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Rilkerezeptionen Rilke Reconsidered

Judith Ryan



Rilkerezeptionen Rilke Reconsidered:

A Companion to the Works of Rainer Maria Rilke Erika Alma Metzger, Michael M. Metzger, 2004 Illuminates the major aspects of the works of Germany's greatest 20th century poet Rainer Maria Rilke 1875-1926 is the best known German poet of his generation and is widely appreciated today by readers in Europe, the United States and world wide. Because of the inventiveness and musicality of his poetic language and the visionary intuition of his thinking, Rilke's influence extends well beyond poetry to include religion, philosophy, the social sciences and the arts. His works have been widely translated into English and new renderings of such poem cycles as *The Duino Elegies* and *The Sonnets to Orpheus* appear frequently. Critics regard Rilke's *Notebooks of Malte Laurids Brigge* as a seminal modern novel. *The Companion to Rilke* provides essential up-to-date essays by top Rilke scholars on a wide range of the major aspects of Rilke's life and works. The volume follows the chronology of Rilke's career, emphasizing those works that have met with the greatest critical interest. Among the topics covered are Rilke's life and thought, the writings before 1902, *Das Stunden Buch* and *Das Buch der Bilder*, *Die Neue Gedichte*, *The Cornet* and other brief narratives, *Malte Laurids Brigge*, *The Duino Elegies*, *The Sonnets to Orpheus*, Rilke as a poet in French, Rilke and the visual arts. Erika and Michael Metzger, SUNY Buffalo, have written extensively on various aspects of German literature and have edited significant Baroque texts.

Rilke's Sonnets to Orpheus Hannah Vandegrift Eldridge, Luke Fischer, 2019-05-10 Written in three weeks of creative inspiration, Rainer Maria Rilke's *Sonnets to Orpheus* 1923 is well known for its enigmatic power and lyrical intensity. The essays in this volume forge a new path in illuminating the philosophical significance of this late masterpiece. Contributions illustrate the unique character and importance of the *Sonnets*, their philosophical import as well as their significant connections to the *Duino Elegies* completed in the same period. The volume features eight essays by philosophers, literary critics and Rilke scholars which approach a number of the central themes and motifs of the *Sonnets* as well as the significance of their formal and technical qualities. An introductory essay co-authored by the editors situates the book in the context of philosophical poetics, the reception of Rilke as a philosophical poet and the place of the *Sonnets* in Rilke's oeuvre. Above all, this volume's premise is that an interdisciplinary approach to poetry and more specifically to Rilke's *Sonnets* can facilitate crucial insights with the potential to expand the horizons of philosophy and criticism. Essays elucidate the relevance of the *Sonnets* to such wide-ranging topics as phenomenology and existentialism, hermeneutics and philosophy of language, philosophy of mythology, metaphysics, Modernist aesthetics, feminism, ecocriticism, animal ethics and the philosophy of technology.

Rilke, Modernism and Poetic Tradition Judith Ryan, 1999 Judith Ryan traces Rilke's development from aestheticism to modernism, paying special attention to the way his work engages with other poetry and visual arts. Rilke is now the most widely read and influential German language poet and this study is full of new discoveries about his innovative and often profoundly moving poems.

Selected Poems Rainer Maria Rilke, 2011-04-14 Rainer Maria Rilke 1875-1926 is one of the leading poets of European Modernism whose poetry explores themes of death

love and loss This bilingual edition fully reflects Rilke's poetic development and includes the full text of the Duino Elegies and the Sonnets to Orpheus in accurate and sensitive new translations **Rilke on Death and Other Oddities** John

Mood, 2007-02-19 Opening with a brief account of the life and work of the early 20th Century German language poet Rainer Maria Rilke the book then has its first major set piece a lengthy and provocative selection from his prose writings on death for him the most important topic of all This is followed by a light hearted account of Rilke's surprising popularity in the U S of A even extending to Hollywood A short chapter on Rilke's obsession with the scientific accuracy of his poetry and another on his poetic humor prepare the reader for the second major set piece of the book a revealing look at his masterwork on death the 860 line poem Duinese Elegies The book closes with appendices on Rilke and god translating Rilke and a listing of the nearly 30 English translations of Duinese Elegies **Encyclopedia of German Literature** Matthias Konzett, 2015-05-11

Designed to provide English readers of German literature the opportunity to familiarize themselves with both the established canon and newly emerging literatures that reflect the concerns of women and ethnic minorities the Encyclopedia of German Literature includes more than 500 entries on writers individual work and topics essential to an understanding of this rich literary tradition Drawing on the expertise of an international group of experts the essays in the encyclopedia reflect developments of the latest scholarship in German literature culture and history and society In addition to the essays author entries include biographies and works lists and works entries provide information about first editions selected critical editions and English language translations All entries conclude with a list of further readings **The Look of Things**

Carsten Strathausen, 2020-05-01 Examining the relationship between German poetry philosophy and visual media around 1900 Carsten Strathausen argues that the poetic works of Rainer Maria Rilke Hugo von Hofmannsthal and Stefan George focused on the visible gestalt of language as a means of competing aesthetically with the increasing popularity and reality effect of photography and film Poetry around 1900 self reflectively celebrated its own words as both transparent signs and material objects Strathausen says In Aestheticism this means that language harbors the potential to literally present the things it signifies Rather than simply describing or picturing the physical experience of looking as critics have commonly maintained modernist poetry claims to enable a more profound kind of perception that grants intuitive insights into the very texture of the natural world **Rainer Maria Rilke** Volker Dürr, 2006 Influenced by Hegel and Nietzsche and inspired by stays in Italy and France as well as travels to Russia Spain and North Africa Rainer Maria Rilke nevertheless sought desperately to be original He rejected all ides re ues whether they were of God reality or literature instead creating his own absolute He searched for the real re formed German poetry and revolutionized Western narrative prose with Malte Laurids Brigge While Rilke's work is marked by two cesuras after which it displays important advances in diction and the figuration of verbal icons it becomes ever more esoteric However there are also constants throughout his oeuvre in thematics topoi and diction for example the preoccupation with death figures such as the angel key nouns alliterations and noun sequences His

fear of death drove him to adopt the open an idea conceived by the dubious mystagogue Alfred Schuler that surfaces throughout Rilke s poetry and triumphs in Sonnets to Orpheus and Duino Elegies

The Technological Unconscious in German Modernist Literature Larson Powell,2008 Even after the end of modernism and postmodernism the grandiose fantasies of artifice and self reference that have informed so much modernist literature still resonate in the social constructivism of current literary and cultural theory in the idea that we can perform or construct identities or social roles without external constraint as if we had consumer choice of self Larson Powell s book posits nature as a limit to such fantasies redefining aesthetic modernity s conception of and relation to nature and therefore its relation to reality He shows how nature no longer the idealized maternally coded Utopia of the Romantics becomes the trace of specific political sexual and technological traumas The book s four chapters center on the representation of nature in German prose and especially poetry by Rainer Maria Rilke Gottfried Benn Bertolt Brecht and Alfred Doblin from the years 1900 to 1945 while making reference to other literatures as well Powell s term the Technological Unconscious refers to a point of intersection between psychoanalysis and social and scientific theories of modernism and also to the philosophical mediation between history and nature a motif important from Kant to Adorno Powell critiques the tendency toward jargon of an often merely rhetorical theory while continuing to develop the philosophical and conceptual inheritance of Continental traditions He analyzes in connection with the works treated the conceptions of subject and system in the theories of Adorno Luhmann and Lacan and their relation to their complement nature The Technological Unconscious is thus an important polemical intervention both in the debates over interdisciplinarity and in those between eclectic culturalist theories such as New Historicism and postcolonialism on the one hand and systems theory and psychoanalysis on the other Book Jacket

Reading Rilke's Orphic Identity Erika M. Nelson,2005 Studies in Modern German and Austrian Literature publishes research and scholarship devoted to German and Austrian literature of all forms and genres from the eighteenth century to the present day The series promotes the analysis of intersections of literature with thought society and other art forms such as film theatre autobiography music painting sculpture and performance art

German Literature as World Literature Thomas Oliver Beebe,2014-07-31 This new collection investigates German literature in its international dimensions While no single volume can deal comprehensively with such a vast topic the nine contributors cover a wide historical range with a variety of approaches and authors represented Together the essays begin to adumbrate the systematic nature of the relations between German national literature and world literature as these have developed through institutions cultural networks and individual authors In the last two decades discussions of world literature literature that resonates beyond its original linguistic and cultural contexts have come increasingly to the forefront of theoretical investigations of literature One reason for the explosion of world literature theory pedagogy and methodology is the difficulty of accomplishing either world literature criticism or world literary history The capaciousness as well as the polylingual and multicultural features of world literature

present formidable obstacles to its study and call for a collaborative approach that conjoins a variety of expertise To that end this collection contributes to the critical study of world literature in its textual institutional and translatorial reality while at the same time highlighting a question that has hitherto received insufficient scholarly attention what is the relation between national and world literatures or more specifically in what senses do national literatures systematically participate in or resist world literature

Critical Exchange Carol Adlam, Juliet Simpson, 2009 The traditional borders between the arts have been eroded to reveal new connections and create new links between art forms Cultural Interactions is intended to provide a forum for this activity It will publish monographs edited collections and volumes of primary material on points of crossover such as those between literature and the visual arts or photography and fiction music and theatre sculpture and historiography

The United States and Germany in the Era of the Cold War, 1945-1990 Detlef Junker, Philipp Gassert, Wilfried Mausbach, David B. Morris, 2004-05-17 Publisher Description *Essays on the Song Cycle and on Defining the Field*, 2022-07-18 This volume assembles twelve interdisciplinary essays that were originally presented at the Second International Conference on Word and Music Studies at Ann Arbor MI in 1999 a conference organized by the International Association for Word and Music Studies WMA The contributions to this volume focus on two centres of interest The first deals with general issues of literature and music relations from culturalist historical reception aesthetic and cognitive points of view It covers issues such as conceptual problems in devising transdisciplinary histories of both arts cultural functions of opera as a means of reflecting postcolonial national identity the problem of verbalizing musical experience in nineteenth century aesthetics and of understanding reception processes triggered by musicalized fiction The second centre of interest deals with a specific genre of vocal music as an obvious area of word and music interaction namely the song cycle As a musico literary genre the song cycle not only permits explorations of relations between text and music in individual songs but also raises the question if and to what extent words and or music contribute to creating a larger unity beyond the limits of single songs Elucidating both of these issues with stimulating diversity the essays in this section highlight classic nineteenth and twentieth century song cycles by Franz Schubert Robert Schumann Hugo Wolf Richard Strauss and Benjamin Britten and also include the discussion of a modern successor of the song cycle the concept album as part of today's popular culture

Mass Observers Making Meaning James Hinton, 2022-02-24 What do people believe about death and the afterlife How do they negotiate the relationship between science and religion How do they understand apparently paranormal events What do they make of sensations of awe wonder or exceptional moments of sudden enlightenment The volunteer mass observers responded to such questions with a freshness openness and honesty which compels attention Using this rich material Mass Observers Making Meaning captures the extraordinarily diverse landscape of belief and disbelief to be found in Britain in the late 20th century at a time when Christianity was in steep decline alternative spiritualities were flourishing and atheism was growing Divided as they were about the ultimate nature of reality the mass observers were united in their readiness to puzzle

about life's larger questions. Listening empathetically to their accounts, James Hinton himself, a convinced atheist, seeks to bring divergent ways of finding meaning in human life into dialogue with one another and argues that we can move beyond the cacophony of conflicting beliefs to an understanding of our common need and ability to seek meaning in our lives.

Flint on a Bright Stone Kirsten Blythe Painter, 2006. *Flint on a Bright Stone* closes a significant gap in the history of Modernist poetry by identifying the existence of Tempered Modernism, an international phenomenon exemplified by Akhmatova, Rilke, H.D. and Williams, and characterized by small poems written with precision, restraint, simplicity, equilibrium, and hardness. *The Princeton Encyclopedia of Poetry and Poetics*, Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, Harris Feinsod, David Marno, Alexandra Slessarev, 2012-08-26. Rev. ed. of *The Princeton encyclopedia of poetry and poetics*, Alex Preminger and T.V.F. Brogan, co-editors; Frank J. Warnke, O.B. Hardison Jr. and Earl Miner, associate editors, 1993.

Word and Music Studies, 2016-08-29. The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney, Australia, at the Third International Conference on Word and Music Studies, which was sponsored by The International Association for Word and Music Studies (WMA). The conference celebrated the sixty-fifth birthday of Steven Paul Scher, arguably the central figure in word and music studies during the last thirty-five years. The first section of this volume comprises ten articles that discuss or are methodologically based upon Scher's many analyses of and critical commentaries on the field, particularly on interrelationships between words and music. The authors cover such topics as semiotics, intermediality, hermeneutics, the de-essentialization of the arts, and the works of a wide range of literary figures and composers that include Baudelaire, Mallarmé, Proust, T.S. Eliot, Goethe, Hölderlin, Mann, Britten, Schubert, Schumann, and Wagner. The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies: cultural identity and the musical stage. Eight scholars investigate and often problematize widespread assumptions regarding national and cultural music, language, plots, and production values in musical stage works. Topics include the National Socialists' construction of German national identity, reception-based examinations of cultural identity, and various national opera styles and the means by which composers, librettists, and lyricists have attempted to establish national or cultural identity through their stage works.

Monatshefte, 2013. **The Geography of Translation and Interpretation**, Rainer Schulte, 2001. This study introduces the reader to the complex problems translators face. It also shows how methods derived from the theory and practice of translation can be used to revitalize the interpretation of literary and humanistic texts. One of the major tools to achieve a thorough reading of a text is the use of multiple translations. The chapter on the discussion of multiple translations is the first of its kind to study the nature of interpretive perspectives.

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