



FASERLAND

Christian
KRACHT



Faserland

Arturo Cuomo



Faserland:

The Case of Christian Kracht, 2024-04-08 The bestselling contemporary Swiss author Christian Kracht is as widely celebrated as he is a source of controversy This introduction to his work suggests locating his writings in discourses that range beyond the labels that have been traditionally assigned to them namely postmodernism camp and Pöpliteratur Instead this volume considers Kracht's work through the lenses of authorship irony and globalism This volume argues that there is no fixed or uniform author represented in Kracht's corpus explores the ironic strategies involved in Kracht's various authorial representations and engages the cultural exchange inherent in Kracht's work

Detectives, Dystopias, and Pöplit Bruce Campbell, Alison Guenther-Pal, Vibeke Rützou Petersen, 2014 The first broad treatment of German genre fiction containing innovative new essays on a variety of genres and foregrounding concerns of gender environmentalism and memory Some of the most exciting research and teaching in the field of German Studies is being done on genre fiction including detective fiction science fiction and what is often called pöplit to name but a few Such non canonical literature has long been marginalized by the German tradition of Bildung and the disciplinary practice of German literary studies Germanistik Even today when the examination of non canonical texts is well established and uncontroversial in other academic contexts such texts remain understudied in German And yet the trend toward German Studies and cultural studies approaches within the field has raised considerable interest in the analysis of genre fiction resulting in both a great deal of new scholarship and a range of new courses This first broad treatment of German genre fiction brings together innovative new scholarship foregrounding themes of gender environmentalism and memory It is an ideal companion to research and teaching Written in accessible English it speaks to a wide variety of disciplines beyond German Studies Contributors Bruce B Campbell Ray Canoy Kerry Dunne Sonja Fritzsche Maureen O Gallagher Adam R King Molly Knight Vibeke Rützou Petersen Evan Torner and Ailsa Wallace Bruce B Campbell is Associate Professor of German Studies at the College of William and Mary Alison Guenther Pal is Assistant Professor of German and Film Studies at Lawrence University Vibeke Rützou Petersen is Professor Emerita of Women's Studies at Drake University

Faserland Christian Kracht, 2015-01-22 *Christian Kracht's Aesthetics* Susanne Komfort-Hein, Heinz Drügh, 2023-07-07 The contributions to this volume are devoted to Christian Kracht's aesthetics under two main aspects On the one hand with regard to sometimes irritatingly twisted actualizations of that self reference and reservation which since Kant is to be evaluated as a central mode of the aesthetic on the other hand with regard to interferences with areas that are usually perceived as extra aesthetic but which can be evaluated as ferments of contemporary aesthetics Stagings in the field of the literary establishment the aesthetic under media and market conditions and in the focus of canonization and criticism Kracht's Frankfurt Poetics Lectures which were intensively commented on by the media form the background to this discussion

Mode und sexuelle Identität in Christian Krachts "Faserland" Julia Hans, 2014-06-04 Studienarbeit aus dem Jahr 2013 im Fachbereich Germanistik Neuere Deutsche Literatur Note 3 0

Humboldt Universität zu Berlin Deutsche Literatur Veranstaltung Literarische Sprache der Mode Sprache Deutsch Abstract Die Arbeit beschäftigt sich mit Christian Krachts Faserland und mit der sexuellen Identität des Protagonisten Es wird der These nachgegangen dass Kleidung für die Hauptfigur identitätsstiftende Funktion hat Im Laufe des Buches durchläuft der junge Mann aufgrund homoerotischer Annäherungen eine Stilkrise die sich in einer Kleidungskrise äußert

Identitätsbildung und Geschichtsbewusstsein in Christian Krachts Roman Faserland Meike Kohl,2005-07-13 Studienarbeit aus dem Jahr 2004 im Fachbereich Germanistik Neuere Deutsche Literatur Note 1,7 Westfälische Wilhelms Universität Münster Deutsche Philologie II Veranstaltung Fachdidaktisches Hauptseminar Holocaust Literatur in der Schule Drei Generationen nach Auschwitz Sprache Deutsch Abstract Das Verhältnis unserer Generation zur Geschichte allgemein und zum Holocaust ist dermaßen Roman Herzoghaft unverkrampft da Kritiker dahinter Geschichtsvergessenheit vermuten Ignoranz und Schlimmeres Doch es ist eben das Problem der Generation der Gemeinschaftskundelehrer da sie bereits in der leidenschaftslosen Haltung die die Generation Golf zur Geschichte einnimmt Gefahren wittern weil sie die Aufarbeitung der Vergangenheit noch mit soviel Leidenschaft gegen das Schweigen und der Widerstand ihrer Eltern durchsetzen mussten Weil bei ihnen die Faschismusdebatte noch die gesamte Gesellschaft polarisierte In dieser Kritik bersehen die Kritiker jedoch dass wir das Thema Nationalsozialismus zwischen dem dritten und dem dreizehnten Schuljahr mindestens achtmal auf dem Lehrplan stehen hatten In diesem Zitat aus Florian Illies Generation Golf spiegelt sich die Grundproblematik der Behandlung des Themas Holocaust im Unterricht und damit auch im Deutschunterricht wieder Seit Beginn der Aufarbeitungsarbeit wird Schülern theoretisches Wissen zum Nationalsozialismus seiner Entwicklung und Folgen vermittelt die besondere Position der heutigen Schülergeneration die nicht mehr unmittelbar durch eigenes Erleben und Tradierung durch Eltern und Großeltern ihr Verhältnis zur deutschen Geschichte gewinnt wird aber leider selten berücksichtigt Der potentiell am meisten von eigenen Schuldgefühlen befreitesten und durch die Distanz zur Geschichte der gegenüber der Großeltern generation offensten Altersgruppe fehlt das Bindeglied zwischen rational theoretischem Wissen und emotionaler Selbstreflexion über die eigene Position

Contemporary German Fiction Stuart Taberner,2007-06-21 These accessible and informative essays explore the central themes and contexts of the best writers working in Germany today German Pop Literature Margaret

McCarthy,2015-04-24 Pop literature of the 1990s enjoyed bestselling success as well as an extensive and sometimes bluntly derogatory reception in the press Since then less censorious scholarship on pop has emerged to challenge its flash in the pan status by situating the genre within a longer history of aesthetic practices This volume draws on recent work and its attempts to define the genre locate historical antecedents and assess pop's ability to challenge the status quo Significantly it questions the official story of pop literature by looking beyond Ralf Dieter Brinkmann's works as origin to those of Jürgen Ploog Jürgen Fauser and Hadayatullah Hirsch It also remedies the lack of attention to questions of gender in previous pop lit scholarship and demonstrates how the genre has evolved in the new millennium via expanded thematic concerns and new aesthetic

approaches Essays in the volume examine the writing of well known established pop authors such as Christian Kracht Andreas Neumeister Joachim Lottman Benjamin Lebert Florian Illies Feridun Zaimo lu and Sven Regener as well as more recent works by Jana Hensel Charlotte Roche Kerstin Grether Helene Hegemann and songwriter poet Peter Licht A Window on the Fatherland Janet Grynäs,2012

Bret Easton Ellis „Unter Null“ im Vergleich mit „Faserland“ von Christian Kracht Christian Austermann,2008-07-22 Studienarbeit aus dem Jahr 2007 im Fachbereich Germanistik Neuere Deutsche Literatur Note 1,0 Philipps Universität Marburg Sprache Deutsch Abstract Im Jahr 1995 erschien Faserland der Debroman von Christian Kracht der bei seinen Lesern und in der Presse ganz unterschiedliche Reaktionen auslöste Die Rezensionen bewegten sich in einem Spektrum von bedingungsloser Verehrung und vernichtender Kritik Faserland wurde in der Folge als Grundstein für einen Wandel in der modernen deutschen Literatur angesehen Ihm folgten Autoren wie Benjamin v Stuckrad-Barre oder Alexa Hennig von Lange deren Bücher zu Bestsellern wurden Neben persönlichen Anfeindungen warf man Kracht vor dass er in seinem Werk lediglich den Stil von seinem amerikanischen Vorbild Brett Easton Ellis kopiert habe Es ist vielfach auf Ähnlichkeiten zwischen diesen beiden Autoren und ihren Werken hingewiesen worden In dieser Arbeit soll anhand der beiden Debütwerke Krachts Faserland und Unter Null von Ellis untersucht werden wo sich Gemeinsamkeiten finden lassen und wo Unterschiede zwischen den Romanen bestehen Außerdem ist zu prüfen ob diese Gemeinsamkeiten kennzeichnend für die beiden Romane bzw Autoren sind oder ob sie als typisch für Werke gelten können die unter dem Begriff Pop Literatur subsumiert werden Vor diesem Hintergrund soll dann die Frage beantwortet werden ob es zutrifft dass Kracht den Stil von Ellis kopiert oder imitiert hat wie ihm viele Kritiker vorwerfen Vielfach wurde der Pop Literatur vorgeworfen dass sie eine dekadente Spa- und Feiernkultur unkritisch abbilde zum Teil sogar propagiere Doch der Topos der Spa- kultur ist sowohl in Bezug auf Unter Null als auch auf Faserland nicht haltbar In der Arbeit liegt der Schwerpunkt beim Vergleich der Romane auf den Gestaltungsmerkmalen den Erinnerungssequenzen der Rolle der Eltern und der Darstellung von Tod Gewalt und Grausamkeit

Dystopie und Utopie bei Christian Kracht. „Ich werde hier sein im Sonnenschein und im Schatten“, „Metan“ und „Imperium“ Stefanie Weber,2014-05-14 Bachelorarbeit aus dem Jahr 2014 im Fachbereich Germanistik Neuere Deutsche Literatur Note 1,3 Ruhr Universität Bochum Germanistisches Institut Sprache Deutsch Abstract Diese Arbeit bietet eine detaillierte Analyse von Christian Krachts Bestseller Ich werde hier sein im Sonnenschein und im Schatten bezüglich dystopischer und utopischer Elemente wobei ebenfalls sein zusammen mit Niermann geschriebener Roman Metan und sein neuestes Werk Metan en detail untersucht und hinsichtlich ihrer kategorischen Einteilung in literarische Dystopien Metan und literarische Utopien Imperium analysiert werden Des Weiteren werden bei dieser Analyse v.a auch die Parallelen zwischen diesen drei Werken herausgearbeitet und ein besonderes Augenmerk liegt auf der Kracht typischen Motivik die seinen fast schon grundsätzlich kritischen Werken zu Grunde liegt

Christian Krachts "Eurotrash". Zwischen Popliteratur, Autofiktion und Geschichtenerzählen Marie Gründer,2023-02-08

Fachbuch aus dem Jahr 2022 im Fachbereich Germanistik Komparatistik Vergleichende Literaturwissenschaft Note 2,0
Universität Leipzig Institut für Germanistik Veranstaltung Gegenwartsliteraturforschung Sprache Deutsch Abstract Die vorliegende Arbeit beschäftigt sich mit Christian Krachts Roman Eurotrash Der Roman erschien im Jahr 2021 ein Vierteljahrhundert nach Veröffentlichung seines bekannten Werkes als dessen Fortsetzung es vermarktet wurde Der Roman rechnet mit Lesern denen der Autor und Faserland bereits bekannt sind Kracht bereitete als Inszenierungsvirtuose das Erscheinen seines Romans medienwirksam vor und hatte sich ein breites Netzwerk aufgebaut Während Faserland bei seiner Erscheinung zerrissen wurde wurde Eurotrash direkt als Meisterwerk gefeiert und der Vorgänger gleich dazu Die Literaturkritik sekundierte beide mit sofortiger Kanonisierung als Meisterwerke **Moderna språk**, 2007 Поэтика рамы и порога Nikolai Timofeevich Rymar', 2006 **Einsamkeit in der jungen deutschsprachigen Literatur der Gegenwart** Friederike Gösweiner, 2010

ger Die vorliegende Arbeit beschäftigt sich mit dem Phänomen der Einsamkeit in der jungen deutschsprachigen Literatur der Gegenwart Einsamkeit zu bewältigen stellte zwar zu jeder Zeit eine Herausforderung für das Subjekt dar in der Postmoderne steigert sich die Problematik jedoch um ein Vielfaches und wird zur Lebensaufgabe des Subjekts so die Ausgangsthese der Arbeit Dieses gravierende Problem der neuen Einsamkeit der Postmoderne Erwin Mende wird auch in der zeitgenössischen Literatur verstärkt thematisiert vor allem von einer jüngeren AutorInnen-Generation die selbst bereits in solchen postmodernen Lebensumständen groß geworden ist Wie sich das Einsamkeitserleben in dieser jungen Literatur der Jahrtausendwende niederschlägt zeigt die vorliegende Arbeit anhand sieben literarischer Fallbeispiele Zo Jennys Das Blutenstaubzimmer Christian Krachts Faserland Judith Hermanns Sommerhaus später Arno Geigers Es geht uns gut Katharina Hackers Die Habenichtse Lukas Bärfuss Die toten Mütter und Thomas Hettches Woraus wir gemacht sind Der erste Hauptteil der Arbeit Kapitel 3 beschäftigt sich mit der Einsamkeit des zeitgenössischen Subjekts in Philosophie und Sozialpsychologie Zunächst wird jene postmoderne Problematik Peter Zima dargestellt die der Ausgangspunkt für die besondere Qualität der zeitgenössischen Einsamkeit zu sein scheint sowie das Phänomen Einsamkeit aus der Perspektive verschiedener wissenschaftlicher Disziplinen beschrieben Nachdem Einsamkeitserleben ein Problem des Individuums ist beschäftigt sich ein eigener Abschnitt mit dem postmodernen Subjekt Als Abschluss des ersten thematischen Blocks wird schließlich eine Beschreibung dieser neuen Einsamkeit der Postmoderne versucht Auf die Erkenntnisse des ersten Teils aufbauend beschäftigt sich der zweite Hauptteil der Arbeit Kapitel 4 mit Einsamkeit in der jungen deutschsprachigen Literatur der Jahrtausendwende Nach der Erläuterung der Auswahlkriterien der sieben Texte und einer kurzen Beschreibung dieser jungen Literatur der Jahrtausendwende folgen die sieben Einzelinterpretationen der ausgewählten Texte Ihre Reihenfolge zeigt entsprechend dem zunehmenden Alter der Hauptfiguren chronologisch die Einsamkeit des Jugendlichen des postadoleszenten sowie des erwachsenen Individuums Als Abschluss dieses Teils werden die aus den Einzelinterpretationen gewonnenen Erkenntnisse als Vorbereitung für das abschließende Kapitel der Arbeit zusammengefasst

Kapitel 5 stellt die Ergebnisse beider Teile gegen über. Die Erkenntnisse aus Philosophie und Soziologie des ersten Teils werden dabei mit den literaturwissenschaftlichen Erkenntnissen des zweiten Teils verglichen und helfen so die eingangs formulierte These dieser neuen Einsamkeit der Postmoderne sozial und literaturwissenschaftlich zu belegen, sodass die Formulierung von Einsamkeit als Condition Postmoderne des philosophisch soziologischen wie auch des literarischen Subjekts durchaus treffend scheint.

Weimarer Beiträge, 2007 Zeitschrift für Literaturwissenschaft, Ästhetik und Kulturtheorie *Kriegskinder und Wohlstandskinder* Thomas Andre, 2011 Die Romane um das Jahr 1968 unterscheiden sich deutlich von denen der Gegenwartsliteratur. Jene berichten von Menschen, die genau wissen, was sie wollen bzw. was sie nicht wollen, diese warten mit Helden auf, die überhaupt nicht wissen, was sie in der wohlstandsgesättigten Welt der 90er Jahre mit ihrer Freiheit anfangen sollen. In den teils fiktionalen, teils biographischen Texten der Generation der 68er finden sich nicht nur Beispiele für den Aufbruch der Studenten, sondern auch Fallgeschichten, die bestimmte Aussagen zur Subjektkonstitution treffen. Das Subjekt der Gegenwartsliteratur hingegen findet seine Identität schwerer als früher. Es fühlt eine Leere, wo in vergangenen Zeiten die Familie eine entscheidende Rolle spielte. Dabei nimmt der 68er eine Zwischenposition ein. Denn sein Aufbegehren ist auch ein Gegenüber zur Imperative des Familienverbundes. Die untersuchten Texte spiegeln die beiden Generationsparadigmen und erzählen gleichzeitig eine Mentalitätsgeschichte der Bundesrepublik.

Lebensentwürfe Corinna Schlicht, 2005 Von Acid nach Adlon und zurück Johannes Ullmaier, 2001 **Popliteratur und Popjournalismus** Franziska Walser, 2007 Studienarbeit aus dem Jahr 2005 im Fachbereich Germanistik, Neuere Deutsche Literatur, Note 1,0 Ludwig-Maximilians-Universität München, Institut für Deutsche Philologie, Veranstaltung: Prosa der 90er Jahre.

27 Quellen im Literaturverzeichnis. Sprache: Deutsch. Abstract: Popjournalismus und Popliteratur haben mehr gemeinsam als die Vorsilbe. Popjournalismus chargiert ins Literarisch-erzählerische bis hin zum Borderline Journalismus. Popliteratur widmet sich ursprünglich journalistischen Themen, sie ist aktuell und stark auf das eigene Erleben bezogen. Auch personell überschneiden sich die Sphären von Literatur und Medienwelt. Wer schreiben kann, ist heutzutage meist beides: Autor und Journalist, wobei der Weg oft vom Journalisten bei den sogenannten Lifestyle-Magazinen hin zum ersten Buch führt. Gleichzeitig sind die meisten Pop-Autoren gewandte Akteure im Mediensystem. Im günstigsten Fall für Autor und Verlag entsteht so ein selbstreferentieller, höchst effektiver Kreislauf, bei dem Autoren über und für Medien schreiben und die Medien wiederum über diese Autoren schreiben. Die vorliegende Arbeit untersucht Werke und Arbeitsweisen von Popautoren Christian Kracht, Benjamin Stuckrad-Barre, Eckhart Nickel und vergleicht sie mit den Methoden und Texten des Popjournalismus. TEMPO SPEX: New Journalism in den USA. Wichtige Punkte dabei sind Themen, Sprache und die mediale Inszenierung der Autoren. Die Verfasserin der Arbeit hat sowohl Neuere Deutsche Literaturwissenschaft als auch Kommunikationswissenschaft studiert und bewusst einen interdisziplinären Ansatz gewählt, um dieses bisher kaum untersuchte Thema zu bearbeiten.

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