

Im Westen Nichts Neues

Jan Borkowski

The Novels of Erich Maria Remarque Brian Murdoch, 2006 New view of Remarque's novels as a chronicle of the century yet more than a mere reflection of historical events.

Erich Maria Remarque's All Quiet on the Western Front Harold Bloom, 2009 Contains nine critical essays that analyze various aspects of Erich Maria Remarque's *All Quiet on the Western Front*, and includes a chronology of Remarque's life and works.

Im Westen Nichts Neues English;All Quiet on the Western Front Erich Maria Remarque, 1996

Im Westen Nichts Neues Erich Maria Remarque, 1929

Schuld und Sühne? 1, 2016-10-11 Der Beginn des Zweiten Weltkrieges liegt mehr als 50 Jahre zurück. Bis heute haben aber die Fragen, mit denen dieses katastrophale Ereignis alle Deutschen konfrontiert, nicht an Bedeutung und Aktualität verloren. Vielmehr fordert das öffentliche Gedächtnis mit jedem Generationswechsel neue Bilder von diesem Krieg. Im Rückblick auf den Zeitraum seit 1945 lässt sich ein Zyklus von Erinnern, Verstummen und erneutem Erinnern ausmachen, der bereits dreifach durchlaufen worden ist. Insofern ist der Umgang mit dem Thema in den deutschen Medien gleich nach Kriegsende auch für die Gegenwart aufschlußreich. Deutungen und Formen des Gedenkens, die heute praktiziert werden, haben selber inzwischen eine Geschichte. Mehrfach glaubte man bereits in beiden Teilen Deutschlands, daß die Schuldfrage gelöst sei und die Kriegserfahrung bewältigt. Jedesmal stellte sich heraus, daß die Deutschen noch immer in der Schuld sind, nicht nur aus der Perspektive ihrer europäischen Nachbarn. Die Beiträge in diesem Band gehen auf den Anfang eines unabgeschlossenen Prozesses zurück. Die Befragung gilt nicht den Menschen, sondern den Medien. Gefragt wird, wie in der Literatur, in der Presse, im Fernsehen und Film in den 40er und 50er Jahren mit dem Krieg umgegangen worden ist, welche Bilder davon die Literatur, die Presse, Fernsehen, Film und Hörspiel anzubieten hatten und welche Tendenzen sich dabei in den beiden deutschen Staaten, in Österreich, Polen und Frankreich nachweisen lassen. Eine Reflexion auf die neunziger Jahre macht das Thema spannend, denn dadurch wird den Bildern vom Krieg, die im wiedervereinigten Deutschland im Umlauf sind, ihr Ort im Zyklus zugewiesen: Ein Beitrag zur wieder nötig gewordenen Orientierung.

Erich Maria Remarque: "Im Westen nichts Neues" Wladimir Danilow, 2011-09-30 Studienarbeit aus dem Jahr 2011 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,7, Universität Osnabrück, Sprache: Deutsch, Abstract: In der

vorliegenden Arbeit sollen der Roman und die beiden Verfilmungen aus den Jahren 1930 und 1979 verglichen werden. Neben den Filmdaten sollen vor allem der Aufbau bzw. die Gliederung des Romans und der Filme, die Charaktere, die auf Bäumers Leben einen großen Einfluss hatten und ausgewählte Episoden verglichen werden. Ebenfalls sollen auch die Rezensionen und Wirkung des Romans und der Filme betrachtet werden. An Rezensionen und Kritiken für den Roman und die erste Verfilmung mangelt es nicht, sowohl der Roman als auch die Verfilmung von 1930 polarisierten sehr stark zu jener Zeit, als die Weimarer Republik in den letzten Atemzügen lag. Die Verfilmung von 1979 erhielt zwar überwiegend positive Kritiken, wurde jedoch bei weitem nicht so kontrovers diskutiert, was an völlig anderen politischen Zuständen gelegen haben mag.

Erich Maria Remarque, Im Westen nichts Neues Marlene Stahl-Busch, 2018

Im Westen Nichts Neues William Frederick Kimball, 1987

Remarque-Forschung 1930 - 2010 Claudia Glunz, Thomas F. Schneider, 2010 English summary: Forty years after the death of Erich Maria Remarque, this volume provides a detailed bibliography of international research literature on the author from 1929 to the present day. A survey of research on the life and work of the author has been long overdue. The bibliography is thorough, clearly thematically structured, and an essential tool for students and anyone interested in and/or researching Remarque. An index of persons facilitates the use of the bibliography. The volume is completed with the first publication of one of Remarque's last texts: *Der Kranke*, from 1964. This is an autobiographically motivated, philosophical reflection on sickness, dying and death, and offers a profound, surprising insight into Remarque's outlook on life. German text. German description: Vierzig Jahre nach Erich Maria Remarques Tod bietet dieser Band eine detaillierte Bibliografie der internationalen Forschungsliteratur zu Remarque von 1929 bis zur Gegenwart. Er erfüllt durch dieses Resumee der Forschung zu Leben und Werk des Autors ein dringendes Desiderat. Die Bibliografie stellt sowohl für jeden Remarque-Forscher und -Interessierten als auch für Studierende ein grundlegendes, klar nach inhaltlichen Gesichtspunkten gegliedertes Hilfsmittel für weitere Forschungen zur Verfügung. Ein Personenregister erleichtert die Nutzung der Bibliografie. Ergänzt wird der Band durch die Erstveröffentlichung eines der letzten Texte Remarques: *Der Kranke* aus dem Jahr 1964 ist eine autobiografisch motivierte, philosophische Reflexion über Krankheit, Sterben und Tod und gibt einen tiefen und überraschenden Einblick in Remarques Lebenseinstellung.

Im Westen Nichts Neues Erich Maria Remarque, 1984-11-15 The full German text of Remarque's 1929 novel is accompanied by German-English vocabulary. Notes and a detailed introduction in English put the work in its social and historical context.

Von Richthofen bis Remarque Thomas F. Schneider, Hans Wagener, 2003 Der Band Von Richthofen bis Remarque ergänzt und schließt formal und inhaltlich an den von Hans Wagener 1997 herausgegebenen Band zur deutschen Kriegsprosa nach 1945, Von Böll bis Buchheim (Amsterdam Beiträge zur neueren Germanistik 42), an, indem die Beiträge

einzelne deutschsprachige Prosatexte zum I. Weltkrieg thematisieren. Der Schwerpunkt der Analyse in den 23 Beiträgen liegt auf den in den repräsentativen Beispieltexten vermittelten Kriegsbildern und bezieht die Rezeption der Texte und ihre Wirksamkeit für das Bild vom I. Weltkrieg sowohl in der unmittelbaren Nachkriegszeit als auch in der Gegenwart ein. Unter der Prämisse der Analyse der Wandlung des Bildes vom 'modernen' Krieg, als dessen paradigmatisches Beispiel der I. Weltkrieg bis heute gilt, in der deutschsprachigen Kriegsprosa beschränkt sich die Auswahl der Texte nicht nur auf die heute dem Kanon der Kriegsliteratur zugerechneten Texte (Remarque, Renn, Koeppen etc.). Mit einbezogen werden Texte, die aufgrund ihrer Verbreitung (Plüschow, Flex, Richthofen, Zöberlein), ihrer kontroversen Rezeption (Carossa, Vogel) oder der vermeintlich historisch-'authentischen' Darstellung (Schlachten des Weltkrieges) zur Diskussion um das 'wahre' Bild des Krieges in der Weimarer Republik und bis in die Gegenwart beigetragen haben. Die Textauswahl strebt darüber hinaus Repräsentativität an, indem auch Texte von Autorinnen (Adrienne Thomas), eine Briefsammlung (Witkop) sowie ein Bild/Text-Band (Schauwecker) einbezogen werden sowie nahezu alle in der Weimarer Republik vertretenen politischen Richtungen berücksichtigt wurden.

Charlie Chaplin and the Nazis Norbert Aping, 2023-12-28 Until recently, it was assumed that the Nazis agitated against Chaplin from 1931 to 1933, and then again from 1938, when his plan to make *The Great Dictator* became public. This book demonstrates that Nazi agitation against Chaplin was in fact a constant from 1926 through the Third Reich. When *The Gold Rush* was released in the Weimar Republic in 1926, the Nazis began to fight Chaplin, whom they alleged to be Jewish, and attempted to expose him as an intellectual property thief whose fame had faded. In early 1935, the film *The Gold Rush* was explicitly banned from German theaters. In 1936, the NSDAP Main Archives opened its own file on Chaplin, and the same year, he became entangled in the machinery of Nazi press control. German diplomats were active on a variety of international levels to create a mood against *The Great Dictator*. The Nazis' dehumanizing attacks continued until 1944, when an opportunity to capitalize on the Joan Barry scandal arose. This book paints a complicated picture of how the Nazis battled Chaplin as one of their most reviled foreign artists.

Im Westen nichts Neues E.M. Remarque, 2012-02-06 Der Weltbestseller der Anti-Kriegsliteratur - das Buch zur Oscar-prämierten Netflix-Verfilmung Der bedeutendste deutsche Roman zum Ersten Weltkrieg in einer Sonderausgabe - mit neuer Materialiensammlung und einem Nachwort des Remarque-Spezialisten Thomas F. Schneider: Schullektüre ohne Verfallsdatum. Mit diesem Roman begründete Erich Maria Remarque seinen Weltruhm und schuf ein zeitlos gültiges Bild der Schrecken des modernen Krieges. Zum hundertsten Jahrestag des Kriegsbeginns 1914 erscheint eine besonders ausgestattete, mit einem Nachwort von Thomas F. Schneider, Leiter des Remarque-Friedenszentrums der Universität Osnabrück, zur Entstehungs- und Rezeptionsgeschichte versehene Sonderausgabe. Die Geschichte des neunzehnjährigen Paul Bäumer, der als ahnungsloser Kriegsfreiwilliger von der Schulbank an die Front kommt, ist inzwischen Allgemeingut.

Auch bei der erneuten Lektüre ist der Eindruck jedoch wieder erschütternd: Wie Bäumer statt der erhofften Kriegsbegeisterung und eines kurzen Abenteuers die ganze Brutalität des Gemetzels und das sinnlose Sterben seiner Kameraden erlebt, ist anrührend und empörend.

All quiet on the western front Erich Maria Remarque,1966

All Quiet on the Western Front - Erich Maria Remarque Harold Bloom,2009 Remarque's 1929 novel is among the finest antiwar literature written after the First World War.

Im Westen nichts Neues Carl Laemmle,1930

Die Applikation literarischer Texte Jan Borkowski,2021-01-18 Diese literaturgeschichtliche Arbeit führt erstmals auf breiter Quellenbasis den empirischen Nachweis, dass Leser/-innen beim außerwissenschaftlichen Umgang mit Literatur in Geschichte und Gegenwart Applikationen vornehmen. Es wird gezeigt, welche Formen eine solche Applikation annehmen kann, und dass es sich um eine relevante Praktik handelt. Unter ‚Applikation‘ ist eine Tätigkeit im Rahmen des Rezeptionsprozesses zu verstehen, bei welcher Leser/-innen das Gelesene auf ihre persönlichen oder lebensweltlichen Erfahrungen, Überzeugungen und Einstellungen beziehen. Das Ergebnis dieser Bezugnahme, welches ebenfalls ‚Applikation‘ heißt, kann sein, dass sie neue Überzeugungen und Einstellungen bilden, bestehende verändern oder verwerfen. Um Existenz, Beschaffenheit und Relevanz des Phänomens zu belegen, wurde eine Fülle an Rezeptionsdokumenten ausgewertet. Sie geben Auskunft über die Erstrezeption von neun Romanen aus vier Jahrhunderten, die das literarische Korpus der Arbeit bilden, darunter Goethes Werther, Manns Buddenbrooks und Schlinks Der Vorleser. Die Arbeit beleuchtet eine wichtige, in der bisherigen rezeptionsgeschichtlichen Forschung nicht hinreichend beachtete Praktik des außerwissenschaftlichen Umgangs mit Literatur.

German Literature and the First World War: The Anti-War Tradition Brian Murdoch,2016-03-09 The period immediately following the end of the First World War witnessed an outpouring of artistic and literary creativity, as those that had lived through the war years sought to communicate their experiences and opinions. In Germany this manifested itself broadly into two camps, one condemning the war outright; the other condemning the defeat. Of the former, Erich Maria Remarque's All Quiet on the Western Front remains the archetypal example of an anti-war novel, and one that has become synonymous with the Great War. Yet the tremendous and enduring popularity of Remarque's work has to some extent eclipsed a plethora of other German anti-war writers, such as Hans Chlumberg, Ernst Johannsen and Adrienne Thomas. In order to provide a more rounded view of German anti-war literature, this volume offers a selection of essays published by Brian Murdoch over the past twenty years. Beginning with a newly written introduction, providing the context for the volume and surveying recent developments in the subject, the essays that follow range broadly over the German anti-war literary tradition, telling us much about the shifting and contested nature of the war. The volume also touches upon subjects such as

responsibility, victimhood, the problem of historical hiatus in the production and reception of novels, drama, poetry, film and other literature written during the war, in the Weimar Republic, and in the Third Reich. The collection also underlines the potential dangers of using novels as historical sources even when they look like diaries. One essay was previously unpublished, two have been augmented, and three are translated into English for the first time. Taken together they offer a fascinating insight into the cultural memory and literary legacy of the First World War and German anti-war texts.

Laughter in the Trenches Jakub Kazecki, 2012-04-25 *Laughter in the Trenches: Humour and Front Experience in German First World War Narratives* explores the appearances and functions of humour and laughter in selected novels and short stories, based on autobiographical experiences, written by authors during the war and in the Weimar Era (1919-1933). This study focuses on popular and lesser-known works of German literature that played an important role in the socio-political life of the Weimar Republic: *Storm of Steel* by Ernst Jünger (1920), *Advance from Mons 1914* by Walter Bloem (1916), *The Case of Sergeant Grischa* by Arnold Zweig (1927), and *All Quiet on the Western Front* by Erich Maria Remarque (1929). The author shows that these works often share surprisingly similar narrative strategies in describing humorous experiences and soldier laughter to justify direct violence and oppressive power structures, regardless of the works' ideological assignment and their popular and critical reception. This book also examines the parodic imitations of *All Quiet on the Western Front*, the German text *All Quiet on the Trojan Front* by Emil Marius Requark (1930) and the American film *So Quiet on the Canine Front* by Zion Myers and Jules White (1931) as significant polemical contributions that use humoristic strategies to stress or undermine elements of the original text.

German-Language Children's and Youth Literature In The Media Network 1900-1945. Petra Josting, Marlene Antonia Illies, Matthias Preis, Annemarie Weber, 2023-11-16 With the research of German-language children's and youth literature and its media associations in the period from 1900 to 1945 as well as the recording of all data in an online portal for research and visual analysis, an innovative contribution to the historiography of children's and youth literature is available. The introduction provides information on the criteria for inclusion, central sources, theoretical frameworks, and the spectrum of the media associations investigated. Part I assembles three overview articles on the media of radio, film and theater for children and young people as well as a contribution on the conception and development of the online portal. In the second part, 18 selected media alliances are presented, sorted into the categories pioneers conquer the new media - stage children migrate to radio and/or film - fairy tales in film and radio - classics in all media - school stories in the theater, book and on the screen - crime and scandal on the screen - political conquers book and film.

Im Westen Nichts Neues Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has never been more evident than ever. They have the ability to inspire, provoke, and ignite change. Such may be the essence of the book **Im Westen Nichts Neues**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

[Nineteen Conversations With Jazz Musicians New York City 1964 1965](#)

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