Susan Sontag. This collection brings to an English-speaking audience virtually the entire poetic output of one of the most important post-war European poets, offering the original German and sensitive translations by poet Filkins. --Publishers Weekly.

Afterletters Nov 12 2020 Lovers wrote letters. Letters crossed absence, longing, joy, passion, loss and heartbreak. Sometimes letters were answered. Sometimes not. And sometimes not for years. In 1948, in the exhausted aftermath of WWII, the poets Paul Celan and Ingeborg Bachmann met in Vienna and began a difficult and intense but intermittent relationship. Celan, a German-speaking Jew whose parents had been murdered in Nazi labour camps, had escaped from the rising communist regime in Roumania and was on his way to Paris, where over the next 22 years he would write the poems that transformed, shattered, and (perhaps) redeemed the German language after Auschwitz. Bachmann, the daughter of a member of the Austrian Nazi party, was writing her dissertation on the philosophy of Heidegger at the University of Vienna. Along with Celan, she would go on to become one of the most important writers in the German language in the mid-20th century, confronting the persistence of fascism, the limits of language, and the almost-erased death styles women are subject to in patriarchal society. Bachman and Celans relationship went on until the early 1960s, documented in the letters they exchanged, only broken off when Bachmann could no longer deal with Celans increasing mental instability. Despite the break, the relationship continued to haunt both of them: Bachmann's last published work, the novel *Malina*, written after Celans suicide in 1970 and before Bachmann's tragic death in 1972, contains a haunting portrait of their connection. In *Afterletters*, R. Kolewe has used fragments of letters and other works of these two 20th century poets to give us a stunning sequence of lyric poems that explore something every reader can relate to: the traces of loss and love in language that breaks, recombines and scintillates, star-crossed, star-covered, star-thrown.

Ingeborg Bachmann und Paul Celan Sep 22 2021

Letters to Felician Jul 09 2020 A bilingual edition of a revealing short work the great Austrian author.

Malina Apr 05 2020 Here is the story of lives painfully intertwined. An unnamed narrator is haunted by nightmarish memories of her father and desperate for the attentions of her lover. Her only companion is the androgynous Malina with whom she lives, an initially remote and dispassionate man who ultimately becomes an ominous influence. Plunging towards its riveting finale, *Malina* lays bare the struggle for love and the limits of discourse between men and women.

Brev : samt brevväxlingen mellan Paul Celan och Max Frisch och mellan Ingeborg Bachmann och Gisèle Celan-Lestrange Jul 01 2022

Understanding Ingeborg Bachmann Feb 02 2020 Bachmann & her critique of postwar Europe.

Paul Celan's Encounters with Surrealism Dec 02 2019 "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 inextricably 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 marks 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 Ryland shows that this interaction continued throughout Celans lifetime, largely through translation of French surrealist poems, and that Celans 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 Ryland is Lecturer in German at St Hughs College and The Queens College, Oxford."