

# TEXT+KRITIK

Zeitschrift für Literatur · Begründet von Heinz Ludwig Arnold · IV/17

*214*  
*Elke Erb*



# Else Laskerschueler Text Kritik 1

**Katharina Herold-Zanker**



## **Else Laskerschueler Text Kritik 1:**

Else Lasker-Schuler Betty Falkenberg, 2003-07-25 Else Lasker Schuler a pivotal figure in German Expressionism presided over avant garde cafe life in pre World War I Berlin in much the same way Gertrude Stein did in Paris around the same time While her work is not yet very well known in the English speaking world it has been enjoying a critical and popular revival in Germany This full length biography of Lasker Schuler the first in English explores her poems plays prose and graphic works in light of her life It begins with her fleeing to Switzerland after Hitler s accession to power in 1933 looks back at her childhood in Wuppertal then follows her life through to its end in Jerusalem in January 1945 As a Jew a woman and a bohemian Lasker Schuler defied every category Her two marriages first to Dr Berthold Lasker then to Herwarth Walden founder of the leading avant garde periodical gallery and publishing house Der Sturm The Storm as well as her interactions with Karl Kraus Franz Marc Gottfried Benn Martin Buber and Gershom Scholem are documented in letters and poems many included here both in the original and in translation

**Else Lasker-Schüler als Expressionistin** Toni Bernhart, Viviane Hoof, Akane Nishioka, Fabiana Paciello, Marilisa Reisert, Adrian Renner, Imelda Rohrbacher, Paula Vosse, 2025-06-27 Else Lasker Sch ler 1869 1945 ist nicht nur eine der herausragendsten Autorinnen der ersten H lfte des 20 Jahrhunderts Sie ist auch wie keine zweite Dichterin mit dem Expressionismus verbunden hat sie doch als einzige weibliche Stimme Aufnahme in die ber hmte Anthologie Menschheitsd mmerung 1919 von Kurt Pinthus gefunden Bereits von ihren Zeitgenoss innen wurde der avantgardistische Ansatz ihrer Lyrik anerkannt Modern ist auch die auff llige Selbstinszenierungspraxis Lasker Sch lers die mit androgynen Elementen spielt bzw Fiktion und reale Person immer wieder geschickt ineinander verwebt Hinzu kommen die zahlreichen Netzwerke und Kontakte namentlich vor allem zu Franz Marc und Gottfried Benn ber die Lasker Sch ler im Zentrum expressionistischer Kunstproduktion anzusiedeln ist Andererseits sind die Spezifika ihres Werks zu beachten denen sich die Forschung zum Teil durchaus intensiv zugewandt hat und die ber das expressionistische Element potenziell hinausweisen Dazu geh ren insbesondere der religi se Kontext wie auch die Frage wie sich Lasker Sch ler in das oft m nnlich gepr gte Bild expressionistischer Dichtung einfg en l sst Zudem folgt aus der singul ren Kanonisierung Lasker Sch lers als die expressionistische Dichterin schlechthin eine gewisse Vereinfachung die es immer wieder kritisch zu hinterfragen gilt etwa durch einen Abgleich mit anderen weniger beachteten Autorinnen der Zeit Anl sslich ihres 80 Todestags der gleichzeitig auch das zehnj hrige Bestehen der Zeitschrift Expressionismus markiert stellt der Band die als wichtigste Dichterin des Expressionismus schlechthin kanonisierte Autorin in den Mittelpunkt und bietet neue Erkundungen ihres Werks von dessen Programmatik ber Fragen von Auff hrung und Performanz bis hin zu Schreibpraxis und Intermedialit t Mit Beitr gen von Toni Bernhart Viviane Hoof Akane Nishioka Fabiana Paciello Marilisa Reisert Adrian Renner Imelda Rohrbacher und Paula Vosse

**Else Lasker-Schüler** Ernst Schürer, Sonja Maria Hedgepeth, 1999 *Else Lasker-Schüler* Sigrid Bauschinger, 2013-11-06 Else Lasker Sch lers Werk liegt nun seit einigen Jahren in einer Kritischen Ausgabe vor in

deren Rahmen auch der erste Briefband inzwischen erschienen ist Sigrid Bauschinger konnte auf diese und alle weiteren noch zu edierenden Briefe zurckgreifen und so aufgrund des umfangreichen teilweise unbekannten Materials zeigen unter welchen Bedingungen Lasker Schlers Werk entstand Nicht die zahllosen Anekdoten ber ihre exzentrische Erscheinung sondern tatschliche Ereignisse machen das Leben dieser auerordentlichen Dichterin aus Die poetische Kraft fr ihr stark autobiographisch geprgtes Werk zog Else Lasker Schler aus ihren Wurzeln im assimilierten liberalen jdischen Brgertum im westf lischen Elberfeld wo sie 1869 zur Welt kam W hrend ihrer ersten Ehe mit dem Arzt Berthold Lasker nahm sie in Berlin Zeichenunterricht und erlebte in fortschrittlichen literarischen und weltanschaulichen Kreisen ihre intellektuelle Befreiung Mit ihrem zweiten Mann Herwarth Walden dem Grnder des Sturm k mpfte sie an der Spitze der Avantgarde fr die Moderne im Berlin der Kaiserzeit Dabei stellte sie ihr untr gliches knstlerisches Urteil in Gedichten und Prosaportraits unter Beweis die sie u a ber Oskar Kokoschka Franz Marc Georg Trakl und Gottfried Benn verfa te Nach ihrer Scheidung von Walden lebte Lasker Schler als freie Knstlerin in Berlin 1933 verlie sie Deutschland nach t tlichen Angriffen und emigrierte zun chst in die Schweiz Die letzten Jahre bis zu ihrem Tod 1945 verbrachte sie in Jerusalem Hier schrieb sie kostbare Liebesgedichte und ihr letztes Drama Mit dem von ihr gegr ndeten Vortragskreis Der Kraal versuchte sie noch einmal inmitten des von Aufst nden zerrissenen Landes und angesichts des Untergangs ihrer Welt in Europa einen neuen Freundeskreis um sich zu bilden Seit vielen Jahren gilt Sigrid Bauschinger als eine der besten Kennerinnen des Werkes von Else Lasker Schler

**Arabeske und Klage** Julia Ingold, 2022-08-08 Else Lasker Schler zeigt mit ihren Formen Inhalten Texten und Bildern performativ die M glichkeit der Ausdruckslosigkeit auf Sie schildert grauenvolle Szenen in ostentativ poetischen Bildern Nebenher kommentiert und zitiert sie ihre eigenen Werke kontinuierlich selbst Beide Eigent mlichkeiten gehen auf das transmediale Gestaltungsprinzip der Arabeske zur ck Die Arabeske kann nicht nur als schm ckender Rahmen dienen sondern auch als Versteck das Ausdrucksverbote unterl uft Julia Ingold weist nach dass dieses Gestaltungsprinzip von einer bisher untersch tzten N he Lasker Schlers zur jdischen Schrifttradition Zeugnis ablegt Lasker Schler schreibt ihren Arabesken das Prek re des Ausdrucks von Leid und Ungerechtigkeit ein ihr knstlerischer Ausdruck impliziert die M glichkeit des Schweigens In her forms contents texts and images Else Lasker Schler expresses performatively the possibility of the lack of expression She describes terrible scenes in ostentatiously poetic pictures On the side she herself comments and quotes constantly her own works Both peculiarities stem from the same transmedial formal principle of the arabesque The arabesque can not only serve as decorative frame but also as hiding place to evade the prohibition of representation The proof of this formal principle reveals Lasker Schler s long underestimated influences of the Jewish scriptural tradition In her arabesques Lasker Schler captures the precarity of the expression of distress and injustice her artistic expression implies the possibility of silence

**Women and German Drama** Sarah Colvin, 2003 If all the world s a stage playwrights can theoretically be seen as in control of the world they create this book asks to what extent women dramatists manage to use the space of the drama to

reflect the world that they experience

**BOOK JACKET** *Der Zusammenhang zwischen Gottfried Benns "Hier ist kein Trost" und Else Lasker-Schülers "Höre!"* Hanna Rasch, 2010 Studienarbeit aus dem Jahr 2010 im Fachbereich Deutsch Literatur Werke Note 1,0 Rheinisch Westfälische Technische Hochschule Aachen Institut für Germanistische und Allgemeine Literaturwissenschaft Veranstaltung Hauptseminar Else Lasker-Schüler Lyrik und Prosa Sprache Deutsch Abstract In der Arbeit werden die Zusammenhänge zwischen Gottfried Benns Gedicht Hier ist kein Trost und Else Lasker-Schülers Höre in einer vergleichenden Analyse erörtert Auf diesem Wege wird der Frage nachgegangen ob es sich wie in der Forschung häufig angenommen wird bei diesen beiden Gedichten um das literarisch manifestierte Ende einer Liebesgeschichte zwischen den beiden Dichtern handelt oder ob es wie in der neueren Forschung teilweise vermutet wird eine Auseinandersetzung zwischen Benn und Lasker-Schüler um ihre unterschiedlichen Vorstellungen vom Kunstbegriff und dem Künstlerdasein gegeben hat die sie in diesen beiden Gedichten deutlich erkennbar gegen überstellten

**The Jewess Pallas Athena** Barbara Hahn, 2021-06-08 The Jewess Pallas Athena a line from a poem by Paul Celan It is a provocative phrase cutting across cultures and traditions But it poses questions How to reconstruct a culture that has been destroyed How to conceive of history after the catastrophes of the twentieth century This book begins in the mid eighteenth century with the first Jewish women to raise their voices in German It ends two hundred years later with another group of Jewish women looking back at a country from which they had been expelled and to which they would never want to return Among the many prominent female intellectuals and literary figures Barbara Hahn discusses are Hannah Arendt Gertrud Kantorowicz Rosa Luxemburg Else Lasker-Schüler Margarete Susman and Rahel Levin Varnhagen In examining their writing she reflects upon the question of how German culture was constructed with its inherent patterns of exclusion This is a book about hope and despair possibilities and preventions We see attempts at dialogue between Christians and Jews men and women Germans and Jews attempts initiated by these women that for the most part remained unanswered Finally the book reconstructs the changing notions of the Jewess a key word in modern German history with its connotations of salons beauty and esprit And yet a word that is also disastrous in which there culminated everything the dominant culture condemned as dangerous

**Text + Kritik**, 1971 **The Inequality of Pay** Henry Phelps Brown, 1977 This book examines late nineteenth and early twentieth century literature written in England and Germany exploring the relationship between Orientalism Decadence and cosmopolitanism arguing that representations of the East played a critical role in the literary landscape of Decadence over this period

**TEXT + KRITIK - Heinrich von Kleist** Roland Reuß, 2021-11-26 Als einen der größten künstlerischstreichenden Dichter der deutschen Sprache bezeichnete Thomas Mann den Dramatiker und Erzähler Heinrich von Kleist 1777 1811 Die Neuauflage des zuerst 1993 erschienenen TEXT KRITIK Sonderbandes widmet sich dem wie Thomas Mann formulierte tief unglücklichen Leben und von Ansprüchen an sich selbst die ihn zermürbten bestimmten Schreiben Kleists sowie mit Analysen und zu Penthesilea Amphitryon Der zerbrochene Krug Die Marquise von O und über das Marionettentheater seinen zentralen

Texten Der Band enth lt zudem einen Beitrag ber die Kleist Editionen eine Chronik von Leben und Werk des Sensationsdichters Hugo Dittberner sowie eine neugefasste Auswahlbibliografie Mit Beitr gen von Gerhard Bauer Jens Dirksen Hugo Dittberner Andrea Gnam Hans Peter Herrmann Walter Hettche Wolf Kittler Ralf Konersmann Hermann Korte Martin Krumbholz Anett L tteken Norbert Oellers Roland Reu Michael Rohrwasser Gerhard Scheit Peter Staengle und Hans Dieter Zimmermann *Orientalismus, Kolonialismus und Moderne* Nina Berman,2016-12-17 *Fremdheit im Leben und in der Prosa Else Lasker-Sch lers* Uta Grossmann,2011 Die vorliegende Arbeit will die Biographie Else Lasker Sch lers in die Betrachtung einbeziehen und dabei die Grenze zwischen Leben und Werk wahren Die Vermischung beider Sph ren ist eine literarische Strategie der Dichterin die eine von ihrer Person unabh ngige Rezeption erschwert Dieser grunds tzlichen Problematik wird mit einer zweigleisigen Methode begegnet Ein doppelter Blick auf Leben und Werk erweitert den Lekt rehorizont Die Werke sind die in sich schl ssigen und aus sich heraus deutbaren Muster im Gewebe eines unverwechselbaren Lebens In den Lebensteppich sind auch Erinnerungen der Schreibenden politische und soziale Erfahrungen und ihre pers nliche Geschichte verwoben Das soziohistorische Umfeld schreibt mit an der Prosa Else Lasker Sch lers Es ist das poetische Verfahren das Zeugnis ablegt von der geschichtlichen Konstellation in der ein Dichter sich seiner bedient Das Mitlesen der historischen und gesellschaftlichen Entstehungsbedingungen des Prosawerkes nimmt den Texten nicht ihre Fremdheit

**Else Lasker-Schüler** Dieter Bänsch,2024-09-12 **Tausend und ein Zeichen** Sylke Kirschnick,2007 **Three Plays** Else Lasker-Schuler,2005-11-30 Famous for her poetry and infamous for her bohemian lifestyle as well as her association with political radicals Else Lasker Sch ler 1869 1945 is only now returning to just renown as one of the few women writers within the Expressionist movement of the early twentieth century These plays Dark River Arthur Aronymus and His Ancestors and I and I put Lasker Sch ler on a par with Brecht in her day Handlungs- und produktionsorientierter Literaturunterricht am Beispiel einer selbstentwickelten Aufgabe zum Thema „Lyrik“ Elif Atmaca Yildirim,2014-11-20 In dieser Hausarbeit werde ich versuchen einen handlungs und produktionsorientierten Literaturunterricht am Beispiel einer selbst entwickelten Aufgabe zum Thema Lyrik darzustellen Mein Ziel wird sein Aufgaben zu entwickeln die m glichst allen Begabungstypen und F higkeiten in einer Schulklasse gerecht werden Als eine angehende Deutsch Lehrerin ist es mir wichtig dass die Sch ler Lust am Literaturunterricht haben und sich vom Unterricht angesprochen f hlen Die Aufgabenstellung wird sich auf ein Gedicht beziehen Wenn man Sch ler nach deren Textpr ferenzen befragt so wird ersichtlich dass die wenigsten in Ihrer Freizeit freiwillig Gedichte lesen Das Lesen Analysieren und Interpretieren von Gedichten wird als m hsam empfunden Ein weiteres Ziel meiner Aufgabenstellungen soll sein den Sch lern zu zeigen dass das Lesen von Gedichten und Arbeiten mit Gedichten auch Spa machen und Freude bereiten kann Am Anfang dieser Hausarbeit wird der theoretische Ansatz des handlungs und produktionsorientierten Literaturunterrichts dargelegt Hierbei werden auch die Ziele und die methodischen M glichkeiten des handlungs und produktionsorientierten Unterrichts erl utert Darauf

anschließend wird das Gedicht Weltende von Else Lasker-Schüler für das die Aufgabe entwickelt werden soll vorgestellt. Nach einer kurzen Analyse und Interpretation des Gedichts folgt die Aufgabenstellung und die dazugehörige Erläuterung. Mit einem Schlusswort wird die Arbeit beendet.

**Picturing the Primitive** A. Oksiloff, 2016-04-30 Primitive Pictures explores the relationship between early German cinema and anthropology's fascination with primitive cultures. At the core of this study is a mythic first contact between the camera and the non-Western body. The term that binds the two is the Primitive, referring both to cultures ostensibly existing outside of modern Time and also to a way of seeing the world via the lens. Asseka Oksiloff examines how the movie camera with its capacity to record reality in a supposedly direct fashion is legitimated by the primitive body in the first decades of the twentieth century. From the earliest research footage to popularized adventure footage, the film theory the primitive holds out the promise of a critical space that affirms modern technological vision.

Glitzernder Kies und Synagogengestein Monika Lindinger, 2010 Else Lasker-Schüler rekonstruiert in ihrer Prosa zwei Gedichtnismomente. Die Zeit der Kindheit, in der die Gartenwege mit glitzerndem Kies bestreut waren, verbindet sich mit der jüdischen Tradition und verdichtet sich zu einem poetologischen Konzept. Die intertextuelle Auseinandersetzung mit dem Deutschen wie mit dem jüdischen Teil dieses kulturellen Gedichtnisses erweitert die Erinnerungsume um ihre historischen Kontexte von der Akkulturationsproblematik des deutsch-jüdischen Bürgerturns, dem die 1869 geborene Dichterin entstammte, bis hin zu ihrer Emigration 1933 in die Schweiz und 1939 nach Palästina. Aus dieser Konstellation eines Exils in Jerusalem im jüdischen Denken ein begriffliches Paradoxon: erwächst dem Sehnsuchtsraum Kindheit Identität und Hoffnung stiftendes Potential.

**Decadence and Orientalism in England and Germany, 1880-1920** Katharina Herold-Zanker, 2024-04-05 Decadence and Orientalism in England and Germany 1880-1920 examines the Orientalist portrayal of Middle Eastern cultures in Decadent Literatures in England and Germany at the turn of the century. This book argues that the role of Orientalism in literary Decadence uniquely exposes its paradoxical engagement with other cultures. In bringing together two fin de siècle European literatures, this comparative study makes a case for the transnational if not imperial nature of Decadence. The East emerges as an indispensable mediator between various versions of European Decadence. The book examines the role of the East with specific reference to selected English and German authors, starting from Oscar Wilde's Victorian vision of Egypt and Arthur Symonds's and Violet Fane's image of Constantinople, it moves to Paul Scheerbart's and Else Lasker-Schüler's Decadent Babylon and Assyria and concludes by turning to Stefan George's exclusion of the East from his poetic practice. The geographical reach of the East focuses on regions of the Eastern Mediterranean and Northern Africa. The cultural translation of specifically the Middle East into different European national contexts gains new, sometimes oppositional meanings, avoiding a one-sided representation of both the East and the two national literatures that absorbed it. In arguing for a Decadent cosmopolitanism as a model of heterogeneous inclusivity that reaches beyond the binaries established by Edward Said's Orientalism, the present book brings twenty-first century theories of cosmopolitanism into

dialogue with art history and literature to uncover striking synergies and interdependences between the different manifestations of Decadence in England and Germany

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