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ARTICLES

Traian-Ioan Geană

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**„Zwang-Idee“ und Willensmetaphysik. Spuren von Rilkes
Schopenhauer-Rezeption in *Das Gold* . . . und darüber hinaus**

The following paper is an attempt to trace the influence of Schopenhauer's philosophy in Rilke's poem *Das Gold* (engl. *Gold*) from the *New Poems* cycle. Given that Rilke's poem presents gold as product of a 'compulsive idea' ("Zwang-Idee") pertaining to a metaphysical principle of will, which pervades elements of nature, the possibility that *Das Gold* may reflect a more profound reception of Schopenhauer's ideas deserves a more thorough analysis. To this end, the article is structured in three parts (plus an introduction and the conclusion, which offers a broader perspective regarding Rilke's use of the concept of will). After a brief discussion of Schopenhauer's philosophy of the will, a detailed analysis of Rilke's *Das Gold* from a Schopenhauerian perspective follows. After that, I attempt to demonstrate why applying Schopenhauer's ideas leads to a more consistent interpretation and better understanding of *Das Gold* than Nietzsche's concept of "will to power." (T-IG, in German)

Alexander Draxl

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Heid-egger: A Farmer's Destiny

Heidegger's idealization of the countryside is frequently mentioned in scholarship, especially in connection with his artwork essay. A note from 1946 provides an opportunity to revisit Heidegger's fascination with rural life. On a small slip of paper in the notorious *Schwarze Hefte*, Heidegger claimed that when he became a philosopher, he missed his true calling: to be a farmer. At first glance, this statement sounds like a quip, hardly worthy of serious consideration. This article, however, argues that several insights can be derived from

it. First, the claim that farming was his destiny necessitates a reconsideration of Heidegger's self-understanding as a thinker. Second, the influence of Heidegger's reinvention on his late philosophy raises questions about the periodization of his work. Third, Heidegger's agricultural vocation inspired him to make an astonishing prediction about the future of his thinking: before his thinking can come to fruition, it must first be completely forgotten. (AD)

Lukas Bauer

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Ecological Selfhood and Goethe's Third Way between *Erfahrung* and *Idee*

This article examines Goethe's response, primarily in his work in plant morphology and chromatics, to the competing demands on modern science that emanated from the mechanical philosophy of the Enlightenment and Kant's transcendentalism. These philosophies differed fundamentally in their understanding of the relationship between subject and object, foregrounding questions about the respective roles of "idea" and "experience" in scientific inquiry. Goethe's complex mediation of these opposing worldviews seeks a resolution to the dualism between mind and world, which I argue has significant implications for environmental ethics today. I examine Goethe's anticipation, in his resistance to the division between culture and nature, of key tenets of environmental philosophy, as he searched instead for continuity between the human and non-human world. Goethe's refusal to distinguish humans from the rest of nature, emphasizing rather their interdependence, points towards the concepts of ontological egalitarianism and ecological self-realization that are fundamental to the deep ecology movement. This places Goethe at the forefront of a genealogy of thinkers who have examined the cultural underpinnings of the environmental crisis and suggests that the "ecological self" had already found a model in Goethe's thought. (LB)

Aurora B. Romero

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Pulled to Pieces: Women and (Un)Emotional Labor in E.T.A. Hoffmann's "The Sandman"

Previous analyses of E.T.A. Hoffmann's novella "The Sandman" (1817) have typically focused on the diagnosis of the male protagonist, Nathanael. His behavior has been alternatively interpreted as evidence of a narcissistic complex, a failure of certain semiotic systems, or in the tradition of Sigmund Freud, as a fear of castration. Whenever attention is focused on the supporting characters, it commonly emphasizes their role in Nathanael's downfall. The intent of this article is to instead analyze Clara's behavior toward Nathanael according to gender-specific norms that remain in currency to the present day as supported by contemporary psychological studies. The picturesque nature of Hoffmann's text allows for the analysis of Clara's character according to the visually oriented studies that suggest women are more frequently perceived as objects rather than as persons and that this assessment compromises women's status as rational beings. These studies demonstrate that women are expected to perform altruistic behaviors, i.e. emotional labor, as part of gender-specific in-role be-

havior or face negative judgement. My article shows how Hoffmann’s story “objectifies” its characters through a performance of textual dismemberment that indicates how the treatment of femininity as a spectacle is related to the ongoing reduction of female subjectivity today. (ABR)

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