

After its launch with an exhibition in Mannheim in 1925, *Neue Sachlichkeit* spread quickly from painting to other art forms as literature, architecture, music and photography, but also to other countries. The Netherlands were prominent in these dynamics, as the literal translation *Nieuwe Zakelijkheid* indicates. However, what literary historians mean with this stylistic notion (Müller-Seidel: if it is one) is still not clear in both Germany and the Netherlands -- among other things due to the ideological and poetic heterogeneity of the authors and texts generally related to it and the fact that many scholars turned out to be biased by the norms of its contemporary opponents. Against this background, an innovative approach is suggested here by analysing the notion of *Nieuwe Zakelijkheid* as positioning strategy (*sensu* Bourdieu). This approach, after having been tested in different pilot-studies (see Grüttemeier, Beekman & Rebel 2013), shall be applied systematically in this project to the well delineated Dutch case.

More specifically, it will focus on the functions of the notion and the concept *Nieuwe Zakelijkheid* in the fight for positions in the 1920s and 30s in the literary field of the Netherlands. Especially the *Delpher*-tool (KB Den Haag) will be used for the analysis, since it aims at offering a significant and still growing number of Dutch newspapers for a full-text-online search. The use and functions of *Nieuwe Zakelijkheid* in the journalistic literature- and arts-debates shall be analysed to be then related to the well-known views of what seem to be the most influential critics (among others ter Braak, Marsman and van Vriesland) and authors of the *Nieuwe Zakelijkheid* (among others Last, Revis, Stroman and Wagener, but also Bordewijk and Kuyle). The central assumption is that the negative judgement on the *Nieuwe Zakelijkheid* that quickly became dominant in the realm of literature (but also in other arts) can be explained by the fact that the literary field had only shortly before grown relatively autonomous (cf. Dorleijn/van Rees 2006). The pilot-study mentioned above gave evidence for this assumption: for central actors in the literary field the *Nieuwe Zakelijkheid* seemed to oppose tendencies towards growing autonomization, among other things by its closeness to journalism, to documentary writing, to fashion etc. This way it might have become the prime target for the advocates of the autonomization of the literary field.

The systematic results gained in the proposed project will be discussed in its third year in a joint Münster-Oldenburg international conference with colleagues from the *Germanistik*, in order to reflect on the result's relevance in international perspective.