

GERMAN REALISM

Georg  
Lukács

IN THE

NINETEENTH

CENTURY

# German Realists In The Nineteenth Century

**Theodor Fontane**



## **German Realists In The Nineteenth Century:**

*German Realists in the Nineteenth Century* Georg Lukács, 2000-07-24 Georg Lukács was one of the most controversial Marxist philosophers of this century. In this book, however, he appears in another guise as a literary historian in the tradition of Sainte Beuve and Belinsky, offering an advanced introduction to one of the richest periods of European literature. These previously untranslated essays on Heinrich von Kleist, Joseph Eichendorff, Georg Büchner, Heinrich Heine, Gottfried Keller, Wilhelm Raabe, and Theodor Fontane were written between 1936 and 1950. They illuminate Lukács's enduring love of German literature and his faith in the humanist tradition. In all of them, moreover, he can be seen actively intervening in the cultural debates of the time on the role of literature, on the literary tradition in society, and on the relationship between literature and politics. Although his defense of realism against the crudities of socialist realism is implicit throughout these essays, Lukács's main purpose was to illuminate the intellectual, historical, and literary context in which these great writers worked to attain a fuller understanding of what they wrote and also to settle accounts with contemporary German critics who were attempting to create a fascist pantheon.

**The Oxford Handbook of Global Realisms** Vaysman, 2025-11-04 Realism is an artistic practice that aims to faithfully represent reality. Historically, it has been practiced across different media, from early pictorial art and epic oral narratives through literature and visual arts to film, music, and digital media. However, an understanding of what it means to faithfully represent reality is not universal; rather, it varies from culture to culture. The Oxford Handbook of Global Realisms approaches realism as a transnational, transhistorical, and intermedial global phenomenon. It brings the diversity of global realisms to the fore, showcasing previously underrepresented and marginalized theories, practices, forms, and media of realist cultural production.

*The Cambridge History of Literary Criticism: Volume 6, The Nineteenth Century, c.1830-1914* M. A. R. Habib, 2013-02-07 In the nineteenth century, literary criticism first developed into an autonomous professional discipline in the universities. This volume provides a comprehensive and authoritative study of the vast field of literary criticism between 1830 and 1914. In over thirty essays written from a broad range of perspectives, international scholars examine the growth of literary criticism as an institution and the major critical developments in diverse national traditions and in different genres, as well as the major movements of Realism, Naturalism, Symbolism, and Decadence. The History offers a detailed focus on some of the era's great critical figures, such as Sainte Beuve, Hippolyte Taine, and Matthew Arnold, and includes essays devoted to the connections of literary criticism with other disciplines in science, the arts, and Biblical studies. The publication of this volume marks the completion of the monumental Cambridge History of Literary Criticism from antiquity to the present day.

*Realism's Others* Eva Aldea, Geoffrey Baker, 2010-07-12 For at least a century, scholarship on realist narrative and occasional polemics against realist narrative have assumed that realism promotes the values of sameness against those of otherness and that it does so by use of a narrative mode that excludes certain epistemologies, ideologies, and ways of thinking. However, the truth is more complex than that, as the essays in this volume all

demonstrate Realism's Others examines the various strategies by which realist narratives create the idea of difference whether that difference is registered in terms of class ethnicity epistemology nationality or gender The authors in this collection examine in detail not just the fact of otherness in some canonical realist and canonical magical realist and postmodern novels but the actual means by which that otherness is established by the text These essays suggest that neither realist narrative nor narratives positioned as anti realist take otherness for granted rather the texts discussed here actively create difference and this creation of difference often occasions severe difficulties for the novels representational schema How does one represent different types of knowledge other aesthetic modes or other spaces for example in texts whose epistemology has long been seen as secular and empirical whose aesthetic mode has always been approached as pure descriptive mimesis and whose settings are largely domestic These essays all begin with a certain collision of nationalities of classes of representational matrices of religions and go on to chart the challenges that this collision presents to our ideas or stereotypes of realism or to the possibilities of writing against and beyond realism This question motivates examination of key realist or social realist texts in some of these essays by Honoré de Balzac George Eliot Franz Grillparzer Theodor Storm Gottfried Keller Theodor Fontane Wilhelm Raabe Marcel Aymón Ruiz de Burton Henry James William Dean Howells Charles Chesnutt Theodore Dreiser H T Tsiang Alan Sillitoe and Richard Yates However it is no less central a question in certain non realist texts which engage realist aims to a surprising degree often to debate them openly some of these essays discuss in this light fantastic magical realist and postmodern works by Abram Tertz Paul Auster Alejo Carpentier Toni Morrison Gabriel García Márquez Salman Rushdie and A S Byatt Realism becomes more than an aesthetic aim or narrative mode It becomes rather a value evoked and discussed by all of the works analyzed here in order to reveal its impact on fiction's treatment of ethnicity nationality ideology space gender and social class

**Thematics Reconsidered**, 2023-11-20 Responding to a new interest in thematic studies the volume features essays by some of the leading scholars from the United States and Europe In honor of Horst S Daemmrich the co author with Ingrid Daemmrich of the handbook *Themes and Motifs in Western Literature* the contributors reassess both in theory and in case studies the viability of thematics as part of contemporary literary criticism They demonstrate the broad scope of methodologies between strict systematization of themes and motifs and reader response conceptions of theming Special topics include a thematology of the Jewish people motifs in folklore a cluster on madness hysteria and mastery the story of Judith Cinderella thematics in Durrenmatt and Isaac Babel chaos as a theme A concluding chapter illuminates aspects of nineteenth century literary history

*Fontane in the Twenty-first Century* John B. Lyon, Brian Tucker, 2019 Assesses the relevance of the works of Fontane perhaps the foremost German novelist between Goethe and Mann for the twenty first century Theodor Fontane remains a canonical figure in German literature the most important representative of poetic realism and likely the best German language novelist between Goethe and Mann yet scholarly attention to his works often lags behind his stature at least in the English speaking academy This volume coinciding

with Fontane's 200th birthday in 2019 assesses the relevance of his works for us today and also draws attention to the most current English language research. Much has changed in the last two decades in critical theory and the volume highlights how new methodological approaches and new archival research can update our understanding of Fontane's works. Although his novels are famously rooted in the details of quotidian life in nineteenth century Germany, they also reflect larger historical transformations that resonate with our world today: e.g. financial crisis, class conflict, changing gender roles and migration, and so speak to contemporary critical interests. The volume's contributors draw on literary and cultural studies approaches including gender and sexuality studies, emotion studies, transnationalism and globalization, media and visual studies, rhetorical criticism, paratextual criticism and digital humanities. Their contributions survey a wide range of Fontane's literary production in order to speak to both German and non-German audiences in the twenty-first century. Contributors: James N. Bader, Russell A. Berman, Katharina Adeline Engler, Coldren Todd, Kontje John, B. Lyon, Ervin, Malakaj, Nicolas von Passavant, Lynne Tatlock, Christian Thomas, Brian Tucker, Michael J. White, Holly A. Yanacek, John B. Lyon. John B. Lyon is Professor of German at the University of Pittsburgh. Brian Tucker is Associate Professor of German at Wabash College.

*Landscapes of Realism* Dirk Göttsche, Rosa Mucignat, Robert Weninger, 2021-04-15. Few literary phenomena are as elusive and yet as persistent as realism. While it responds to the perennial impulse to use literature to reflect on experience, it also designates a specific set of literary and artistic practices that emerged in response to Western modernity. *Landscapes of Realism* is a two-volume collaborative interdisciplinary exploration of this vast territory, bringing together leading-edge new criticism on the realist paradigms that were first articulated in nineteenth-century Europe but have since gone on globally to transform the literary landscape. Tracing the manifold ways in which these paradigms are developed, discussed and contested across time, space, cultures and media, this first volume tackles in its five core essays and twenty-five case studies such questions as: why realism emerged when it did, why and how it developed such a transformative dynamic across languages, to what extent realist poetics remain central to art and popular culture after 1900, and how generally to reassess realism from a twenty-first-century comparative perspective.

*Georg Lukács: The Fundamental Dissonance of Existence* Timothy Bewes, Timothy Hall, 2011-03-10. The end of the Soviet period, the vast expansion in the power and influence of capital and recent developments in social and aesthetic theory have made the work of Hungarian Marxist philosopher and social critic Georg Lukács more vital than ever. The very innovations in literary method that during the 80s and 90s marginalized him in the West have now made possible new readings of Lukács, less in thrall to the positions taken by Lukács himself on political and aesthetic matters. What these developments amount to, this book argues, is an opportunity to liberate Lukács's thought from its formal and historical limitations, a possibility that was always inherent in Lukács's own thinking about the paradoxes of form. This collection brings together recent work on Lukács from the fields of Philosophy, Social and Political Thought, Literary and Cultural Studies. Against the odds, Lukács's thought has survived as a critique of late capitalism, as a guide to the contradictions of modernity.

and as a model for a temperament that refuses all accommodation with the way things are [Delius and the Sound of Place](#) Daniel M. Grimley, 2018-12-06 Offers a radical and interdisciplinary analysis that will transform readers understanding of this deeply compelling early twentieth century composer **The Specificity of the Aesthetic, Volume 1** György Lukács, 2023-02-13 How is it possible that works of art exist How do we become receptive aesthetic subjects The Specificity of the Aesthetic extends these fundamental ontological and phenomenological questions around which Georg Lukács's theory of art was organised This late work of aesthetics seeks to solve a puzzle that neither philosophy nor socialist politics was able to the fundamental ethical question of what individuals and humanity as a whole ought to do Art offers Lukács the already existing means through which the damaged edifice of Marxism might be reconstructed on a durable basis on which to rest the philosophy politics and ethics of a non Soviet style Marxism **Recovering the Later Georg Lukács** Matthew J. Smetona, 2023-04-25 New resources for the critique of capitalism in culture from the late writings of Georg Lukács one of the first authors in the tradition of Western Marxism The Hungarian literary critic philosopher and Marxist social theorist Georg Lukács is best known for his 1923 History and Class Consciousness in which he offered an influential critique of reification from the standpoint of a dialectical conception of totality While Lukács's early works have been central to the study of Marxist thought his later works have often been dismissed as political accommodations to Stalinism In this new study Matthew Smetona argues for a revisionist interpretation of Lukács's later writings on topics as diverse as aesthetics politics and ontology Smetona demonstrates that these writings reveal a methodological unity that follows directly from History and Class Consciousness in which realism in both literary and extraliterary senses becomes the basis for the critique of reification As Lukács had demonstrated reification is that process by which the social relations between persons seem to take on the character of a thing Rooted in Marx's concept of commodity fetishism the critique of reification proved in Lukács's hands to be a flexible tool capable of clarifying all manner of obfuscations that arise within the social relations that capitalism produces To recover the later work of Lukács is to open up new horizons for Marxist cultural criticism [Schumann's Piano Cycles and the Novels of Jean Paul](#) Erika Reiman, 2004 A study on the influence which the German novelist Jean Paul Friedrich Richter had upon Robert Schumann's music Robert Schumann frequently expressed his deep admiration for the novels of Jean Paul Friedrich Richter the late eighteenth century German novelist essayist and satirist Schumann imitated Jean Paul's prose style in his own fiction and music criticism and said once that he learned more counterpoint from Jean Paul than from my music teacher Drawing on the recent groundbreaking work in musical literary analysis of scholars such as Anthony Newcomb John Daverio and Lawrence Kramer Erika Reiman embarks on a comparative study of Jean Paul's five major novels and Schumann's piano cycles of the 1830s many of which are staples in the repertoire of concert pianists today The present study begins with a thorough review of Jean Paul's literary style emphasizing the digressions intertextuality self reflexivity and otherworldliness that distinguish it The similarly digressive style that Schumann developed is then examined in

his earliest works including the enduring and highly original *Carnaval* 1835 and in cycles of the later 1830s notably *Davidshndlert nze* and *Faschingsschwank aus Wien* Finally an analysis of three one movement works from 1838-39 reveals links with Jean Paul's exploration of the idyll an ancient genre that had experienced an eighteenth century revival Throughout the author attempts to keep in mind the actual sound and performed experience of the works and suggests ways in which an awareness of Jean Paul's style might change the performance and hearing of the cycles Erika Reiman received her Ph.D in Musicology from the University of Toronto 1999 and has taught at Brock University Wilfrid Laurier University the University of Guelph and the University of Toronto she is also active as a pianist and chamber musician

**Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism** J. L. Styan, 1981 This 1981 volume begins with the French revolt against naturalism in theatre and then covers the European realist movement

*Orientation in European Romanticism* Paul Hamilton, 2022-10-20 Exploring the experiments in individual and national self consciousness conducted during the Romantic period this essential comparative study of European literature philosophy and politics makes original and often surprising connections and contrasts to reveal how personal and social identities were re-orientated and disorientated from the French Revolution onwards Reviving a contested moment in the history of aesthetic theory this study shows how the growing awareness of irresolution in Kant's third *Kritik* allowed Romantic writers to put the aesthetic to radical uses not envisaged by its parent philosophy It also recounts how they would go on to force philosophy to revise received notions of authority empowering women and subordinated ethnic groups to re-orientate existing hierarchies The sheer range and variety of writers covered is testament both to the breadth of writing that Kant's philosophy so rashly legitimated and to the wider importance of philosophy to the understanding of Romantic literature

Concepts of Realism Luc Herman, 1996 Examination of the critical discourse on the literary movement of realism *Concepts of Realism* surveys the central episodes in the development of the discourse surrounding realism from its inception with substantial reference to developments in the United States It concentrates on modernism and the avant garde as hostile to the realist movement but more positive critics of the concept such as Erich Auerbach and Joseph Stern also receive ample treatment

Contemporary Literary and Cultural Theory Michael Groden, Martin Kreiswirth, Imre Szeman, 2012-10-05 *Contemporary Literary and Cultural Theory* The Johns Hopkins Guide is a clear accessible and detailed overview of the most important thinkers and topics in the field Written by specialists from across disciplines its entries cover contemporary theory from Adorno to i ek providing an informative and reliable introduction to a vast challenging area of inquiry Materials include newly commissioned articles along with essays drawn from *The Johns Hopkins Guide to Literary Theory and Criticism* known as the definitive resource for students and scholars of literary theory and for philosophical reflection on literature and culture

Romantic Moods Thomas Pfau, 2005-10-20 Pfau focuses on three specific paradigms of emotive experience paranoia trauma and melancholy Along the trajectory of Romantic thought paranoia characterizes the disintegration of traditional models of causation and

representation during the French Revolution trauma the radical political cultural and economic restructuring of Central Europe in the Napoleonic era and melancholy the dominant post traumatic condition of stalled post Napoleonic history both in England and on the continent

**BOOK JACKET      On Tangled Paths** Theodor Fontane, 2013-06-06 A moving love story and a vivid depiction of Berlin in the 1870s from Germany's greatest nineteenth century novelist Theodor Fontane Lene is a beautiful orphaned young seamstress and Botho is a handsome aristocratic cavalry officer They are in love yet know they have only a short time together as society deems their relationship impossible and refuses to acknowledge the seriousness of their feelings But while Botho appears to have a glittering life ahead of him the love he feels may yet be his undoing Published in 1887 *On Tangled Paths* caused a scandal on publication with its portrayal of a sexual affair across the classes and is a taut flawless masterpiece Theodor Fontane was born in the Prussian province of Brandenburg in 1819 After qualifying as a pharmacist he made his living as a writer From 1855 to 1859 he lived in London and worked as a freelance journalist and press agent for the Prussian embassy While working as a war correspondent during the Franco Prussian war of 1870-1 he was taken prisoner but released after two months His first novel *Before the Storm* was published when he was fifty eight and was followed by sixteen further novels of which *Effi Briest* *No Way Back* and *On Tangled Paths* are all published in Penguin Classics He died in 1898 Peter James Bowman completed a PhD on Fontane at Cambridge University and now works as a writer and translator *On Tangled Paths* has the flawless logic and beautiful design of the novella at its best Paul Binding *The Spectator* There is an undertow of sadness to this novel yet to read it is a joy for its humanity subtlety and visual immediacy Ruth Pavey *The Independent* Theodor Fontane's first true masterpiece it has a perfect beginning a perfect ending and no superfluous sentence in between Henry Garland      *A Century of Anarchy?* Hendrik Simon, 2024-02-29 The nineteenth century has been understood as an age in which states could wage war against each other if they deemed it politically necessary According to this narrative it was not until the establishment of the League of Nations the Kellogg Briand Pact and the UN Charter that the free right to go to war *liberum ius ad bellum* was gradually outlawed Better times dawned as this anarchy of waging war ended resulting in radical transformations of international law and politics However as a free right to go to war has never been empirically proven this story of progress is puzzling In *A Century of Anarchy War Normativity and the Birth of Modern International Order* Hendrik Simon challenges this narrative by outlining a genealogy of modern war justifications and drawing on scientific political and public discourses He argues that *liberum ius ad bellum* is an invention created by realist legal scholars in Imperial Germany who argued against the mainstream of European liberalism and paradoxically that the now forgotten *Sonderweg* reading was universalized in international historiographies after the World Wars *A Century of Anarchy* is a compelling read for historians jurists political theorists international relations scholars and anyone interested in understanding the emergence of the modern international order In this groundbreaking work Simon not only artfully deconstructs the myth of *liberum ius ad bellum* but also traces the political and theoretical roots of the



modern prohibition of war to the long nineteenth century 1789 1918      *Contemplating Violence* Stefani Engelstein, Carl Niekerk, 2015-06-29 Illuminates the treatment of violence in the German cultural tradition between the French Revolution and the Holocaust and Second World War

The book delves into German Realists In The Nineteenth Century. German Realists In The Nineteenth Century is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into German Realists In The Nineteenth Century, encompassing both the fundamentals and more intricate discussions.

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The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of German Realists In The Nineteenth Century.

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## **Table of Contents German Realists In The Nineteenth Century**

1. Understanding the eBook German Realists In The Nineteenth Century
  - The Rise of Digital Reading German Realists In The Nineteenth Century
  - Advantages of eBooks Over Traditional Books
2. Identifying German Realists In The Nineteenth Century
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an German Realists In The Nineteenth Century
  - User-Friendly Interface
4. Exploring eBook Recommendations from German Realists In The Nineteenth Century
  - Personalized Recommendations
  - German Realists In The Nineteenth Century User Reviews and Ratings
  - German Realists In The Nineteenth Century and Bestseller Lists
5. Accessing German Realists In The Nineteenth Century Free and Paid eBooks
  - German Realists In The Nineteenth Century Public Domain eBooks
  - German Realists In The Nineteenth Century eBook Subscription Services
  - German Realists In The Nineteenth Century Budget-Friendly Options
6. Navigating German Realists In The Nineteenth Century eBook Formats
  - ePub, PDF, MOBI, and More
  - German Realists In The Nineteenth Century Compatibility with Devices
  - German Realists In The Nineteenth Century Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of German Realists In The Nineteenth Century
  - Highlighting and Note-Taking German Realists In The Nineteenth Century
  - Interactive Elements German Realists In The Nineteenth Century

8. Staying Engaged with German Realists In The Nineteenth Century
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers German Realists In The Nineteenth Century
9. Balancing eBooks and Physical Books German Realists In The Nineteenth Century
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection German Realists In The Nineteenth Century
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine German Realists In The Nineteenth Century
  - Setting Reading Goals German Realists In The Nineteenth Century
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of German Realists In The Nineteenth Century
  - Fact-Checking eBook Content of German Realists In The Nineteenth Century
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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