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| 1. Record Nr. | UNINA9910785507703321 |
| Autore | Gumbrecht Hans Ulrich |
| Titolo | Atmosphere, mood, Stimmung [[electronic resource]] : on a hidden potential of literature // Hans Ulrich Gumbrecht ; translated by Erik Butler |
| Pubbl/distr/stampa | Stanford, California, : Stanford University Press, c2012 |
| ISBN | 0-8047-8345-4 |
| Descrizione fisica | 1 online resource (149 p.) |
| Altri autori (Persone) | ButlerErik <1971-> |
| Disciplina | 809/.93353 |
| Soggetti | Literature, Modern - History and criticism - Theory, etc Mood (Psychology) in literature |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references. |
| Nota di contenuto | Front matter -- Contents -- Reading for Stimmung -- Fleeting Joys in the Songs of Walther von der Vogelweide -- The precarious existence of the pícaro -- Multiple layers of the world in Shakespeare's sonnets -- Amorous Melancholy in the novellas of María de Zayas -- Bad weather and a loud voice -- Harmony and rupture in the light of Caspar David Friedrich -- Beautiful sadness in Joaquim Machado DeAssis's last novel -- The freedom of Janis Joplin's voice -- The iconoclastic energy of surrealism -- "Tragic sense of life" -- Deconstruction, asceticism, and self-pity -- Acknowledgments -- Bibliographical references |
| Sommario/riassunto | What are the various atmospheres or moods that the reading of literary works can trigger? Hans Ulrich Gumbrecht has long argued that the function of literature is not so much to describe, or to re-present, as to make present. Here, he goes one step further, exploring the substance and reality of language as a material component of the world—impalpable hints, tones, and airs that, as much as they may be elusive, are no less matters of actual fact. Reading, we discover, is an experiencing of specific moods and atmospheres, or Stimmung. These moods are on a continuum akin to a musical scale. They present themselves as nuances that challenge our powers of discernment and description, as well as language's potential to capture them. Perhaps the best we can do is to point in their direction. Conveying personal encounters with poetry, song, painting, and the novel, this book thus |

gestures toward the intangible and in the process, constitutes a bold
defense of the subjective experience of the arts.
