

# Rilke Handbuch Leben Werk Wirkung

**Markus May, Peter Goßens, Jürgen Lehmann**

Rilke-Handbuch Manfred Engel, 2016-08-18 Rilke hat das deutsche Gedicht zum ersten Mal vollkommen gemacht, urteilte Robert Musil. Grund genug, Leben und Werk in einem eigenen Handbuch unter die Lupe zu nehmen. Von bleibender Aktualität, skeptisch gegenüber allen einseitig rationalen, psychologisch-soziologischen Welterklärungen entwirft Rilke ein Menschenbild mit rein poetischen Mitteln. Rilkes Biografie, seine Beziehungen z.B. zur russischen Literatur und den Dichterinnen Marina Zwetajewa und Anna Achmatova, zur Psychoanalyse und zu anderen Künsten erschließen das Schaffen in allen Schattierungen.

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Rilke-Handbuch Manfred Engel, 2004

Celan-Handbuch Markus May, Peter Goßens, Jürgen Lehmann, 2008-04-14 Begegnung mit Paul Celan. Er gilt als einer der bedeutendsten deutschsprachigen Dichter des 20. Jahrhunderts. Sein Werk, vor allem die Todesfuge, ist fester Bestandteil des literarischen Kanons, seine Wirkung auf Kunst, Musik, Theologie und Philosophie allgegenwärtig. Sein Leitmotiv: die Shoah. Das Handbuch schlüsselt Gedichte, Prosa und Übersetzungen auf, beleuchtet historische und biografische Hintergründe, setzt sich mit den Plagiats-Vorwürfen auseinander und führt durch die Celan-Forschung. Eine Annäherung an den Dichter, die bislang fehlte.

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.

Heidegger and the Aesthetics of Living Vrasidas Karalis, 2009-03-26 The publication brings together contributions by many scholars, academics and researchers on the work of the German philosopher from a variety of perspectives and approaches. Prominent thinkers from various disciplines engage in a fascinating dialogue with the work of Martin Heidegger in an attempt to explain and critically evaluate his controversial legacy. The volume is an attempt to go beyond the polarised perceptions about the philosophy of Heidegger and present a neo-humanist reading of what can be still considered “livable” in it. Contributions also examine the consequences of Heidegger’s thinking for a wide range of modes of cultural production and aspects of philosophical enterprise. Finally the volume attempts the first post-political interpretation of his work by focusing on the texts themselves for the conceptual values they formulate and the modes of thinking they established. Contributors are: Gianni Vattimo, Jeff Malpas, Anthony Stephens, Peter Murphy, Elizabeth Grierson, Paolo Bartoloni, John Dalton, Colin Hearfield, Jane Mummary, Robert Sinnerbrink, Ashley Woodward, Peter Williams, George Vassilacopoulos and Vrasidas Karalis.

**Rilke** Charlie Louth, 2020-06-19 The life of Rilke's work is in its words, and this book attends closely to the development of that life as it unfolds over Rilke's career. What is a poem, and how does it act upon us when we read? This is a question of the greatest interest to Rilke, who addresses it in several poems and for whom the experience of reading affords an interaction with the world, a recalibration of our ways of attending to it, which set it apart from other kinds of experience. Rilke's work is often approached in periods—he is the author of the *Neue Gedichte*, or of *Malte*, or of the *Duino Elegies*, or of the *Sonette an Orpheus*—as if the different phases of his work had little to do with one another, but in fact it is a concentrated and evolving exploration of the possibilities of poetic language, a working of the life of words into precise and exacting forms in dialogue with the texture of the world. This book traces that trajectory in a series of close readings that do not neglect the lesser-known, uncollected poems and the poems in French, as well as Rilke's activity as a translator of Michelangelo, Shakespeare, Barrett Browning, Mallarmé, and Valéry, among many others. These encounters were part of Rilke's engagement with the world, his way of extending the reach of his language to get it ever closer to the ungraspable

movements, the risk and promise, of life itself. One of his best-known poems ends with the words 'You must change your life', an injunction that can be seen to animate the whole of his work.

**The Cambridge Companion to Rilke** Karen Leeder, Robert Vilain, 2010-01-21 Often regarded as the greatest German poet of the twentieth century, Rainer Maria Rilke (1875–1926) remains one of the most influential figures of European modernism. In this Companion, leading scholars offer informative and thought-provoking essays on his life and social context, his correspondence, all his major collections of poetry including most famously the Duino Elegies and Sonnets to Orpheus, and his seminal novel of Modernist anxiety, *The Notebooks of Malte Laurids Brigge*. Rilke's critical contexts are explored in detail: his relationship with philosophy and the visual arts, his place within modernism and his relationship to European literature, and his reception in Europe and beyond. With its invaluable guide to further reading and a chronology of Rilke's life and work, this Companion will provide an accessible, engaging account of this extraordinary poet whose legacy looms so large today.

**Celan-Handbuch** Markus May, Peter Goßens, Jürgen Lehmann, 2017-01-13 Begegnung mit Paul Celan. Er gilt als einer der bedeutendsten deutschsprachigen Dichter des 20. Jahrhunderts und sein Einfluss auf Literatur, Kunst und Musik ist unumstritten. Sein Leitmotiv: die Shoah. Das Handbuch schlüsselt Gedichte, Prosa und Übersetzungen auf, beleuchtet historische und biografische Hintergründe und bietet Orientierung innerhalb einer kaum noch überschaubaren Forschung. In der 2. Auflage auch zur Rezeption in Großbritannien und den USA, in den Niederlanden, in Ungarn, Polen und Russland sowie zu Arbeitsweisen und Schreibprozessen Celans.

Vida de Rainer Maria Rilke Antonio Pau, 2023-07-10 La vida de Rilke, tenazmente dedicada a la culminación de una obra poética, discurrió por las cimas de la belleza y las simas del espanto. Lo que quedó tras ella son varios miles de poemas que sitúan a su autor a la cabeza de los escritores del siglo xx. Vida y obra se exponen en este libro de Antonio Pau como discurrieron: en una inseparable unidad, en un constante reflejo recíproco. «Rilke escribió la poeta rusa Marina Tsvietáieva no es un símbolo de nuestro tiempo, es su contrapeso. Guerras, matanzas, carne lacerada en las batallas y Rilke. Gracias a Rilke nuestro tiempo será perdonado. Por la ley del contrapeso, del equilibrio, Rilke tenía que haber nacido en nuestra época: ha sido su antídoto. En eso estriba su rigurosa contemporaneidad. El tiempo le hizo surgir. Rilke era es tan necesario en nuestro tiempo como el sacerdote en el campo de batalla: para rezar por unos y por otros, por ellos y por nosotros. Para que sean iluminados los que aún viven y para que sean perdonados los que han muerto.»

**Selected Poems** Rainer Maria Rilke, 2011-04-14 'Nowhere, beloved, can world be but within us' Rainer Maria Rilke (1875-1926) is one of the leading poets of European Modernism, and one of the greatest twentieth-century lyric poets in German. From *The Book of Hours* in 1905 to the *Sonnets of Orpheus* written in 1922, his poetry explores themes of death, love, and loss. He strives constantly to interrogate the relationship between his art and the world around him, moving from

the neo-romantic and the mystic towards the precise craft of expressing the everyday in poetry. This bilingual edition fully reflects Rilke's poetic development. It contains the full text of the Duino Elegies and the Sonnets to Orpheus, selected poems from The Book of Images, New Poems, and earlier volumes, and from the uncollected poetry 1906-26. The translations are accurate, sensitive, and nuanced, and are accompanied by an introduction and notes that elucidate Rilke's poetic practice and his central role in modern poetry. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

The Redemption of Things Samuel Frederick, 2022-01-15 Collecting is usually understood as an activity that bestows permanence, unity, and meaning on otherwise scattered and ephemeral objects. In *The Redemption of Things*, Samuel Frederick emphasizes that to collect things, however, always entails displacing, immobilizing, and potentially disfiguring them, too. He argues that the dispersal of objects, seemingly antithetical to the collector's task, is essential to the logic of gathering and preservation. Through analyses of collecting as a dialectical process of preservation and loss, *The Redemption of Things* illustrates this paradox by focusing on objects that challenge notions of collectability: ephemera, detritus, and trivialities such as moss, junk, paper scraps, dust, scent, and the transitory moment. In meticulous close readings of works by Gotthelf, Stifter, Keller, Rilke, Glauser, and Frisch, and by examining an experimental film by Oskar Fischinger, Frederick reveals how the difficulties posed by these fleeting, fragile, and forsaken objects help to reconceptualize collecting as a poetic activity that makes the world of scattered things uniquely palpable and knowable.

*Handbuch Brief* Marie Isabel Matthews-Schlinzig, Jörg Schuster, Gesa Steinbrink, Jochen Strobel, 2020-09-07 Das Handbuch stellt das gegenwärtige Wissen zur Textsorte ‚Brief‘ zur Verfügung und macht in seiner Vielzahl von Beiträgen aus allen kulturwissenschaftlichen Disziplinen die Dimension der von der Frühen Neuzeit bis zur Gegenwart wirksamen Briefkulturen erstmals greifbar. Das textuelle und kommunikative Phänomen ‚Brief‘ wird in systematisch-begriffsgeschichtlichen Artikeln sowie in quellenorientierten historischen Fallstudien umfassend analysiert. Das Handbuch widmet sich unter angemessener Rezeptions- und literaturgeschichtlicher Berücksichtigung der epistolographischen Tradition seit seinen Anfängen schwerpunktmäßig dem deutschsprachigen Brief. Zahlreiche Bezugnahmen und Ausblicke auf den gesamteuropäischen Kontext schärfen den Blick für die teils sprachlich und kulturell bedingten Spezifika, teils universale Phänomenologie der Briefkultur(en). Auf Überblicksartikel aus Sicht der Disziplinen folgen Artikel zu grundlegenden Fragen bzw. zu Einzelaspekten der Briefkommunikation sowie eine Abteilung zu unterschiedlichen Briefgenres. Der umfangreiche historische Teil enthält vor allem Artikel zu wichtigen Briefschreiber/innen und zur Brieftheorie; besonderer Wert wird auf epistolare Zeitgenossenschaften gelegt.

**Young Rilke and His Time** George C. Schoolfield, 2009 A look at neglected aspects of the early career of one of the premier poets of the German language.

*Remembering Home in a Time of Mobility* Maja Mikula, 2017-06-23 Memory, nostalgia and melancholy have attracted considerable scholarly attention in recent decades. Numerous critics of globalisation, transnationalism and cosmopolitanism have posited an overwhelming feeling of homelessness not only among people who have been displaced from their original home/lands, but also among those who feel estranged from their places of origin due to rapid social change or environmental decline. Arguably, homesickness is prevalent in today's developed world, and can be - and sometimes indeed is - felt even for times and places unrelated to someone's personal roots. Memory has been mobilised to justify recent conflicts, to question mainstream interpretations of past events, or to demand compensation for the suffering of earlier generations. Nostalgia has been employed as a "utopia in reverse", revealing more about our unattainable "ideal present", than about the elusive "lost" past it invokes. A corollary of nostalgia in the late modern politics of loss, melancholy has been a way of dis-identifying from both the horrors of recent history, and the growing insecurities of the present. The volume raises complex questions related to the ways people have coped with displacement and time-space compression, arguably the two most manifest symptoms of late modernity. How do we grapple with the traumatic experience of the loss of home? What strategies do we use, and what is their underlying politics? How do they intersect with identity positions, such as gender, class and sexuality? How might they contribute to the preservation of national cultures? How has our understanding of home changed in a time of mobility and flow? Spanning multiple Eurasian and Northern American cultural contexts, the book is of interest to an international academic readership within the fields of cultural studies, memory studies, gender studies, literature, art, performance, film and media studies.

**Postcolonial Translocations** Marga Munkelt, Markus Schmitz, Mark Stein, Silke Stroh, 2013 The sites from which postcolonial cultural articulations develop and the sites at which they are received have undergone profound transformations within the last decades. This book traces the accelerating emergence of cultural crossovers and overlaps in a global perspective and through a variety of disciplinary approaches. It starts from the premise that after the 'spatial turn' human action and cultural representations can no longer be grasped as firmly located in or clearly demarcated by territorial entities. The collection of essays investigates postcolonial articulations of various genres and media in their spatiality and locatedness while envisaging acts of location as dynamic cultural processes. It explores the ways in which critical spatial thinking can be made Productive: Testing the uses and limitations of 'translocation' as an open exploratory model for a critically spatialized postcolonial studies, it covers a wide range of cultural expressions from the anglophone world and beyond - literature, film, TV, photography and other forms of visual art, philosophy, historical memory, and tourism. The extensive introductory chapter charts various facets of spatial thinking from a variety of disciplines, and critically discusses their implications for

postcolonial studies. The Contributors' essays range from theoretical interventions into the critical routines of postcolonial criticism to case studies of specific cultural texts, objects, and events reflecting temporal and spatial, material and intellectual, physical and spiritual mobility. What emerges is a fascinating survey of the multiple directions postcolonial translocations can take in the future. This book is aimed at students and scholars of postcolonial literary and cultural studies, diaspora studies, migration studies, transnational studies, globalisation studies, critical space studies, urban studies, film studies, media studies, art history, philosophy, history, and anthropology. Contributors: Diana Brydon, Lars Eckstein, Paloma Fresno-Calleja, Lucia Krämer, Gesa Mackenthun, Thomas Martinek, Sandra Meyer, Therese-M. Meyer, Marga Munkelt, Lynda Ng, Claudia Perner, Katharina Rennhak, Gundo Rial y Costas, Markus Schmitz, Mark Stein, Silke Stroh, Kathy-Ann Tan, Petra Tournay-Theodotou, Daria Tunca, Jessica Voges, Roland Walter, Dirk Wiemann.

*Avantgarde und Moderne 1890-1933* Walter Fähnders, 2016-08-12 Vier wechselvolle Jahrzehnte deutscher Literatur. Naturalismus, Ästhetizismus, Fin de Siècle, Expressionismus, Dada und Neue Sachlichkeit keine andere Epoche der deutschen Literaturgeschichte wurde von so heterogenen Strömungen bestimmt wie die Zeit zwischen Wilhelminismus und dem Ende der Weimarer Republik. Das Lehrbuch lässt die einzelnen literarischen Richtungen Revue passieren und verortet bis heute nachwirkende Tendenzen. Literatur und Literaturtheorie der Avantgarde und der Moderne werden ausführlich erläutert.

*Lyric Orientations* Hannah Vandegrift Eldridge, 2016-11-08 In *Lyric Orientations*, Hannah Vandegrift Eldridge explores the power of lyric poetry to stir the social and emotional lives of human beings in the face of the ineffable nature of our mortality. She focuses on two German-speaking masters of lyric prose and poetry: Friedrich Hölderlin (1770-1843) and Rainer Maria Rilke (1875-1926). While Hölderlin and Rilke are stylistically very different, each believes in the power of poetic language to orient us as social beings in contexts that otherwise can be alienating. They likewise share the conviction that such alienation cannot be overcome once and for all in any universal event. Both argue that to deny the uncertainty created by the absence of any such event (or to deny the alienation itself) is likewise to deny the particularly human condition of uncertainty and mortality. By drawing on the work of Stanley Cavell, who explores how language in all its formal aspects actually enables us to engage meaningfully with the world, Eldridge challenges poststructuralist scholarship, which stresses the limitations—even the failure—of language in the face of reality. Eldridge provides detailed readings of Hölderlin and Rilke and positions them in a broader narrative of modernity that helps make sense of their difficult and occasionally contradictory self-characterizations. Her account of the orienting and engaging capabilities of language reconciles the extraordinarily ambitious claims that Hölderlin and Rilke make for poetry—that it can create political communities, that it can change how humans relate to death, and that it can unite the sensual and intellectual components of human subjectivity—and the often difficult, fragmented, or hermetic nature of their individual poems.

*Utopielyrik* Björn Hayer,2021-07-31 Während utopische Romane zum Kanon der Literatur(-wissenschaft) gehören, steht utopische Lyrik selten im Fokus. Wie Björn Hayer zeigt, ist eine neue Lesart der poetischen Werke von Friedrich Hölderlin, Rainer Maria Rilke und Paul Celan, denen man bislang nicht unbedingt eine optimistische Sicht auf die Moderne bescheinigt hat, im Lichte der Zukunftsgerichtetheit lohnenswert: Zum einen werden darin politische und kulturelle Visionen ersichtlich, die vom Traum einer egalitären Gesellschaft bis hin zu einer die Grenze des Jenseits überschreitenden Erinnerungskultur reichen. Zum anderen fördert die Untersuchung sprachästhetische Entwürfe zutage, die unmittelbar an die Dynamik der Utopie als Denkprozess gekoppelt sind.

Rainer Maria Rilkes Kunstmetaphysik Hannah Milena Klima,2018-09-12 Mit seinen Texten geht Rainer Maria Rilke der Spur einer ‚Essenz‘ des Lebens nach. In seinen Werken ist die Überzeugung eingeschrieben, dass das Kunstwerk eine metaphysische Wahrheit transportiert, die sich jedoch ihrerseits schwer fassen lässt und beständig „im Schwinden steht“. Hannah Milena Klima etabliert die These, dass Rilke in der poetologischen Reflexion eine ‚Kunstmetaphysik‘ entwickelt, worunter die Gesamtheit aller Reflexionen, die auf ein Höheres in der Kunst verweisen, verstanden wird, und die sich mit dem Begriff des unbedrängten „Weltinnenraums“ fassen lassen könnte. Es wird aufgezeigt, wie dieses Konzept auf poetologischen Prämissen basiert und wie es sich im Verlauf des Gesamtwerks verändert.

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