

**JOAN MARAGALLS REZEPTION DEUTSCHER LITERATUR IM
IDENTITÄTSDISKURS DER MODERNE**
**[Joan Maragall's Reception of German Literature within the Discourse
of Identity of the Modern Age]**

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ABSTRACT OF THE DOCTORAL THESIS

This dissertation addresses the Catalan author Joan Maragall i Gorina's (1860-1911) extensive preoccupation with Goethe, Nietzsche and Novalis. His reception of their works greatly shapes his reflections on questions of individual and national identity and generally reflects a process of self-discovery and positioning that was taking place in the discourse of identity in European modernism around 1900. Accordingly, Maragall develops a discourse that relates, on the one hand, to the cultural and socio-political concerns of Catalonia and to contemporary issues (criticism of civilization, the phenomenon of crowds, criticism of naturalism and decadence, etc.), while, on the other hand, creating room for models of identity which affect his personal life as well as his concept of literature. This study discusses Maragall's reception of German texts not only with respect to his literary output, but also as a determining factor in his intellectual activity in general, and it searches for the meaning and function of his productive reception in the cultural regeneration of Catalonia. In this regard, this work focuses both on the primary texts which Maragall read as well as on his readings of secondary texts (reviews, introductions, contemporary literary criticism) about German authors and works, most of which he encountered in French magazines. Focusing on these sources, one is able to link Maragall's discourse of identity with an intellectual field that, thus far, has scarcely been examined in the research on Maragall. Very influential literary critics and commentators who introduced their own world view by interpreting Nietzsche, Goethe and Novalis, brought Maragall into contact with the irrational tendencies of a new spirituality and with contemporary monism, as well as with the Goethe cult of the empire. This expanded perspective of reception leads to a critical view of "direct" comparisons (i.e. titles such as "Maragall and Novalis"), since this treatment does not take into account the obvious influence of contemporary patterns of reception, particularly the thematic interconnections of Nietzsche's Zarathustra, Goethe's or Emerson's personality cult and Novalis' representation of the poet. This specific configuration of themes also influences Maragall's idea of a nation in the twentieth century, as well as what determines that literature complies with life, and what is life when it is successfully lived ethically and aesthetically. He defines his own culture through the mirror of the foreign and the universal, in the same way as he consistently tries to

measure himself spiritually as a poet and a person via a subtle inner discourse. Therein lies his modernity.