

Ransmayr Die Letzte Welt

Julia Eisele

Die letzte Welt Christoph Ransmayr, 2008

The Last World Christoph Ransmayr, 1996 A man goes in search of the Roman poet Ovid, banished to the end of the world. He finds that Ovid's personality and stories have undergone a sea-change, and have fragmented themselves into lots of clues - people, bizarre events, odd stretches of landscape, and a story emerges.

Christoph Ransmayrs Roman "Die Letzte Welt" und die deutschsprachige Literaturkritik Julia Eisele, 1997-03-27

Inhaltsangabe: Inhaltsangabe: Die Arbeit verbindet eine theoretische, an ihren Hauptschwierigkeiten orientierte Situationsbeschreibung der Literaturkritik mit einer praktischen Einzelstudie am Beispiel der Rezensionen zu Ransmayrs Roman und bringt sie zu einer Synthese. Bisherige Forschungsbeiträge haben von diesem zweigleisigen Verfahren so gut wie keinen Gebrauch gemacht, sondern lediglich Betrachtungen allgemeiner Art angestellt oder historische Einordnungsversuche unternommen. Um so mehr erhebt meine Arbeit den Anspruch, eine ganzheitliche Perspektive einzunehmen mit dem Ziel, sowohl einen Situationsbericht zum aktuellen Stand der Literaturkritik wie eine exemplarische Einzelanalyse von Rezensionstexten zu liefern. Zunächst wird die Situation der gegenwärtigen Literaturkritik im Hinblick auf ihren soziokulturellen Bezugsrahmen beschrieben. Die Dauerkrise der Kritik ist wesentlich durch drei Problembereiche verursacht, deren Darstellung ich mit Elite- und Massenkritik, Wirkungslosigkeit und Theorieverlust überschrieben habe. Bei der anschließenden Rezensionsanalyse verfare ich qualitativhermeneutisch, weil die bisher zur Untersuchung literaturkritischer Texte meist herangezogene Methode der quantitativen Inhaltsanalyse sich als wenig ergiebig erwiesen hat. Ich verzichte also auf den Anspruch der Repräsentativität zugunsten einer möglichst differenzierten Interpretation von acht Rezensionen zu Ransmayrs Roman aus den wichtigsten überregionalen Zeitungen und dem Spiegel. Der Erfolg von Ransmayrs Roman Die Letzten Welt bei Kritik und Publikum ist einzigartig in der deutschen Nachkriegsgeschichte: Der Fall Ransmayr wäre überhaupt eine eigene Studie wert; die Kampagne für das Buch, bei der Enzensberger im Hintergrund eine wichtige Rolle spielte, war so erfolgreich, daß selbst die Branche vor einem Rätsel steht; andere Verleger und die meisten Buchhändler sind sehr skeptisch, was den Faktor Rezensionen beim Zustandekommen dieses Verkaufserfolges angeht und nehmen an, daß eine noch nicht zu fassende Disposition - psychologische und marktmäßige - für das Buch vorgelegen haben müsse. Die Analyse der Rezensionen liefert Anhaltspunkte, diese Disposition, auf die der Erfolg der Letzten Welt ganz

offensichtlich zurückgeführt werden kann, näher zu bestimmen. Die weit verbreitete Auffassung, daß die Kritik gerade von ihrer eigenen Krisensituation lebe, und das dementsprechend zu beobachtende mangelnde Interesse der Literaturkritiker an der [...]

Metamorphosis David Gallagher,2009-01-01 The origins of selected instances of metamorphosis in Germanic literature are traced from their roots in Ovid's Metamorphoses, grouped roughly on an 'ascending evolutionary scale' (invertebrates, birds, animals, and mermaids). Whilst a broad range of mythological, legendary, fairytale and folktale traditions have played an appreciable part, Ovid's Metamorphoses is still an important comparative analysis and reference point for nineteenth- and twentieth-century German-language narratives of transformations. Metamorphosis is most often used as an index of crisis: an existential crisis of the subject or a crisis in a society's moral, social or cultural values. Specifically selected texts for analysis include Jeremias Gotthelf's Die schwarze Spinne (1842) with the terrifying metamorphoses of Christine into a black spider, the metamorphosis of Gregor Samsa in Kafka's Die Verwandlung (1915), ambiguous metamorphoses in E. T. A. Hoffmann's Der goldne Topf (1814), Hermann Hesse's Piktors Verwandlungen (1925), Der Steppenwolf (1927) and Christoph Ransmayr's Die letzte Welt (1988). Other mythical metamorphoses are examined in texts by Bachmann, Fouqué, Fontane, Goethe, Nietzsche, Nelly Sachs, Thomas Mann and Wagner, and these and many others confirm that metamorphosis is used historically, scientifically, for religious purposes; to highlight identity, sexuality, a dream state, or for metaphoric, metonymic or allegorical reasons.

Mythen in nachmythischer Zeit Bernd Seidensticker,Martin Vöhler,2012-10-25 Der Essayband informiert über den Stand und die Tendenzen der Antikerezeption in der deutsch-sprachigen Literatur der Gegenwart. Im Zentrum steht das anhaltende Wirkungspotential der antiken Tradition, ihre Lebendigkeit und Vielfalt. Dabei werden die unterschiedlichen Ansätze und Perspektiven im Zugriff auf die Antike herausgestellt. Die Beiträge behandeln Texte von Brasch, Braun, Fichte, Fried, Grünbein, Hacks, Haefs, Handke, Jens, Köhlmeier, Kunert, Müller, Ransmayr, Schütz, Strauß und Wolf. Sie sind exemplarisch angelegt und schenken den Fragen der literarischen Form sowie der Funktion der Antikerezeption im Kontext des jeweiligen Gesamtwerks besondere Aufmerksamkeit. Zusätzlich zu den Essays (von Klassischen Philologen und Germanisten, die zum Gebiet der Antikerezeption einschlägig gearbeitet haben) sind programmatische Beiträge von den Autoren selbst, die eigens für diesen Band geschrieben und ausgewählt wurden, aufgenommen.

Christoph Ransmayr, Die letzte Welt Thomas Epple,1992

The Dog King Christoph Ransmayr,2011-02-15 The novel is set just after World War Two, in a fictitious Germany. The Allies have decided to punish the country for Nazi war crimes by forcing it to develop back in to a pre-industrial society. All the achievements of technology - railways, streets, power, ships - have been destroyed or suspended, and in the village where The Kitahara Syndrome is set, villagers are forced to farm the land with primitive tools and scavenge scrap yards. Memories

of German war crimes are kept alive by bizarre rituals of remembrance: villagers are forced to dress as concentration camp inmates and act out the ceremonies of torture. This is the background to the story which focuses on three characters and the strange links that bind them.

The Flying Mountain Christoph Ransmayr, 2019-09-15 In a publishing world that is all too full of realist novels written in undistinguished prose, discernible only by their covers, *The Flying Mountain* stands out--if for no other reason than that it consists entirely of blank verse. And that form is most suitable for the epic voyage Christoph Ransmayr relates: *The Flying Mountain* tells the story of two brothers who leave the southwest coast of Ireland on an expedition to Transhimalaya, the land of Kham, and the mountains of eastern Tibet--looking for an untamed, unnamed mountain that represents perhaps the last blank spot on the map. As they advance toward their goal, the brothers find their past, and their rivalry, inescapable, inflecting every encounter and decision as they are drawn farther and farther from the world they once knew. Only one of the brothers will return. Transformed by his loss, he starts life anew, attempting to understand the mystery of love, yet another quest that may prove impossible. *The Flying Mountain* is thrilling, surprising, and lyrical by turns; readers looking for something truly new will be rewarded for joining Ransmayr on this journey.

Mythos in der Postmoderne: Christoph Ransmayrs Die letzte Welt Nick B[un]scher, 2010-06 Die Untersuchung bewegt sich im Spannungsfeld zwischen Mythos und Postmoderne und stellt Christoph Ransmayrs *Die letzte Welt* im Rahmen einer textnahen Analyse in den Kontext der postmodernen Mythos-Rezeption. Mit der *Letzten Welt* macht Ransmayr den Mythos in Form der Ovidischen Metemorphosen zum Thema der deutschen Gegenwartsliteratur und rehabilitiert den mythischen Stoff. Hans Blumenbergs maßgebliches theoretisches Werk *Die Arbeit am Mythos* legitimiert die postmoderne Kehrtwende hinsichtlich der Bewertung des Mythos für die Literatur. Der Mythos scheint vom ideologisch-totalitären und antirationalen Generalverdacht rehabilitiert. Das lange geltende Diktum Vom Mythos zum Logos gilt in der Postmoderne nicht mehr uneingeschränkt und erfährt seine Relativierung. Die allgemeinen Tendenzen postmoderner Literatur werden zu Geburtshelfern eines neuen Zugangs zu den mythischen Stoffen, so die hier vertretene These. Intertextualität, Mehrfachkodierung, Autoreflexivität, Ironie und Rhizomstruktur als konstitutive Elemente der postmodernen Literatur vereinigen sich auf sinnvolle Art und Weise mit dem Mythos. Auch der postmoderne Spielbegriff und der Tod des Autors werden im Zusammenhang mit der Mythos-Rezeption evident. Der spielerische und zwanglose Umgang mit der mythischen Stofftradition sowie der postmoderne Verlust der legitimen Autorschaft und die Verpflichtung zur Arbeit am Mythos sind für Christoph Ransmayrs *Die letzte Welt* konstitutiv, wie die Untersuchung zeigt. In Auseinandersetzung mit Max Horkheimers und Theodor W. Adornos Dialektik der Aufklärung bewahrheitet sich die These: Als Roman über und mit dem Mythos steht *Die letzte Welt* in der Tradition von Blumenbergs *Arbeit am Mythos*, als Roman der Krise aber zugleich in derjenigen der Dialektik der Aufklärung. So oder so wird der Mythos-Rezipient zu einem Doppelagenten, wie ihn Leslie Fiedler in seinem

programmatischen Aufsatz ſberquert die Grenze, schlieat den Graben! fŕ die postmoderne Literatur fordert, der sich zwischen der Welt des freien intertextuellen Spiels, des Wunderbaren und der geschichtlichen Verantwortung bewegen muss.

Atlas of an Anxious Man Christoph Ransmayr,2016 In The Atlas of an Anxious Man, Christoph Ransmayr offers a mesmerizing travel diary--a sprawling tale of earthly wonders seen by a wandering eye. This is an exquisite, lyrically told travel story. Translated by Simon Pare, this unique account follows Ransmayr across the globe: from the shadow of Java's volcanoes to the rapids of the Mekong and Danube Rivers, from the drift ice of the Arctic Circle to Himalayan passes, and on to the disenchanting islands of the South Pacific. Ransmayr begins again and again with, I saw. . . recounting to the reader the stories of continents, eras, and landscapes of the soul. Like maps, the episodes come together to become a book of the world--one that charts the life and death, happiness and fate of people bound up in images of breathtaking beauty. One of the German language's most gifted young novelists.--Library Journal, on The Terrors of Ice and Darkness

Lektüren für das 21. Jahrhundert Dorothea Klein,Sabine M. Schneider,2000

Auf der Schwelle Christian Pöpperl,2007

The Terrors of Ice and Darkness Christoph Ransmayr,1991 A brilliant interweaving of journeys and voyages--geographical, historical, psychological--The Terrors of Ice and Darkness is the riveting account of a narrator obsessed with a certain Josef Mazzini, a young Italian lost in the arctic winter of 1981 who is himself obsessed with the Imperial Austro-Hungarian North Pole Expedition of 1873: At first it was nothing more than a game to try to reduce the circumstances of his disappearance to some sort of explanation, any explanation. But every clue yielded a new unanswered question. Quite involuntarily I found myself taking one step after the other. . . . Cumulus clouds mirrored in a shop window became calving glaciers, patches of old snow in city parks became great floes of ice. The Arctic Ocean lay at my window. Much the same thing must have happened to Mazzini. Painstakingly retracing Mazzini's steps, the narrator simultaneously reconstructs the dramatic and fantastic story of the nineteenth-century journey, using actual letters and diaries of the members of that harrowing expedition. These documents--sometimes surprisingly poetic and moving--combine in the narrator's imagination to evoke as never before the awful beauty of the world's farthest northern reaches. In a novel as crystalline as the polar ice, as penetrating as the arctic cold, Christopher Ransmayr spins an adventure tale both spellbinding and paradoxical in its subversive undermining of conventional notions of heroism and exploration.

Fantasie und Fantastik in Christoph Ransmayrs Roman Die letzte Welt Carsten Lange,2009 Christoph Ransmayrs Roman Die letzte Welt bietet vielfältige Möglichkeiten, den Einsatz moderner fantastischer Literatur im Schulunterricht zu erproben. Auf der thematischen Ebene gibt die Lektüre den Anstoß, über Fantasie, Schöpfungskraft und fiktive Welten zu reflektieren. Auf der formalästhetischen und gattungstheoretischen Ebene werden die Schüler mit einem komplex

strukturierten Werk der literarischen Fantastik konfrontiert. Auf der Grundlage literaturwissenschaftlicher und -didaktischer Überlegungen wird zu den beiden Schwerpunkten Fantasie und Fantastik ein konkretes Unterrichtskonzept entwickelt. Stundenverläufe, Tafelbilder und Zusatzmaterialien veranschaulichen, wie sich das didaktische Potential einer fantastischen Weltkonstruktion im Deutschunterricht nutzen lässt.

Visions and Visionaries in Contemporary Austrian Literature and Film Margarete Lamb-Faffelberger, Pamela S. Saur, 2004 Visions and Visionaries is an apt title for this volume of essays on contemporary Austrian literature and film, because this collection offers insightful discussions of a gallery of significant authors and cultural figures. It also investigates important issues of style and genre, and portrays questions of Austrian identity and culture in rich contexts of recent literary and multi-media developments, cross-cultural interactions, and historical forces. This book encompasses relevant trends and notions from the past - especially the complexities of lingering effects of the Nazi era - along with issues of the future - in particular the present and anticipated interactions of culture and cyberspace. The essays are enhanced by poems by Evelyn Schlag and Gerhard Kofler.

The Edge of the World Michael Pye, 2014-11-06 An epic adventure: from the Vikings to the Enlightenment, from barbaric outpost to global hub, this book tells the dazzling history of northern Europe's transformation by sea. 'Pye writes like a dream. Magnificent' Jerry Brotton, author of A History of the World in Twelve Maps _____ This is a story of saints and spies, of anglers and pirates, traders and marauders - and of how their wild and daring journeys across the North Sea built the world we know. When the Roman Empire retreated, northern Europe was a barbarian outpost at the very edge of everything. A thousand years later, it was the heart of global empires and the home of science, art, enlightenment and money. We owe this transformation to the tides and storms of the North Sea. Boats carried food and raw materials, but also new ideas and information. The seafarers raided, ruined and killed, but they also settled and coupled. With them they brought new tastes and technologies - books, science, clothes, paintings and machines. Drawing on an astonishing breadth of learning and packed with human stories and revelations, this is the epic drama of how we came to be who we are.

_____ 'A closely-researched and fascinating characterisation of the richness of life and the underestimated interconnections of the peoples all around the medieval and early modern North Sea' Chris Wickham, author of The Inheritance of Rome: A History of Europe from 400 to 1000 'Elegant writing and extraordinary scholarship . . . Miraculous' Hugh Aldersey-Williams, author of Periodic Tales and Anatomies 'Bristling, wide-ranged and big-themed . . . at its most meaningful, history involves a good deal of art and storytelling. Pye's book is full of both' Russell Shorto, New York Times 'For anyone, like this reviewer, who is tired of medieval history as a chronicle of kings and kingdoms, knights and ladies, monks and heretics, The Edge of the World provides a welcome respite' Prof Patrick J Geary, Wall Street Journal

Metamorphosis David Gallagher, 2009 The origins of selected instances of metamorphosis in Germanic literature are

traced from their roots in Ovid's *Metamorphoses*, grouped roughly on an 'ascending evolutionary scale' (invertebrates, birds, animals, and mermaids). Whilst a broad range of mythological, legendary, fairytale and folktale traditions have played an appreciable part, Ovid's *Metamorphoses* is still an important comparative analysis and reference point for nineteenth- and twentieth-century German-language narratives of transformations. Metamorphosis is most often used as an index of crisis: an existential crisis of the subject or a crisis in a society's moral, social or cultural values. Specifically selected texts for analysis include Jeremias Gotthelf's *Die schwarze Spinne* (1842) with the terrifying metamorphoses of Christine into a black spider, the metamorphosis of Gregor Samsa in Kafka's *Die Verwandlung* (1915), ambiguous metamorphoses in E. T. A. Hoffmann's *Der goldne Topf* (1814), Hermann Hesse's *Piktors Verwandlungen* (1925), *Der Steppenwolf* (1927) and Christoph Ransmayr's *Die letzte Welt* (1988). Other mythical metamorphoses are examined in texts by Bachmann, Fouqué, Fontane, Goethe, Nietzsche, Nelly Sachs, Thomas Mann and Wagner, and these and many others confirm that metamorphosis is used historically, scientifically, for religious purposes; to highlight identity, sexuality, a dream state, or for metaphoric, metonymic or allegorical reasons.

Mythos und Intertextualität in Chr. Ransmayrs " Die letzte Welt" Ruta Jokubaityte, 2007-01-02 Diplomarbeit aus dem Jahr 2004 im Fachbereich Didaktik für das Fach Deutsch - Deutsch als Fremdsprache, DaF, Note: 1,2, Vilnius University (Lehrstuhl für Germanische Philologie), Sprache: Deutsch, Abstract: Nach dem Erscheinen von Christoph Ransmayrs Roman "Die letzte Welt" wurde er von den Kritikern gelobt und als der bedeutendste Schriftsteller des Jahres (1988) gewählt. Die Kritiker bewunderten sein Werk und der Roman „Die letzte Welt“ wurde in verschiedene Sprachen übersetzt, beispielsweise ins Japanische. In der deutschen Zeitung „Frankfurter Allgemeinen Zeitung“ vom 17.09.1988 stand: „Während man noch nach Argumenten sucht, um zu warnen vor Mythenstoffen als Wirklichkeitsersatz, vor Zeitfluchten als Ausflüchten, ist man von diesem Buch schon besiegt, und zwar gründlich. Besiegt von der Prosa, die Christoph Ransmayr schreibt.“ „Ein Apokalyptiker, der das Leben preist! (...) Dieser Autor gehört in seiner Generation zum Besten, was wir haben.“ - sagte der Kritiker Marcel Reich-Ranicki. (Vgl. www.amazon.de (Rezensionen)). Im Inneren des Romans steckt sehr viel Interessantes, Unglaubliches. Der Roman besteht aus mehreren Romanen. „Die letzte Welt“ ist ein wenig Historischer-, weder ein Handlungs- noch ein Detektivroman mit den Elementen des Kunstmärchens und phantastischer Literatur. Der Roman ist auf der Basis eines antiken Werkes, der „Metamorphosen“ des Ovids geschrieben. Sein Hauptwerk „Metamorphosen“ ist einerseits Rekonstruktion und andererseits eine Projektion, eine Vision der Zukunft. Christoph Ransmayr stellt zwei Welten gegenüber: eine ist die ovidische, sogenannte „alte Welt“ und die andere die Welt von Ransmayr, „Die letzte Welt“, d.h. eine barbarische, die der vernünftigen, kulturvollen Welt entgegensteht. Eine deutliche Verknüpfung des Romanes „Die letzte Welt“ mit den „Metamorphosen“ zeigt das „Ovidische Repertoire“ am Ende des Romans, das die alten und die modernen Zeiten gegenüberstellt. Es soll dem Leser auch eine Hilfe sein, um den Text besser zu verstehen. Das Repertoire deutet auf

die schöne, poetische, ein wenig verwirrende Sprache, wie auch auf den gehobenen Stil des Romans hin. Viele Leser, unter denen ich auch mich befinde, sind von seiner wunderbaren Sprache in „Die letzte Welt“ getroffen. Chr. Ransmayr verschafft zwei Leserkreise: einen belesenen, der die postmodernen Züge und Intertextualität als Phänomen begreift, die antike Literatur bzw. die „Metamorphosen“ kennt, und einen anderen – unbesenen Leser, die „Die letzte Welt“ als eine abenteuerliche Geschichte mit phantastischen Elementen auffassen oder mit Hilfe des ovidischen Repertoires den Roman versucht zu verstehen.

Keinem bleibt seine Gestalt. Christoph Ransmayr ,2001

Die vier Elemente im Roman 'Die letzte Welt' von Christoph Ransmayr Stefanie Stang, 2007-01-27 Studienarbeit aus dem Jahr 2006 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,0, Otto-Friedrich-Universität Bamberg, Veranstaltung: Proseminar: Poetik des Raums, Sprache: Deutsch, Abstract: „Ein Orkan, das war ein Vogelschwarm hoch oben in der Nacht; ein weißer Schwarm, der rauschend näher kam und plötzlich nur noch die Krone einer ungeheuren Welle war, die auf das Schiff zusprang. [...] Ein Orkan, das war die Reise nach Tomi.“ 1 Dies ist ein Ausschnitt aus dem Anfang des Romans „Die letzte Welt“ von Christoph Ransmayr. Nicht zufällig ist bereits in diesen ersten Zeilen von einem heftigen Zusammenstoß zweier Naturelemente die Rede. Das Wasser wird dabei durch die Luft, genauer gesagt durch aufgewirbelte Luft in Form eines Orkans, zur lebensgefährlichen Bedrohung für die Menschen auf einem Schiff. Um welches Schiff es sich dabei handelt und woher dieses Schiff kommt, das erfährt der Leser im ersten Abschnitt des Romans noch nicht. Er erfährt aber, dass sich dieses Schiff auf der Reise nach Tomi befindet und dass ein Orkan auf dieser Reise etwas Selbstverständliches ist. Christoph Ransmayr setzt bewusst am Romananfang die Elemente Luft und Wasser ein, damit der Leser die chaotischen Naturverhältnisse unmittelbar mit der Stadt Tomi in Zusammenhang bringt. Noch bevor die Hauptperson Cotta erwähnt und mehr über Tomi erzählt wird, wird die Naturgewalt der Gegend um die noch geheimnisvolle Stadt sichtbar. Im Folgenden wird genauer untersucht werden, in welcher Weise die Naturelemente Luft und Wasser das Leben in Tomi beeinflussen und welche Bedeutungen die Elemente Feuer und Erde tragen. Weiterhin wird dargestellt werden, wie die vier Elemente im Roman zusammenwirken.

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Ransmayr Die Letzte Welt Introduction

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