

Gottfried Benn's Static Poetry

Mark William Roche

Gottfried Benns Static Poetry

Jennifer Anna Gosetti-Ferencei



Gottfried Benns Static Poetry:

Gottfried Benn's Static Poetry Mark William Roche, 2020-05-01 This book consists of close readings of four poems illustrating Gottfried Benn's developing conception of stillness or stasis: *Trunkene Flut* (1927), *Wer allein ist* (1936), *Statische Gedichte* (1944), and *Reisen* (1950). Mark Roche pays particular attention to the interrelation of form and content and he uncovers previously overlooked allusions to thinkers such as Aristotle, Seneca, and Meister Eckhart. Benn's supposedly pure poetry of stasis is in reality an expression of opposition to Nazi ideology, Roche argues, and should be viewed in the context of inner emigration. Nevertheless, Benn's opposition to Nazism unwittingly rests on the same decisionistic foundation as the power positivism he deplores. Benn's well-intentioned critique of Nazism is ultimately unsuccessful. The book concludes with a theoretical postscript that suggests ways in which intellectual history could be made productive for literary interpretation and provides arguments in favor of an aesthetic analysis attentive to both formal structures and philosophical coherence.

The Poetry of Gottfried Benn Martin Travers, 2007 This book is the first comprehensive study of Gottfried Benn's poetry to appear in English. It covers the entirety of Benn's verse from his early *Morgue* cycle (1912) and Expressionist poems through to the anthropological poetry of his middle period to the postmodern Phase II work after the Second World War. Against the background of the poet's theoretical writings, this study, drawing upon the classic texts of Benn scholarship, analyzes in detail the major themes of his verse and its distinctive idiom. In particular, this work focuses on Gottfried Benn's extended process of rhetorical self-fashioning, his use of classical iconography, color motifs, and chiffres, his often confusing historical semantics, the seemingly self-constituting absolute poem, and the colloquial idiom of his late verse. The book also engages with the multiplicity of voices in Benn's work and their varied textual forms, the hermeneutically variable positions of speech that they articulate, and the often contradictory notion of selfhood to which they give rise.

[The Modern Restoration](#) Stephen Parker, Peter Davies, Matthew Philpotts, 2012-04-17 This book seeks to move twentieth-century German literary history away from its stubbornly persistent reliance on the political turning points of 1933 and 1945. In the first part of the book, the authors analyze a synchronic corpus of literary journals, identifying a restorative aesthetic mood in the years 1930-1960 which persists across political date boundaries. In the second part, the careers of five writers are considered diachronically against this prevailing restorative climate: Gottfried Benn, Johannes R. Becher, Bertolt Brecht, Ginter Eich, and Peter Huchel. Combining these two approaches, the authors show that a fresh perspective that challenges established literary historical periodisations can shed light on the common cultural and aesthetic ground shared by writers, editors, and critics across the ideological divides of the era.

The Facts on File Companion to World Poetry R. Victoria Arana, 2008 *The Facts on File Companion to World Poetry 1900 to the Present* is a comprehensive introduction to 20th and 21st century world poets and their most famous, most distinctive, and most influential poems.

German and European Poetics After the Holocaust Gert Hofmann, 2011 *Crisis* presents chances for change and creativity. Adorno's famous dictum that writing poetry after

Auschwitz would be barbaric has haunted discourse on poetics but has also given rise to poetic and theoretical acts of resistance The essays in this volume discuss postwar poetics in terms of new poetological directions and territory rather than merely destruction of traditions Embedded in the discourse triggered by Adorno the volume s foci include the work of Paul Celan Gottfried Benn and Ingeborg Bachmann Other German writers discussed are Ilse Aichinger Rose Auslander Charlotte Beradt Thomas Kling Heiner Muller and Nelly Sachs concrete poetry is also treated The final section offers comparative views of the poetics of European literary figures such as Jean Paul Sartre Andre Malraux and Danilo Kis and a consideration of the aesthetics of Claude Lanzmann s film Shoah

Encyclopedia of Literary Translation Into English: A-L O. Classe,2000 Historical Dictionary of German Literature to 1945 William Grange,2010-12-18 Historical Dictionary of German Literature to 1945 covers a wide swath of literary analysis and achievement from Old High German lays and ecclesiastical encomia to Middle High German epics sagas and love lyrics While extensive in its chronological dimension the Historical Dictionary of German Literature to 1945 is equally comprehensive in the geographical and genre areas it covers The history of this period in German literature is told through a detailed chronology an introductory essay a comprehensive bibliography and over 200 cross referenced dictionary entries on poetry novels historical narrative philosophical musings and drama The exceptional writers who emerged and shaped German literature over the centuries including Walther von der Vogelweide Johann Jakob Christoffel von Grimmelshausen Gotthold Ephraim Lessing Johann Wolfgang Goethe Friedrich Schiller Heinrich Heine Friedrich Nietzsche Thomas Mann and many others who are well known and admired worldwide are also covered

Die Romische Republik EPUB 2-3,2015-04-22 Provides a comprehensive introduction to 20th and 21st century world poets and their most famous most distinctive and most influential poems The Look of Things Carsten Strathausen,2003-12-04 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

The End of Modernism William Collins Donahue,2003-01-14 Nobel laureate Elias Canetti wrote his novel Auto da Fe Die Blendung when he and the twentieth century were still quite young Rooted in the cultural crises of the Weimar period Auto da Fe first received critical acclaim abroad in England France and the United States where it continues to fascinate readers of subsequent generations The End of Modernism places this work in its cultural and philosophical contexts situating the novel not only in relation to Canetti s considerable body of social thought but also within larger

debates on Freud and Freudianism misogyny and modernism's fragmented subject anti-Semitism and the failure of humanism contemporary philosophy and philosophical fads and traditionalist notions of literature and escapist conceptions of history The End of Modernism portrays Auto da Fe as an exemplum of analytic modernism and in this sense a crucial endpoint in the progression of postwar conceptions of literary modernism

Why Literature Matters in the 21st Century Mark William Roche, 2008-10-01 Not just another jeremiad against prevailing isms and orthodoxies Why Literature Matters in the 21st Century examines literature in its connection to virtue and moral excellence The author is concerned with literature as the teacher of virtue The current crisis in the humanities Mark William Roche argues may be traced back to the separation of art and morality When the distinction between is and ought is leveled he writes the power of the professions increases The arts and humanities concern themselves with the fate and prospects of humankind Today that fate and those prospects are under the increasing influence of technology In a technological age literature gains in importance precisely to the extent that our sense of intrinsic value is lost In its elevation of play and inexhaustible meaning literature offers a counterbalance to reason and efficiency It helps us grasp the ways in which diverse parts form a comprehensive and complex whole and it connects us with other ages and cultures Not least great literature grapples with the ethical challenges of the day

The Approach of the Unpresentable Patrick Kevin Roney, 1995

The German Genius Peter Watson, 2010-09-16 From the end of the Baroque age and the death of Bach in 1750 to the rise of Hitler in 1933 Germany was transformed from a poor relation among western nations into a dominant intellectual and cultural force more influential than France Britain Italy Holland and the United States In the early decades of the 20th century German artists writers philosophers scientists and engineers were leading their freshly unified country to new and undreamed of heights and by 1933 they had won more Nobel prizes than anyone else and more than the British and Americans combined But this genius was cut down in its prime with the rise and subsequent fall of Adolf Hitler and his fascist Third Reich a legacy of evil that has overshadowed the nation's contributions ever since Yet how did the Germans achieve their pre-eminence beginning in the mid 18th century In this fascinating cultural history Peter Watson goes back through time to explore the origins of the German genius how it flourished and shaped our lives and most importantly to reveal how it continues to shape our world As he convincingly demonstrates while we may hold other European cultures in higher esteem it was German thinking from Bach to Nietzsche to Freud that actually shaped modern America and Britain in ways that resonate today

Exotic Spaces in German Modernism Jennifer Anna Gosetti-Ferencei, 2011-10-20 Jennifer Anna Gosetti-Ferencei demonstrates that the exotic as reflected in major works of German literature and in the philosophy and art that inspires it provokes central questions about the modern self and the spaces it inhabits Exotic spaces in the writings of such authors as Thomas Mann Franz Kafka Stefan Zweig Robert Musil Hugo von Hofmannsthal Gottfried Benn and Bertold Brecht along with the thought of Nietzsche Freud Levi Strauss and Simmel and the art of German Expressionism are shown to present alternatives to the landscape and experience of modernity

In an examination of the concept of the exotic and of spatial experience in their cultural subjective and philosophical contingencies Gosetti Ferencei shows that exotic spaces may contest and reconfigure the relationship between the familiar and the foreign the self and the other Exotic spaces may serve not only to affirm the subject in a symbolic conquering of territory as emphasized in post colonial interpretations or project the fantasy of escapism to a lost paradise as utopian readings suggest but condition moral aesthetic or imaginative transformation Such transformation while risking disaster or dissolution of the self as well as endangerment of the other may promote new possibilities of perceiving or being and reconfigure the boundaries of a familiar world As exotic spaces are conceived as mystical liberating erotic infectious frightening or mysterious several possibilities for transformation emerge in their exposure re enchantment through epiphany the collapse of the rational self liberation of the imagination from the confines of the familiar world and aesthetic transformation revealing the paradoxically primitive nature of modern experience In strikingly original readings of canonical authors and compelling rediscoveries of forgotten ones this study establishes that exotic experience can evidence the fragility of the European or Germanic self as depicted in modernist literature revealing the usually unconsidered boundaries of the subject s own familiar world

Tragedy and Comedy Mark William Roche,1998-01-01 The first evaluation and critique of Hegel s theory of tragedy and comedy this book also develops an original theory of both genres

Beyond Cheering and Bashing William K. Buckley,James Seaton,1992 The debate over the central issue confronted in Closing the role of the university and the liberal arts in the United States has become increasingly urgent and contentious The goal of this collection of essays is to consider what we can learn about the dilemmas confronting American culture through a consideration of both The Closing of the American Mind and the debate it has aroused The contributors differ among themselves as to the validity of both the diagnoses and the solutions Bloom offers yet they do not engage in Bloom bashing or hero worship The goal of the book is to place the debate over Closing into the larger context than can be achieved in a book review format To provide the historical perspective that has been missing in the controversy over Bloom included in this volume is Christopher Lasch s The Great Experiment Where Did it Go Wrong Also included are essays by other leading critics John K Roth Frank Caucci William K Buckley Milton R Stern Susan Bourgeois Margaret C Jones Daniel Zins Kenneth Alan Hovey Bonnie A Hain John Peacock Patricia L Lundberg Peter Siedlecki Mark W Roche William Thickstun Lorraine Clark and Gerald Graff This volume of essays does much to illuminate the issue surrounding The Closing of the American Mind

Transatlantic German Studies Paul Michael Lützeler,Peter Höyng,2018 The prominent scholar contributors to this volume share their experiences developing the field of US German Studies and their thoughts on literature and interdisciplinarity pluralism and diversity and transatlantic dialogue

Poetry in a Provisional State Anthony Bushell,2007 Austria existed in a political limbo between the fall of the Third Reich in 1945 and the reattainment of sovereignty in 1955 This discrete and culturally complex period has been largely ignored in the English speaking world and now Anthony Bushell seeks to redress that neglect by examining

the wealth of poetry that was produced in Austria after Germany's defeat Bushell discovers that in Austrian literature a rejection of guilt over the war manifested itself as a marked reluctance to discuss life under Hitler A wholly original contribution to our understanding of Austrian poetry Bushell's book will be of interest to anyone studying war's impact on literature

Columbia Dictionary of Modern European Literature Jean Albert Bédé, William Benbow Edgerton, 1980

With more than 1800 critical entries on the writers and literatures of 33 languages this work presents the entire range of modern European writing from the symbolist and modernist works rooted in the last decades of the nineteenth century through the avant garde and existentialist movement to Barthes Blanchot Breton and continental thought pertinent today

Poems, 1937-1947 Gottfried Benn, 1991

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