

Burkhardt Lindner (Hrsg.)



**Benjamin**  
**Handbuch**  
Leben - Werk - Wirkung

J.B. METZLER

# Benjamin Handbuch Leben Werk Wirkung

**Leland de la Durantaye**



## **Benjamin Handbuch Leben Werk Wirkung:**

*Benjamin-Handbuch* Burkhardt Lindner, 2006 Der Band informiert umfassend über Leben, Werk und Wirkung Walter Benjamins 1892-1940 ergänzt um einen bibliografischen Teil und 3 Register LK OB Schneider **Benjamin-Handbuch** Burkhardt Lindner, 2011-07-18 Facettenreicher Intellektueller der Weimarer Republik und des Exils Walter Benjamins Werk lebt Die Radikalität seines Denkens und die Vielfalt seiner Impulse wirken bis heute in zahlreichen Bereichen fort Das interdisziplinär angelegte Handbuch informiert über die Biografie und zeichnet die einflussreiche Wirkungsgeschichte nach Es analysiert Einzelschriften und Textgruppen und eröffnet einen Zugang zur Edition der Gesammelten Schriften Unter Berücksichtigung des Nachlasses **Benjamin's Passages** Alexander Gelley, 2014-12-15 In transposing the Freudian dream work from the individual subject to the collective Walter Benjamin projected a macrocosmic journey of the individual sleeper to the dreaming collective which through the arcades communes with its own insides Benjamin's effort to transpose the dream phenomenon to the history of a collective remained fragmentary though it underlies the principle of retrograde temporality which it is argued is central to his idea of history The passages are not just the Paris arcades They refer also to Benjamin's effort to negotiate the labyrinth of his work and thought Gelley works through many of Benjamin's later works and examines important critical questions the interplay of aesthetics and politics the genre of The Arcades Project citation language messianism aura and the motifs of memory the crowd and awakening For Benjamin memory is not only antiquarian it functions as a solicitation a call to a collectivity to come Gelley reads this call in the motif of awakening which conveys a qualified but crucial performative intention of Benjamin's undertaking **Siegfried Kracauer, or, The Allegories of Improvisation** Miguel Vedda, 2021-05-13 This book analyses multiple facets of Kracauer's work comprehending the essayistic narrative philosophical theoretical and critical writings and putting special emphasis on some aspects the phenomenology of metropolis the theory of historiographic method the reflections on the crisis of the subject and the emergence of a new subjectivity the new forms of perception and aesthetic behaviour in late capitalism the function of critic intellectuals the sociology of the middle classes the theory of fascism the aesthetical and sociological reflections on literary genres the politicization of melancholy An original feature of this book is the attention it pays to the links between Kracauer's theoretical and critical writings and the traditions of heterodox Marxism against a habitual tendency to obliterate the political and emancipatory dimension in the German author *The Small Worlds of Childhood* Lauren Shizuko Stone, 2025-05-06 *The Small Worlds of Childhood* argues that prose representations of bourgeois childhood contain surprising opportunities to reflect on the temporality of experience In their narratives of children at home in their everyday worlds Adalbert Stifter Rainer Maria Rilke and Walter Benjamin are not only able to shed a unique light on key issues in the history of philosophy They also offer a queer critique of the normative expectation that the literature of childhood is oriented toward the future Stone shows that when writers engage in philosophical storytelling showing children tarrying in quotidian

experience they dislodge childhood from its nostalgic value to grown ups and the heteronormative demand to grow up Such stories of children as philosophical subjects thus take on their own lingering backwards or all together strange sense of time Stone demonstrates the necessity of recognizing how texts on childhood before and beyond Freud engage literary language in the service of a variety of philosophical attitudes reminding us how poetic techniques can tell us something extraordinary about moments of ordinary experience and the manner with which humans and especially children cognize the world By bringing canonical German language literary and philosophical traditions into conversation with current English language queer approaches Stone opens a queer counter history of German and Austrian realist and modernist literature This title is available from the publisher on an open access basis [The Migration of Metaphysics into the Realm of the Profane](#) Ansgar Martins,2020-07-20 Ansgar Martins s The Migration of Metaphysics into the Realm of the Profane is the first book length study focusing on Adorno s idiosyncratic appropriation of Jewish mysticism in the light of his relationship to Gershom Scholem and their shared intellectual contexts Rather than merely posit vague associative connections as previous authors have often done Martins s close reading of specific references in published and private texts alike allows him to highlight both commonalities and differences between Adorno s and Scholem s understanding of Kabbalistic tropes and the issue of metaphysics in the modern world and to demonstrate the extent to which similarities resulted from mutual and or third party influences especially Benjamin Martins throws the specifics of their respective idiosyncratic appropriations of Jewish tradition into sharp relief **Metamorphosing Dante** Fabio Camilletti,Manuele Gragnolati,Fabian Lampart,2010-12-01 After almost seven centuries Dante endures and even seems to haunt the present Metamorphosing Dante explores what so many authors artists and thinkers from varied backgrounds have found in Dante s oeuvre and the ways in which they have engaged with it through rewritings dialogues and transpositions By establishing trans disciplinary routes the volume shows that along with a corpus of multiple linguistic and narrative structures characters and stories Dante has provided a field of tensions in which to mirror and investigate one s own time Authors explored include Samuel Beckett Walter Benjamin Andr Gide Derek Jarman LeRoi Jones Amiri Baraka James Joyce Wolfgang Koeppen Jacques Lacan Thomas Mann James Merrill Eugenio Montale Pier Paolo Pasolini Cesare Pavese Giorgio Pressburger Robert Rauschenberg Vittorio Sereni Virginia Woolf *Key Concepts in the Study of Religions in Contact* Knut Martin Stünkel,2024-12-19 There is no religion lest there are two religions Therefore it is only possible to examine the history of religions by taking the crucial situations of contact into account Contact needs concepts Not only scholars but also participants in situations of contact are forced to conceptualize themselves and the other Taking its point of departure from the contact based approach to the study of religion the present volume examines and reassesses a selection of concepts and models attraction dynamics and stability tradition transcendence immanence senses secret space used to come to terms with the phenomenon of contact as the dynamizing element of the history of religions **Berührung neu erfinden** Bina E. Mohn,Jutta Wiesemann,Pip Hare,Astrid

Vogelpohl,2023 Was wird aus dem Ber hren beim Zusammensein in digitalen R umen Die vorliegende Publikation befragt das Klischee der Ber hrungsarmut in der digitalen Kindheit anhand unterschiedlicher Perspektiven und Ans tze Dabei werden Sinnespraktiken in der fr hen Kindheit als Medienpraktiken beschrieben in denen Haut und Displays Augen und Ohren synergetisch zusammenwirken und zu sensorischen Ereignissen werden Im Zentrum der Publikation stehen 10 kurze Filme zum Ber hren In der Kombination von Texten und Filmen werden Zusammenh nge von K rperlichkeit Materialit t Leiblichkeit und Virtualit t in digitalen Kindheiten erkundet What happens to touch when we come together digitally This publication brings together diverse perspectives and approaches to interrogate the widespread contention that increasing digitalisation in childhood leads to tactile deprivation The authors describe sensory practices in early childhood as media practices in which skin and screens eyes and ears interact synergistically to bring forth sensorial events The publication is built around 10 short films featuring touch The combination of texts and films stimulates an exploration of interrelationships between embodiment materiality and virtuality in digital childhoods Mit den besten W nschen **Barbarian: Explorations of a Western Concept in Theory, Literature, and the Arts** Markus Winkler, Maria Boletsi, 2023-07-31 This two volume co authored study explores the history of the concept of barbarism from the eighteenth century to the present and highlights its foundational role in modern European and Western identity It constitutes an original comparative and interdisciplinary exploration of the concept s modern European and Western history and combines overviews with detailed analyses of representative works of literature art film philosophy and political and cultural theory Volume 2 broaches figurations of barbarism and mobilizations of the barbarian across diverse contexts media and fields from the early twentieth century to our present from avant garde manifestoes to contemporary multilingual literature and adaptations of the Medea myth from anti colonial to eco socialist texts from political philosophy and ethno anthropology to contemporary pop culture from Russian poetry to Western political rhetoric from Europe to Latin America from cinema to art biennials and from neo Marxists to the Alt Right *Wahrnehmung und Erinnerung in Walter Benjamins "Berliner Kindheit um neunzehnhundert" und der "Lehre vom Ähnlichen"* Katja Schulz, 2009 Studienarbeit aus dem Jahr 2009 im Fachbereich Germanistik Neuere Deutsche Literatur Note 1 0 Ernst Moritz Arndt Universit t Greifswald Deutsche Philologie Veranstaltung Schrift und Bild bei Walter Benjamin Hauptseminar Sprache Deutsch Abstract Im Gegensatz zu der Unbekanntheit in seinen letzten Lebensjahren die Walter Benjamin im Exil verbrachte geh rt sein Werk mittlerweile zum Grundinventar der geisteswissenschaftlichen Diskurse Dabei wurde auf sehr unterschiedliche Weise versucht der thematischen und formalen Heterogenit t und Reichhaltigkeit in den Arbeiten Benjamins Rechnung zu tragen In der Folge kam es zu einer breiten Auseinandersetzung mit Benjamin die fast alle geisteswissenschaftlichen F cher ergriff und dazu f hrte dass sich die verschiedensten theoretischen Richtungen auf ihn berufen Die vorliegende Untersuchung wird die beiden eng zusammenh ngenden Arbeiten Benjamins die Berliner Kindheit um neunzehnhundert und die sp tere Sprachphilosophie Lehre vom

hnlichen und ber das mimetische Verm gen zum Gegenstand haben In der Forschung wurde mehrfach darauf hingewiesen dass es Parallelen und Zusammenh nge zwischen diesen beiden Arbeiten gibt Es wird herausgearbeitet wie die Auseinandersetzung Benjamins mit dem eigenen Schreiben im Zusammenhang mit der Berliner Kindheit zu der theoretischen Formulierung einer Sprachtheorie in der Lehre vom hnlichen gef hrt hat Zu diesem Zwecke werde ich zun chst die Erkenntnisse von Sigmund Freud und Jean Piaget zusammenfassen da diese gro en Einfluss auf die Berliner Kindheit hatten Im folgenden werde ich zeigen inwiefern sich diese beiden Arbeiten auf die literarische Umsetzung der Kindheitserinnerungen ausgewirkt haben Im letzten Abschnitt wird dann eine Br cke zur Sprachtheorie geschlagen in der aufgrund der Diskrepanz zwischen der Erinnerung des Erwachsenen und der Wahrnehmung des Kindes eine ontogenetische Entwicklung des mimetischen Verm gens konstatiert wird Diese Entwicklung fin **Analyse Walter Benjamins "Berliner Kindheit um neunzehnhundert"** Alexandra Stoßnach,2010 Studienarbeit aus dem Jahr 2010 im Fachbereich Germanistik Neuere Deutsche Literatur Note 1 0 FernUniversit t Hagen Neue deutsche Literaturwissenschaft Sprache Deutsch Abstract Mit der Berliner Kindheit um neunzehnhundert verfasst Benjamin einen Text der nach allgemeinem Konsens als seine Autobiographie gilt Das zentrale Thema mit dem ich mich in dieser Arbeit besch ftige ist der Unterschied zur klassischen Biographie den Benjamins Werk deutlich aufweist Ich m chte den Unterschied nicht nur beschreiben sondern mein Ziel ist zu zeigen dass Benjamins Erinnerungstheorie Form und Inhalt der Berliner Kindheit in hohem Ma e bestimmt bzw beeinflusst hat Zun chst m chte ich dabei untersuchen welche typischen formalen und inhaltlichen Charakteristika wir einem Text in der Regel zugrundelegen wenn wir ihn eine Autobiographie nennen Hierzu geh ren zweifellos der narrative Charakter des Textes sowie die darin beschriebene Entwicklung des Ich Erz hlers Dabei wird offensichtlich dass Benjamins Text diese beiden Punkte nicht erf llt zumindest nicht in augenf llicher Weise Daher werden in einem gesonderten Punkt die formalen Charakteristika von Benjamins Werk analysiert und die Unterschiede zur typischen Autobiographie herausgearbeitet In einem weiteren Punkt werde ich die Thesen die Benjamins Erinnerungstheorie bestimmen skizzieren und letztendlich ihren Einfluss auf den Text und die Gestaltung der Berliner Kindheit um neunzehnhundert aufzeigen Benjamin entwickelt seine Erinnerungstheorie nicht in einem einzelnen Werk sondern versetzt seine Texte wie z B die Berliner Chronik mit St cken seiner Theorie so dass ein einheitliches Bild nicht leicht gewonnen werden kann Dar ber hinaus tr gt die Berliner Kindheit nicht allein autobiographische Z ge sondern verkn pft die individuelle Erinnerung Kindheit mit der kollektiven Geschichte des Berlin um neunzehnhundert **Monatshefte** ,2012 **Sprachpassagen** Ulrich Welbers,2009 Das Verborgene in den vielschichtigen Erscheinungen des Sprachlichen aufzusuchen und systematisch zu verstehen kann als vordringliche Aufgabe der Sprachwissenschaft angesehen werden F r dieses Sprachdenken steht vielleicht eher unerwartet Walter Benjamin Das Sprachdenken Benjamins ist bisher kaum Gegenstand genuin sprachwissenschaftlicher Forschung gewesen Schon ein kurzer Durchgang durch sein Werk zeige so die g ngige Forschungsmeinung dass Benjamin kein Sprachwissenschaftler war In

Wahrheit jedoch entwirft Benjamin eine andere Sprachwissenschaft *Benjamin's Figures* Madeleine Kasten, Rico Sneller, Gerard Visser, 2018

DIALECTICS AT A STANDSTILL BENJAMIN'S DENKBILDER 0 Benjamin's Thought Images in Einbahnstraße Gustav Asselbergs 0 Sichtlich sich verbergend Die Autorfigur des Passagenwerks Wolfram Malte Fues 0 LIMINAL FIGURES CHILD AND FLANEUR 0 The Child at the Threshold Walter Benjamin's Berliner Kindheit um 1900 Corina Stan 0 The Flaneur and the Socio-Economic Critique Nassima Sahraoui 0 UNSIGHTLY FIGURES 0 Walter Benjamin's Figures of De-Figuration The Barbarian the Destructive Character and the Monster Sami R Khatib 0 ANGELS AND HISTORIANS 0 Closing Time Benjamin Temporality and the Problem of Political Organization Bennett Carpenter 0 Of Fish and Men Benjamin's Allegorist and the Meaning of Life Madeleine Kasten 0 Walter Benjamin on Charlie Chaplin The Rehabilitation of the Allegorical in Modernity Daniel Mourenza 0 THE NARRATOR AND THE POLITICS OF SENSES 0 Drawing on an Unlikely Source The Erzähler the Islamic Revival and Benjamin's Philosophy of Language Ton Groeneweg 0 TRANSLATION BETWEEN FOREIGNNESS AND KINSHIP 0 Bleakness in the Age of Google Walter Benjamin and the Possibility of Redemptive Translation Orr Scharf 0 Walter Benjamin's Translator Critic as a Model for Transcultural Thought and Practice Gisela Brinker Gabler 0 THE TASK OF CRITIC 0 Lektüre als Opfer Der Kritiker in Wider ein Meisterwerk und dem Trauerspielbuch Anna Wotkowitz 0 THE RIGHTEOUS AS MEDIATOR OF LINGUISTIC EXPERIENCE 0 Im Anfang war das Wort Von Adam zwei Bäumen und dem Gerechten Gerard Visser

**Giorgio Agamben** Leland de la Durantaye, 2009-05-21 Giorgio Agamben is a philosopher well known for his brilliance and erudition as well as for the difficulty and diversity of his seventeen books The interest which his *Homo Sacer* sparked in America is likely to continue to grow for a great many years to come Giorgio Agamben A Critical Introduction presents the complexity and continuity of Agamben's philosophy and does so for two separate and distinct audiences It attempts to provide readers possessing little or no familiarity with Agamben's writings with points of entry for exploring them For those already well acquainted with Agamben's thought it offers a critical analysis of the achievements that have marked it

**Gewaltdarstellung und ihre Funktionen in Heinrich von Kleists "Michael Kohlhaas"** Thomas Franz, 2016-03-04 Studienarbeit aus dem Jahr 2014 im Fachbereich Germanistik Neuere Deutsche Literatur Note 1,7 FernUniversität Hagen Institut für Neuere deutsche Literatur und Medienwissenschaft Sprache Deutsch Abstract Heinrich von Kleists Texte verstören und irritieren den Leser Kleists Poetik der Irritation wird als Erschütterungskunst empfunden die ihre Leser oft ratlos zurücklässt Rtselhaftigkeit charakterisiert auch die Erzählung Michael Kohlhaas wobei die Unauflösbarkeit des Nigmas schon das reine Vorgangsverständnis erschwert Diese aus einer unauflösbaren Rtselhaftigkeit entspringende irritierende und verstörende Wirkung liegt neben nicht aufgelösten Inkonsistenzen und Widersprüchen in der Erzählung die von Kleist intendiert sind um die gebrechliche Einrichtung der Welt in ihrer ganzen Komplexität opazit und Widersprüchlichkeit zu repräsentieren vor allem in einer Ubiquität einer exzessiven Gewaltdarstellung begründet Die Funktionen und Bedeutungen der Gewaltdarstellung stehen in der Forschungs- und

Rezeptionsgeschichte nicht selten im Fokus des Interesses an den Texten deren zentrales Thema häufig Gewalt in allen ihren Facetten darstellt und in nahezu jedem Text verhandelt wird. Gewalt wird in Kleists Michael Kohlhaas in drei exemplarischen Diskursfeldern verhandelt. Zum ersten wird Gewaltdarstellung als Begründung für eine sozialkritische Fortführung der Aufklärung genutzt. Zweitens stellt Kleists Text Gewalt als meist einziges probates Mittel zur Durchsetzung legitimer libertärer Forderungen heraus. Und drittens instrumentalisiert Kleist Gewaltdarstellung aber auch als Mittel einer Aufklärungskritik im Sinn einer kritischen Reflexion auf die Möglichkeiten und Grenzen des Perfektibilitätstrebens der Aufklärung das auf einem positiven entwicklungsaffinen Menschenbild und auf einer vernünftig eingerichteten Weltordnung basiert. In dieser Hausarbeit soll die These einer Funktionstrias der Gewaltdarstellung als Fortführung der Aufklärung als Aufklärungskritik und als Didaxe der Macht in Kleists Michael Kohlhaas nachgewiesen werden. Der Titel der Hausarbeit mit Feuer und Schwert die Arglist in welcher die ganze Welt versunken sei zu bestrafen reflektiert alle drei Aspekte der Funktionstrias der Gewaltdarstellung in Kleists Michael Kohlhaas indem durch die Benennung des Weltzustandes mit der Bezeichnung Arglist eine Unordnung angedeutet wird die auf institutionalisierten Vorurteilen und Machtmissbrauch beruht und durch eine Fortführung der Aufklärung beseitigt werden soll. Gleichzeitig rechtfertigt diese Arglist der Weltordnung aber auch den Einsatz von Gewalt zu libertären Zwecken.

Walter Benjamins "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit"  
Sabrina Runge, 2015-03-30 Studienarbeit aus dem Jahr 2015 im Fachbereich Philosophie Praktische Ethik Sthetik Kultur Natur Recht Note 1,0 FernUniversität Hagen Philosophisches Institut Sprache Deutsch Abstract Walter Benjamin schreibt zu Beginn seines 1936 erschienenen Aufsatzes Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit dass die Reproduktion des Kunstwerkes an sich keine Neuerung ist sondern bereits seit Anbeginn bestand. Dennoch haben der technische Fortschritt sowie die damit einhergehenden technischen Möglichkeiten der Reproduktion in der Sphäre der Kunst bahnbrechende Bedeutung. Das Kunstwerk selbst ist durch seine nun immanente Reproduzierbarkeit einem Wandel unterzogen. Dabei sieht Benjamin nicht nur den technischen Fortschritt für die Veränderung des Kunstwerks verantwortlich sondern auch die veränderte Rezeptionsweise durch das Publikum das nun ein Massenpublikum ist. Die vorliegende Arbeit gibt zunächst einen Überblick über Benjamins grundlegenden Thesen zum Kunstwerk im Übergang vom auratischen ritualgebundenen Artefakt des Kults zum allein von seinem Ausstellungswert her bestimmten Kunstobjekt. Im Mittelpunkt steht die Frage wie und durch welche Bedingungen sich das Kunstwerk durch die technische Reproduzierbarkeit verändert und wie dies auch seine Funktion in einer technisierten und veränderten Gesellschaft bestimmt. Folgend werden Benjamins Analysen des Films von der Produktion bis zur kollektiven Massenrezeption dargestellt und betrachtet wie das Medium Film die Kunst verändert. Resümierend sollen die Nachwirkungen des Kunstwerkaufsatzes eingeordnet werden. Grundlage dieser Arbeit ist die sogenannte fünfte Fassung in Band 16 der Kritischen Gesamtausgabe erschienen im Suhrkamp Verlag. Diese ist identisch mit der in vorherigen Veröffentlichungen noch Dritte Fassung bezeichneten die bis heute als die kanonische

Fassung gilt *Walthari*, 2008 Fremde neue Welten Eva Oberloskamp, 2011-06-22 Eine Fahrt in die UdSSR war in den 1920er und 30er Jahren unter Linksintellektuellen en vogue Anhand von deutsch und französischsprachigen Reiseberichten aber auch von unveröffentlichten Quellen geht Eva Oberloskamp der Frage nach warum die meisten Autoren trotz zahlreicher kritischer Beobachtungen für die Sowjetunion Partei ergriffen Die vergleichende Arbeit zeigt dass die Gründe hierfür auf deutscher und französischer Seite durchaus unterschiedlich waren Eva Oberloskamp wurde für ihre Dissertation mit dem Förderpreis der Universitätsgesellschaft der Ludwig Maximilians Universität sowie dem Ehrenpreis der Association pour l'emploi des cadres und der Deutsch Französischen Hochschule ausgezeichnet

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