

Durs Grnbein

Bildlichkeit im Werk Durs Grünbeins
Provokation
Öffnung – Schließung – Übertritte
Suhrkamp und DDR
Stimulus
Einmal auf der Welt. Und dann so
Christa Wolf und Durs Grünbein
Christoph auf der Horst Gero Hoch Iris Meinen Anke Jaspers Arnold Stadler
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in den letzten jahrzehnten hat auch in der literaturwissenschaft eine neue diskussion um bilder bildlichkeit und bildtheorie eingesetzt für die werke durs grünbeins wird gefragt welche bedeutung den bildern und der bildlichkeit im literarischen erkenntnisprozess zukommt und ob von einem eigenständigen ikonischen erkenntnismodell der literatur gesprochen werden kann poetologische texte grünbeins ergänzen die wissenschaftlichen analysen

ist inzwischen alles zu brav eine provokante frage sie übertreibt zieht bestehendes in zweifel und stellt es auf den prüfstand beinhaltet misstrauen und skepsis und kombiniert argwohn subversiv mit der impliziten anregung zu einer nicht weiter spezifizierten verhaltensänderung die ziele sinn und bedeutung der provokation ihre herkunft zudem die formen und mechanismen der provokation sowie die reaktionen auf provokation dies lässt sich aus vielen universitären disziplinen heraus untersuchen vielfältige kontexte wie beispielsweise gesellschaft wirtschaft politik aber auch kunst und musik und die naturwissenschaften eröffnen spannende perspektiven auf das thema provokation is everything too well behaved nowadays a provocative question it exaggerates puts existing things in doubts puts everything to the test it includes distrust and scepticism and subversively combines suspicion with the implicit drive to an undefined change of behaviour the aims sense and meaning of provocation its origin additionally the forms and mechanisms of provocation as well as the reactions to provocation this can be analysed with the help of many academic disciplines various fields such as society economics politics as well as art music and sciences depict interesting perspectives on the subject of provocation

texte der deutschsprachigen gegenwartsliteratur konfrontieren rezipienten und rezipientinnen mit körperbildern die entlang vielfältiger formen der ex und inklusion sowie transgression gezeichnet werden zu nennen sind in diesem zusammenhang autoren und autorinnen wie benjamin von stuckrad barre sibylle berg clemens j setz charlotte roche jonas lüscher und daniel kehlmann die beiträger und beiträgerinnen des bandes zeigen wie sie körper entwerfen die kontrastiv zum ideal schönen körperbild der konsum und warenwelt unserer gegenwart stehen und mittels der operationen Öffnung schließung und Übertritt die frage nach körpergrenzen neu verhandeln

die studie rekonstruiert erstmals die wechselvolle beziehungsgeschichte des suhrkamp verlags zu autor innen und zur literatur der ddr auf der basis unveröffentlicher archivalien liefert sie neue erkenntnisse über personen praktiken sowie produktionsprozesse und erschließt damit einen teil der noch weitgehend ungeschriebenen literaturgeschichte des geteilten deutschlands die literaturwissenschaftlerin anke jaspers erprobt dabei die möglichkeiten einer praxeologisch ausgerichteten literaturgeschichte bei der verlage als zentrale akteure konzeptionell mit einbezogen werden empirisch fundiert führt sie vor inwiefern sich die ausgabe als kategorie zwischen text und werk in die theorie des literarischen werks integrieren lässt am hier entwickelten genre der ausgabeninterpretation und unter berücksichtigung der rolle von verlagen in der literaturproduktion zeigt jaspers zudem wie sich intentionalistische gedankenfiguren der hermeneutik differenzierter darstellen lassen mit dem blick auf die mitarbeit von autor innen an der produktion ihrer bücher wird zudem eine materialästhetik literarischer autorschaft entfaltet

in der studie wird untersucht wie sich die ostdeutschen selbstbilder von christa wolf und durs grünbein in ihren autobiographischen texten stadt der engel und die jahre im zoo ausbilden in der beschäftigung mit den jeweiligen erinnerungs und gedächtniskonzeptionen an die ddr verfolgt die arbeit wie die literarischen selbstentwürfe keineswegs auf feste identitäten abzielen sondern in narrativen prozessen der identifizierung ständig wandelnde ostdeutsche selbstbilder entwerfen dabei spielen verschiedene bezugsrahmen eine zentrale rolle globalisierungserfahrungen photographie utopien essayistische selbstentwürfe intertextuelle beziehungen zur literatur der moderne der psychoanalyse und der kritischen theorie etc neben den genannten werken gibt die arbeit weiträumige einblicke in das jeweilige gesamtœuvre wolfs und grünbeins und zeigt wie sich selbsterfahrungen in der post ddr literatur ausbilden die eigenen erinnerungen der literarischen subjekte stehen dabei im mittelpunkt und werden immer wieder unter einbezug verschiedener erinnerungs und gedächtnistheorien neu konstelliert

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