

1. Record Nr.	UNINA9910765992303321
Autore	Brinkmann Martin <1976-, >
Titolo	Musik und Melancholie im Werk Heimito von Doderers / / Martin Brinkmann
Pubbl/distr/stampa	Vienna, Austria : , : Bohlau Verlag Cologne, Germany : , : Weimar, , 2012
Descrizione fisica	1 online resource (686 pages) : illustrations; digital file(s)
Collana	Literaturgeschichte in Studien und Quellen ; ; Band 21
Soggetti	German literature - 20th century - History and criticism Music in literature Music - Philosophy and aesthetics German fiction - 20th century - Themes, motives
Lingua di pubblicazione	Tedesco
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Originally presented as the author's thesis (doctoral--Universität Bremen) under the title: "Es gibt keine lustige Musik" - Musik und Melancholie im Werk Heimito von Doderers, insbesondere in den "Divertimenti".
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	The present book consists of two parts, thus embodying the "two forces" that Bakhtin sees at play in every work of art: form and content. They are accorded equal weight. With regard to form, the book explores the various literary strategies employed by Doderer in his "Divertimenti," in as much as they are inspired by musical forms. With regard to content the book focuses on the rather gloomy subjects that dominate the "Divertimenti." The aim is to explore in how far these two aspects, ie musical form - a superstructure informed by musical aesthetics - and melancholic content - an oppressive atmosphere, the explicit foregrounding of experiences of depression - depend on each other. The book shows how they form a compelling whole. It is based on a variety of unpublished primary sources that have not been studied before, including an early fragment of "Divertimento No VI" ("Awakening of happy feelings on arrival in the country") as well as diary sketches and draft outlines of the composition of the work. The

book is thus able to comprehensively explore the musical techniques and strategies of musical composition of the "Divertimenti." This thorough formal analysis provides new insights into what Steven Paul Scher has called an area of "comparative liminality" - that area in which the conditions are negotiated under which musical techniques can be transferred into "literature." The "Divertimenti" belong to the world of Saturn. By focusing on melancholy and depression - topics that resonate throughout the Divertimenti and provide the dark undertone of the author's later works - the book offers a new reading of Doderer's work; it brings to light depictions of "deperceptive" states. This requires a new explanation of Doderer's own theory of "apperception" and "deperception," and of "first" and "second reality." It will be offered in light of Kristeva's "dark sun." The book explores depictions of melancholy in a broader context and considers potential links between literary and clinical manifestations of melancholy. In view of the intellectual milieu of contemporary Vienna, the present study shows how deeply indebted Doderer's early works are to Viennese Modernism - a quality that has been obstructed by the fact that most of these works were only published after Doderer's death. This presupposes an appreciation of the Wiener Moderne which goes beyond the time span suggested by Gotthart Wunberg's 1981 anthology, "Die Wiener Moderne. Literature, Art and music between 1890 and 1910," instead drawing inspiration from "Vienna 1880-1938. The happy Apocalypse," a 1986 exhibition at the Center Pompidou in Paris which, according to Jacques Le Rider, epitomizes the study of Viennese Modernism. Doderer's receptivity for the intellectual, theoretical, and artistic movements of the turn of the 20th century is shown to be more pronounced than previously assumed. While the ambition of Doderer's works ultimately transcends Viennese Modernism, a close exploration of the central tenets of this period can highlight various aspects of his early works, especially his uncompromising will to (musical) form. epitomizes the study of Viennese Modernism. Doderer's receptivity for the intellectual, theoretical, and artistic movements of the turn of the 20th century is shown to be more pronounced than previously assumed. While the ambition of Doderer's works ultimately transcends Viennese Modernism, a close exploration of the central tenets of this period can highlight various aspects of his early works, especially his uncompromising will to (musical) form. epitomizes the study of Viennese Modernism. Doderer's receptivity for the intellectual, theoretical, and artistic movements of the turn of the 20th century is shown to be more pronounced than previously assumed. While the ambition of Doderer's works ultimately transcends Viennese Modernism, a close exploration of the central tenets of this period can highlight various aspects of his early works, especially his uncompromising will to (musical) form.

2. Record Nr.	UNINA9910784291503321
Autore	Birnbacher Dieter
Titolo	Natürlichkeit / / Dieter Birnbacher
Pubbl/distr/stampa	Berlin, : De Gruyter, 2006
ISBN	1-282-19322-8 9786612193224 1-4416-1764-7 3-11-019369-8
Descrizione fisica	1 online resource (216 p.)
Collana	Grundthemen Philosophie
Classificazione	CC 7100
Disciplina	170
Soggetti	Nature Ethics Methodology
Lingua di pubblicazione	Tedesco
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Inhalt -- 1. Natürlich und künstlich - Einleitende Unterscheidungen -- 2. Natürlichkeit als Wert -- 3. Natürlichkeit als Norm -- 4. Natürlichkeit in der Naturethik: Welche Natur ist schützenswert? -- 5. Wie weit dürfen wir unsere individuelle Naturkontingenz verändern? -- 6. Natürlichkeitsargumente in der Reproduktionsmedizin -- 7. Natürlichkeit als Grenze der Umgestaltung der menschlichen Natur -- Back matter
Sommario/riassunto	"Natürlichkeit" und "Künstlichkeit" spielen in der Alltagsmoral weiterhin eine führende Rolle. Lässt sich diese allgemeine Bevorzugung des "Natürlichen" philosophisch rechtfertigen?

3. Record Nr.	UNINA9910254795603321
Titolo	Empathy : Epistemic Problems and Cultural-Historical Perspectives of a Cross-Disciplinary Concept / / edited by Vanessa Lux, Sigrid Weigel
Pubbl/distr/stampa	London : , : Palgrave Macmillan UK : , : Imprint : Palgrave Macmillan, , 2017
ISBN	9781137512994 1137512997
Edizione	[1st ed. 2017.]
Descrizione fisica	1 online resource (IX, 325 p. 10 illus.)
Collana	Palgrave Studies in the Theory and History of Psychology, , 2946-2460
Disciplina	150.9
Soggetti	Psychology Social sciences - History Clinical psychology Psychoanalysis Phenomenology History of Psychology Clinical Psychology Behavioral Sciences and Psychology
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Sommario/riassunto	This book digs into the complex archaeology of empathy illuminating controversies, epistemic problems and unanswered questions encapsulated within its cross-disciplinary history. The authors ask how a neutral innate capacity to directly understand the actions and feelings of others becomes charged with emotion and moral values associated with altruism or caregiving. They explore how the discovery of the mirror neuron system and its interpretation as the neurobiological basis of empathy has stimulated such an enormous body of research and how in a number of these studies, the moral values and social attitudes underlying empathy in human perception and action are conceptualized as universal traits. It is argued that in the humanities the historical, cultural and scientific genealogies of empathy and its

forerunners, such as *Einfühlung*, have been shown to depend on historical preconditions, cultural procedures, and symbolic systems of production. The multiple semantics of empathy and related concepts are discussed in the context of their cultural and historical foundations, raising questions about these cross-disciplinary constellations. This volume will be of interest to scholars of psychology, art history, cultural research, history of science, literary studies, neuroscience, philosophy and psychoanalysis.
