

Authors on the global Market:

A Study on writing strategies of contemporary German and Korean writers

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Abstract

The relationship between literature and Globalization becomes more and more important. But is not easy to say, how literature can deal with those global problems. The paper wants to focus and describe the mentioned relationship by being concentrated on the movements of the literary works in the global field and on the strategies behind the works. To reach this aim the field theory of Pierre Bourdieu (1992) shall be used. The theory allows to generate a new perspective on literature in the global field, because the author will be seen as a salesman how offers his products (texts) on the global market. Therefore the paper will first have a look on Johann Wolfgang Goethes Term "Weltliteratur" ("world literature") and go on with the contemporary German poets Ingrid Drewing, Hasan Özdemir, the German novelist Alexander Campus and Korean novelists Mirok Lee and Kyung-sook Shin. All of the authors give special contributes to the relationship between literature and globalization. It is not the aim of this writing to give detailed analyses of the literary works furthermore it is about to describe, how writers and literary texts find its place on a global market.

Keyword : the global Market, writing strategies, contemporary German, Korean writers, World Literature

1. Literature and Globalization?

In time of globalization also literature goes through many changes. To investigate the relationship between literature and Globalization seems not naturally in a first view- what has literature to do with these global phenomenon's, problems and questions? Pierre Bourdieu established the term of the literary field in his book. He pointed out that the literature can be seen as an interdisciplinary field, which deals with the knowledge of different political, scientific and social areas. So, in a second view the relationship becomes much clearer, because literature seems to be the medium, which is made for discussing important questions of Globalization. It is also to mention that there is no clear term of Globalization, because the meaning of the term is regarding to the special context or the discourse, in

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which it is used. I introduced important basic books for the discussion about what Globalization as followings; Wilhelm Amann, Georg Mein, Rolf Parr edited with the title *Globalisierung und Gegenwartsliteratur. Konstellationen - Konzepte - Perspektiven*. Also Held, David/McGrew, Anthony G. published with the title *'Global Transformations Reader. An Introduction to the Globalization Debate*[1]. Another fact is that nobody knows in which time, in which century or in which year Globalization has begun[2]. So there is to ask in which way the talking about the phenomena makes sense? Does it start with the discovery of foreign countries and cultures by European Seaman and the following colonization of those countries and cultures? With Johann Wolfgang Goethes Term of "Weltliteratur" (World literature), which came up in Germany in the early 19th Century, a first global thinking depending on literature is given. Claudia Liebrand mentioned in the book *Globalisierung* edited by Amann as following: "Im Deutschen[···] mag ich den Faust nicht mehr lesen." In this case, it is necessary to ask literary works after the meaning of Globalization. Some books are very important in the context[3]. Another important book is the "Globalisierung and Gegenwartsliteratur" (Globalization and Contemporary literature) edited by Wilhelm Amann, Georg Mein and Rolf Par. The mentioned books are a base for any further study on this topic. The editors of "Globalisierung und Gegenwartsliteratur" described the relation between literature and globalization as follows:

Allerdings bringt der Gegenstand Literatur auch wieder Verschärfung der Problematik ins Spiel, Literatur ein hochgradig interdiskursiv aufgeladener Gegenstand ist, der das Wissen der einzelnen gesellschaftlichen Teilbereiche integrierend weiterverarbeitet und dadurch die so verschiedenen Facetten der Konzeptualisierung von Globalisierung in den Einzelwissenschaften noch einmal vervielfachen kann [···][1].

Literature is to understand as an inter-discourse area which shows different parts of the concept of globalization. But two levels are to divide. The level of content is the level on which literature deals with globalization and the knowledge of scientific disciplines.

But the other level is the life world and the rules of existence of the author, which writes his novel or his poems and tries to reach a readership which buys his works throughout the Globalization.

Based on those achievements the position of author in the global world will be highlight in the following. The contemporary German poets Ingrid Drewing, Hasan Özdemir, the German novelist

Alexander Campus and Korean novelists Mirok Lee and Kyung-sook Shin will be used as examples, because all of these authors give special contributions on the relationship between literature and globalization. It is not the aim of this writing to give detailed analysis of the literary works, furthermore, it is about to describe how writers and literary texts find its place on a global market.

2. The authors as capitalist in the area of Globalization

To understand the author of novels or poems as a capitalist is not negative judge. The content of this announcement is also mentioned in Goethes Term “Weltliteratur”, in this way that an author is producing his work with a global relevant for a global audience. With Karl Marx and Friedrich Engels reception and modification Goethes term becomes a strong economical dimension - Marx and Engels mentioned in the ‘ Manifest der Kommunistischen Partei’.

An die Stelle der alten, durch Landeserzeugnisse befriedigten Bedürfnisse treten neue, welche die Produkte der entferntesten Länder und Klimate zu ihrer Befriedigung erheischen. An die Stelle der alten lokalen und nationalen Selbstgenügsamkeit und Abgeschlossenheit tritt ein allseitiger Verkehr, eine allseitige Abhängigkeit der Nationen voneinander. Und wie in der materiellen, so auch in der geistigen Produktion. Die geistigen Erzeugnisse der einzelnen Nationen werden Gemeingut. Die nationale Einseitigkeit und Beschränktheit wird mehr und mehr unmöglich, und aus den vielen nationalen und lokalen Literaturen bildet sich eine Weltliteratur[4].

Claudia Liebrand describes Marx use of the term as “suitable Description of global relationships”[8]. “Weltliteratur” is to understand as an effect of globalization in the industry area, so as consequents of capitalism. The National Literatures were combined to one World literature. In the 19 Century the National thinking to lose its meaning. With this special understanding of world literature a system is given, which allow understanding the writer as producer of special products. His capital is the novels and poems he offers on the global market. Bourdieu accented in his book *Die Regeln der Kunst* that in this view, the use of the term “Literary capital” is practical.[5]. The term was used by the French sociologist Pierre Bourdieu in his Study “The Rules of Art” the first time. Bourdieu describes in his

book *Die Regeln der Kunst* the constitution of the literary field, which emancipates itself from all other institution of power, like the Church, the State/Government and the economical market[5]. Herbert Tommek described in his book *Literarisches Kapital und die Aufteilung der Welt* shortly on the Bourdieus theory. Also Joseph Jurt's book *Das literarische Feld. Das Konzept Pierre Bourdieus in Theorie und Praxis.* can be estimated to be a basic study for the Bourdieu-Reception in Germany[6]. So literature runs through a development of autonomy and established an own literary Subfield which has own rules. In the context of this field the writers are producing their works as literary capital, which has also symbolic value about a long time. Against this literary writings stands the Subfield of literary mass production with a high economic profit. Those literary works have a low level of symbolic value. With Bourdieu's Theory, the author and his works can be described as a part of a market. A problem of Bourdieu's field theory is, the international context, because - by understanding literature as national field - literature works international and global. Many national literature fields are standing in relationship to each other. They are ruled by their national laws interests. Casanova attested many interdependencies between the single national literature fields. The following investigation bases on the hyper thesis that there is no single national literature. All literary texts are influenced by many others also from abroad. So literature is an international medium and there is an international field of literature, in which all literary texts are influenced by another and influences other texts also. Literature is a global medium.

It is useful to take Bourdieu's term of literary capital to put in the international and intercultural field of globalization. Bourdieu's term describes the work of one author in economic categories.

The author (who leaved his national area by publishing books on the international market) is fighting against the Delocalization - he has to find a new place or a new readership in-between the local and the global. This fact has a big influence of his writing strategies, because he has maybe to change the topic of his novels or his poems and also to change his writing style or the language of his writing to have success on the global book market.

3. Contemporary German Poems and their place in the Globalization

The following will light up the mentioned influence on two different writers, which try to deploy

their literary capital in the right position on the global market. In the introduction two different levels were mentioned. In the following the first example will be a poem about Sustainability with the same title by Ingrid Drewing. She was born in 1942 and studied German Literature, Philosophy and Art and works as a teacher. So the writing of poems is a Hobby of her, but she published also many poem books.

Drewing's poem it will be interpreted by its content:

Nachhaltigkeit

Es gab mal eine Zeit, da waren Tüten
beim Einkauf rar, fast eine Seltenheit;
man brachte die Gefäße mit, bemühte
sich Haus zu halten, schätzte Sparsamkeit.

Heut' ist Verschwendung üblich, auch Papier
wird täglich hier verbraucht, gleichmassenweise.
Die Bäume sterben, Wald verschwindet leise.
Was grünte, blühte, machen wir zu Rauch.

Wir sollten uns genügsam doch besinnen
auf das, was wesentlich, was wirklich zählt:
Ressourcen schätzen, sparen, neu beginnen,
den Nutzen wägen, sorgsam ausgewählt.
Damit der Menschen Zukunft auf der Erde
gesichert sei und lebenswert tauch werde[7].

It is especially the kind of poem Hobby-authors writes-to say it in Bourdieu's words: the symbolic capital in the literary field is not high. The using of the language is easy and the poem has a traditional style of rhymes. The content of the poem is for any reader is clear; it shows the wasting of

goods and resources in our time. Also the destroying of the environment is a central point. The poem reminds the reader to be careful with goods, to save resources, and to concentrate on those things, which are really important in human life. In the first Strophe it is talking about a former time, in which products and goods were short, but the people were concentrated on other values in life. So the poem is a critical view on the wasting culture of our time and postulates Sustainability by changing the human thinking. But there are some interesting aspects to discuss, especially in the perspective of the field theory.

The poem was only published in the internet and not in a book. So the female author set her literary capital not on the book market to make some profit. The poem in the internet can be read by anyone without paying. The intention of the author is not to earn some money furthermore it is important to her that the poem reaches so many people as possible. So the content of the poem, the warning for wasting our resources are more important for the author than the economic value of the poem. It is an idealistic intention to make the world better through the power of a poem.

But how is this intention to judge in an international context? The poem is written in German and published on an internet page with German poems. The author can be sure that the poem will be found by interested German people, who are searching on the page for special poems. The medium internet is used strategically to find a broad readership. The readership could be only national, because the poem is written in German. The problem of sustainability which is focused by the poem is international and would be interesting for a broad international readership. In this an example the poem has not an international influence, because there is no translation. This aspect stands against the mentioned hyper thesis to understand literature as a global medium. But the poem is also part of the international literary field - it doesn't matter that it is not translated in English. Each poem in this field is international literary capital, also if the readership is only German speaking. But there is the potential that Drewing's poem influences the writing of other poems abroad. For example this could be possible, if German speaking people from abroad bring this poem to their homelands and tell about. The topic of the poem has an international and intercultural meaning, because it is only possible to reach a level of sustainability, if all Nations working together. Therefore the poem is to judge as a National writing with international relevance. It is a special literary capital in the international literary field.

The second example in this context shall be the Poet Hasan Özdemir. Özdemir was born in Turkey and came to Germany as he was a Teenager. So he has a Migration background. Migration is also part in the process of Globalization. Later he studied German Language and Literature in Heidelberg and today h lives in Ludwigshafen. He gets many important German prizes for his poems, like the Pfalz-Literatur-Förderpreis in 2002, and his poems were translated in many languages, like English, French, Polish or Italian. Important books of Özdemir are “Zur schwarzen Nacht flüstere ich deinen Namen“ (1994); “Das trockene Wasser“ (1998), “Vogeltreppe zum Tellerrand“ (2000) or “Argonauten”.

With Özdemir is an Author given, who writes in the language of the land, he lives in. So internationality is the base of his poems and they have their own place in the international literary field. The way to this aim was long, because the first writing strategy of Özdemir has been to write in a foreign language, the Language of the country he has to live in. Adapting the foreign language for writings is to describe as kind of literary integration. So Özdemir is an Author, who forces his place in the international literary field. His writing is not limited to an National literature and shows itself as an high literary capital.

4. Postcolonial Literature - Globalization?

By talking about the relationship between literature and globalization it is also necessary to have a look on the postcolonial discourse in the area of German literature. The literary scientist Herbert Uerlings in his paper “Postkolonialismus und Kanon. Beobachtungen und Thesen understands.” Postcolonial Studies as critical analysis of the contemporary global world in the cultural studies. In this approach questions after the history and actuality of Colonialism and Imperialism are combined. Further more, is to ask after Ethnocentrism.

In the following Postcolonial means the critical interpretation of literature, art or Science with the imperialistic Ideology and colonial Strategies. Postcolonial means also to include the false of the own culture and the own point of view.

How does the literary perspective on globalization come together with the view on the past of colonialism? Colonialism stands also in a negative relation to Sustainability, because all values of the colonized country were robbed by the colonizers. Many German novels try to highlight different chapters

of the colonial past. Examples are Alex Campus book "Eine Frage der Zeit" (2007) or Ilija Trojanows Novel "Der Weltensammler" (2006). Gregor Streim interpreted intensively on „Der Weltensammler“ in his paper "Differente Welt oder Diverse Welten? Zur historischen Perspektivierung der Globalisierung in Ilija Trojanows Roman „Der Weltensammler“[8]. Both novels were published in the last years, but the time of the plot is the First World War in Case of "Eine Frage der Zeit" or the 19 Century in case of "Der Weltensammler". The books show the colonial past of Germany and other European countries and also there colonial interests and strategies in the foreign countries. Here is not the place to make an interpretation of the contents, but to say some words about the interest of the authors to write those novels. To take the colonial time or the colonies as time of the narrations contents a risk, because the novel has to make clear why it chooses this time to tell something important and do not stay on the level of adventure literature. That kind of literature only needs an exciting place to tell an exciting story. But there is no symbolic capital. The novel "Eine Frage der Zeit" is not an adventure novel. It is about two German Engineers, who have to bring a ship to Africa in the time of the First World War. In Africa they recognize the cruelty of the European Colonizers. But here is not the place for analyzing the content of the Novel. The Author Alex Campus, born in 1961, focuses with the novel a special time in German history. So his readership must be interested in history or has an interest in the German colonial time. The novel reaches not a broad readership. But in the discourse of German postcolonial studies the book plays an important role, because it throws a new view on the colonial age. If an Author decides to write a book about colonies it has an international importance. For example in Campus novel also the Englishman are presented with their colonial interests. The novel is dealing with the relationship between the German and the Englishman in Africa in the time of the First World War. An international conflict is discussed and the book has an international dimension. To claim a position on the literature field is the condition to the Author to write carefully about the colonial age and - important for a German writer - to present also the Englishman and the African people in a clear and historical way. If the Author not for fill this conditions he would be criticized. In this way international aspect influences the novel writings. That aspect are working in the authors head, it can be seen as a special influence of globalization of the national writing.

5. International popularity:

Writing in a strange language: Lee Mirok's *The Yalu flows*

A special of international popularity and international writing is the Korean writer Lee Mirok, who became very famous in Germany for his autobiographical writing *The Yalu flows*. He expressed the traditional Korean spirit in his German-language autobiographical novel *The Yalu flows*. Lee Mirok participated in the independence movement in order to win liberation from Japanese colonial rule for Korea and thus became chased by Japanese Colonial Police so that he had no choice but to flee to Germany as a refugee. He had to suffer all kinds of hardships before becoming a writer in Germany. After having studied German language, natural sciences, philosophy and literature during his student days, he worked not only as professor of Asian Studies at Munich University but was also involved in the Intellectuals' protest against the Nazi regime. It will be investigated how Lee Mirok, based on the experiences of his childhood, harmonized Korean traditional thought with a simple style within the frame of Germany's autobiographical novel type. The study will intensively research how Lee Mirok drew the narrative form of Bildungsroman from Keller's *Der Gruene Heinrich*, and the autobiographical elements associated with the Korean atmosphere and recollections of his childhood in his fatherland from Kang Youngheul's *The Grass Roof*. It is interesting how traditional Eastern thought such as Confucianism, Buddhism and Shamanism are represented within the Western autobiographical narrative structure in the mentioned work.

Autobiography, a word of Greek origin, originally means "skills of one's own life". It is a literary description of oneself. In contrast to reminiscences, which strongly focus on contemporary events one has lived through, autobiography's narrative function is to depict the spiritual development of self. Autobiography is composed by looking back at the past from the position of the matured person writing it. Thus, autobiography features an inner connection with the individual situations of life, and the value of the autobiography depends on the author's literary creativity.

If all the conditions of the categories presented below are satisfied, a work can be called an autobiography.

Lee Mirok went a long way for becoming popular with the technique of autobiographical writing through his personal experience of dark times, his childhood, and his autobiographical reading experience. Lee studied medicine at Imperial Kyong-seung College (today Seoul National University). During his student times in the period of Japanese occupation, he took part in the independence movement of 1 March, 1919 and was persecuted by the police, so that he fled into exile in China.

Supplied with a visa for studying abroad by the help of the Provisional Korean Government in Shanghai and with the help of a priest, he went to Germany via Marseille. On May 26, 1920 he began to study medicine at the Universities of Würzburg and Heidelberg in Germany. In 1928 he received a Ph.D. in zoology at the University of Munich.

After that he taught Chinese and Chinese Philosophy at the University of Munich. Two famous Asia scholars, Günther Debon and Wolfgang Bauer Günther Debon is worked as professor for Chinese Studies at Eastasia studies Dept. of the University of Heidelberg , who had learned Eastern philosophy and Chinese from Lee. Mirok at the University of Munich. He is author of comparative research book *Taoistisches Denken in der deutschen Romantik*[8]. Korean Germanist Kyu-Hwa Chung commented in his translation book of Lee's work *Vom Yalu bis zur Isar* on the Professor Wolfgang Bauer as Lee's disciple as following,

Professor Wolfgang Bauer was as professor for Eastasia studies at University of Munich was hanging Lee's portrait with look of writer and scholar in his office of Institute. It can be estimated as evidence that he respected Lee highly[9].

Both over mentioned scholars were among his disciples and studied Asian culture under him. Lee Mirok created a variety of works with Korean atmosphere.

Lee Mirok introduces Korean customs, Confucian ritual structures, and the shamanistic world view against the background of his Korean home in Western narrative style. He was influenced by Keller's novel "Der grüne Heinrich", which he encountered for the first time after his arrival in Germany.

Gottfried Keller (1819-1890) is a 19th century Swiss writer, who's solitary achievement has been compared to Goethe. Keller is appreciated as a writer who liberated the romantic elements from a materialistic world view. His representative Bildungsroman is *Der grüne Heinrich*[10].

In the first version published in 4 volumes in 1855, the hero Heinrich is a premature child dressed

in green. Keller's own painful life experiences in Munich and his failed love with Betty are reflected. Studying art in Munich, failing both in love and art, he went home to find his mother deceased and attempted suicide. In these points Keller's novel can be considered autobiographical. Lee Mirok identified with the hero's suicide attempt due to the pains of life. Lee was influenced in how to use the narrative form of Bildungsroman by Keller's novel, and Kang Reungheul's Grass roof. He devoted himself to write his Novel *The Yalu flows* for 10 years starting in the 1930s, and eventually published his autobiographical novel with Piper Publishing Co. in Munich, Germany. Lee, Mirok sent the Letter to President Reinhard Piper for publishing his work *Der Yalu Fliesst. Eine Jugend in Korea*. Piper on 26th March 1944.

In Lee's letter of March 26, 1944 to Piper Publisher Reinhard Piper were read as follows:

My novel is no more than a naïve depiction of the experiences of my childhood. I avoided all technical and explanatory descriptions in depicting these experiences. At the same time I treated all global events that did not concern my inner world with comparable carefulness. I attempted to render the spiritual world of one Asian person as purely as it was. This is very close to me and belongs to myself[11].

It is necessary to consider Lee Mirok's personal history and the history of his time in order to clarify what western autobiographical elements appear in his works. Lee Mirok actively participated in the independence movement and was forced to flee from Japanese colonial police to China, where he came into contact with the Korean Exile Government in Shanghai, who fought against Japan for Korean independence from abroad.

During his student days in the medical department of Keung-seong University, he also learned German, which was compulsory for students of Western medicine. This was the reason for his choice of Germany as the land of his studies abroad. Before becoming a student, his conservative father arranged a marriage for him at the age of 11 to a 17-year-old girl, with whom he had three children. Being forced into exile, he had to leave his family behind.

Having lost both his family and his country, he faced hard times finishing his studies abroad and receiving his Ph.D. in zoology from the University of Munich. On the other side, he taught Chinese

characters and Chinese philosophy in the Department of Asian studies, as a result of which he educated many disciples. During his stay in Germany, Lee Mirok made all efforts to assert the necessity of independence for his home country, participating in the International Peace Conference. From this point his autobiographical writing can be understood as another patriotic attempt to make the German people recognize the self esteem of the Korean people as culture with a spiritual tradition, even though the Korean people had been deprived of their nationhood by Japan. Lee Mirok created novels in German, having left his home country in the period of the Japanese occupation of Korea for the exotic and far-away country of Germany. One of his works is *The Yalu flows*. This work can be defined as an autobiographical Bildungsroman, which was produced on the basis of the experiences of his childhood and youth. Lee Mirok could not be seen as a strategic player on the global market, but his way of writing in a foreign language and becoming such popular in Germany demonstrates a special way of success. He was forced to become a refugee and so he took this experience in combination with a traditional genre of German Literature the "Bildungsroman". So the success of his writing is not only based on the German language, furthermore by adapting a cultural and literary structure of growing up and education. Therefore the German readership accepted Mirok's autobiography as a part of their own culture and as a writing, which deals with the basic questions of life. In this view Lee Mirok's own education process and his writings get an important place in the global field.

6. International popularity: The Korean Novelist Kyung-sook Shin

The female writer Kyung-sook Shin was born in a small village in 1963 and is one of the most famous novelists in South Korea. For her prose she won many prizes. She received the Munye Joongang New Author Prize for her first novel "Winter's Fable", published in 1985.

The journalist Janet Maslin began her article about Shin's novel "Please Look After Mom" in the New York Times from March 30 2011 with the following sentences:

"Please Look After Mom" is the work of a popular South Korean novelist, Kyung-sook Shin, who is being published in English for the first time. It sold more than a million copies in South Korea, where there may not be a dry hankie left in the land[12].

After the success of her novel in her homeland South Korea, Shins novel was published 2011 in English and 2012 in German. After translation the book became also an important book on the global market, what was a big surprise, because Shin's novel is dealing with a Korean family story and seems in a first view not that interesting for a global leadership. The text tells the story of a family in the contemporary South Korea. The parents want to visit her children in the big city. In the crowd of the people there, the mother gets lost. This is symbolic for the damage of the institution family in modern life. The Children and the Father begin to looking for the Mother intensively. The search open up new dimension of thinking and feeling for the family, the father and the children's come closer together. The children find out the importance of old Korean traditions, which they had forget in the stresses of the daily life in the modern society. They also recognize the meaning of the mother's person for them. In the daily life the mother has for filled only the function of "mother", but she was not recognizes as a individual person.

So the story is very detailed and tells about the destiny of different Generations in the contemporary society in South Korea. But the global success of the novel has different reasons, which shall be highlighted in the following.

The novel is dealing with a detailed and intensive emotional story about a single family. The institution of family is important in all countries and all cultures, even when families have an different tradition in each Nation. But a story about a family has an international relevance, because readers from different countries can understand and find it similar to their own life's. Shin novel focusses also a global problem for families: How to combine the tradional life with the daily life of the modern society? For this task families all over the world have to find ways of living. By highlighting those aspects it is clear that Shins novel has a content with global relevance. Families all over the world are able to identify with the members of family in Shins text. Family stories are an interesting example for the success on the global market.

Maslin has summarized the problems of the novel on the global market in the following part of her mentioned article:

So part of this book's popularity in Korea stemmed from its cautionary powers. But how well will it

work elsewhere? Ms. Shin has anticipated that problem by ending the book with a not-to-be-believed scene set in Rome, where Mom is compared to the most sacred of maternal figures. And let's not underestimate how viscerally the sanctity of motherhood can be exploited as a narrative device. By the end of the book Ms. Shin has been canny enough to make even Mom feel pangs of tearful love for her own Mom. And she has turned the book's title, which initially sounded like an order, into something much more powerful: a prayer.

By following Maslin Shins novel can be seen as an important example for writing strategies on the global market. The Novel focusing a family life in South Korea in detail, what has not so much relevance for a global readership. But in Maslin Perspective it seems as Shin writes strategically for having global success. Similar to Alexander Campus it is to mention that Shin writes her novel oriented to the economic rules of the global market. This is not a negative judge of this female writer, because it is not negative to write a novel like that. The quality and the symbolic value of the novel is high and it must be seen as important literature. To take part in the international literary field open ups new possibilities for writers. Shins novel informs an international readership about the Life and the traditions of the Nation South Korea. For the global life in future it will be necessary to have knowledge like that about other countries. So the international literary field is a global knowledge domain which allows to get detailed information's about the life and the history of other countries. So the writers aim by writing texts, which have success on the global market, is not only to earn money. It is also a new possibility to get a broad international readership for the own words and the own message. The international global literary field is a place of knowledge exchange.

7. Results

All shown examples can be titled with Goethe's Term "Weltliteratur". The term has the meaning that Literature, which is written in a special national context, has also relevance for people in other countries. All Literature is international with more or less implications. So Drawings poem "Nachhaltigkeit" is written in German, but the topic Sustainability is an international quest. The poem is set in a special position on the international field of literature. With a different strategy the Author Hasan Özdemir claims his poems in the international field by adapting a foreign language and was

translated in other languages. The translation is always a sign for a high international meaning of a book. Alex Campus novel "Eine Frage der Zeit" was mentioned to show the influence of globalization in the authors head. I can explain a reason why Lee, Mirok could become a famous author in Germany as following. The German readership accepted Miroks autobiography as an part of their own culture and as a writing, which deals with the basic questions of life. In this pont Lee Miroks own education process and his writings get a important place in the global field

To the contrary this international influence shows also Kyung-sook Shin novel "Please Look After Mom" which is concretely written for the international book market.

Using Pierre Bourdieu field theory opens up a new approach for the description of literature in times of globalization. It makes it also possible to understand the writing of authors as symbolic capital on a global market. But the international literary fields follows not only economy rules, it is also the way to inform a global readership about the own feeling and thinking. All mentioned Authors play a special role in the international literary field, where they deploy their works as literary capital. Here is much research space for further studies, which will put all mentioned areas together. Those studies shall be comparative, because it is necessary, to investigate the relationship between Literature and Globalization in and international and intercultural way.

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