

RILKE IN TRANSLATION: UNCOVERING THE PANTHER IN THE ENGLISH LANGUAGE

SERENA LUCKHOFF

* ABSTRACT

Walter Benjamin's influential essay, *The Task of the Translator*, reflects on how translation can be used to create new works of art and literature instead of attempting to create exact replicas of original works. Rather than translating by searching for words in the target language that are most equivalent to words in the original language, Benjamin encourages the practice of translation as a process which lets two languages influence and change one another. Using Benjamin as a guide, I attempt to create an English translation of Rainer Maria Rilke's German language poem "Der Panther" that distributes the meaning of the original work throughout the entire translation. To do this, I shift my focus away from translating words and phrases in isolation to reflect on how the effects of seemingly small translation choices reverberate through the work as a whole. I will also compare my translation to the historically important translations of "Der Panther" by Stephen Mitchell, Robert Bly, and C. F. MacIntyre, and argue how mine allows for analyses of themes such as stillness, the panther's mental state, and the panther's mind-body relation which more closely emulate Rilke's original work.

KEY TERMS: Translation, Rilke, Benjamin, *Kunst-Ding*, German

1 INTRODUCTION

When translating a work, translators must engage with structural differences between the original language and the target language, examining how the syntax and semantics of the two languages affect the integrity of the translation. Syntax, or grammar, can affect a translation by altering the order in which words appear in a sentence. Semantics, which concerns the meanings of words, must also be considered because even when words appear to have equivalents in other languages, slight differences in meaning can affect the translation's quality. In his influential essay "The Task of the Translator," Walter Benjamin discusses how these differences should not be dealt with by practicing one-to-one translation, forcing the target language into the restraints of the original language, but rather by allowing the translation the flexibility to create something new. Guided in part by Benjamin's essay, I will present my own English translation of Rainer Maria Rilke's German language poem "Der Panther," which does not look to translate words and phrases in isolation but distributes themes found in Rilke's German throughout the translation. I will discuss how my translation, which takes influence from the structure of the German language, better preserves Rilke's portrayal of the panther than certain historically important English translations of the poem. In particular, I will focus on semantic challenges surrounding Rilke's characterization of the panther as a powerful being reduced to listlessness and syntactic challenges related to how English and German word orders are parsed differently. I will also discuss how Rilke's language creates a *Kunst-Ding* (art-object) by portraying ambiguity between physical and non-physical worlds and how this ambiguity can be preserved in English translation. Below, I present Rilke's original poem, my translation, and the translations of Stephen Mitchell, Robert Bly, and C. F. MacIntyre for comparison.



Der Panther

Im Jardin des Plantes, Paris

1 Sein Blick ist von Vorübergehen der Stäbe
 2 so müd geworden, daß er nichts mehr hält.
 3 Ihm ist, als ob es tausend Stäbe gäbe
 4 und hinter tausend Stäben keine Welt.

5 Der weiche Gang geschmeidig starker Schritte,
 6 der sich im allerkleinsten Kreise dreht,
 7 ist wie ein Tanz von Kraft um eine Mitte,
 8 in der betäubt ein großer Wille steht.

9 Nur manchmal schiebt der Vorhang der Pupille
 10 sich lautlos auf—. Dann geht ein Bild hinein,
 11 geht durch der Glieder angespannte Stille –
 12 und hört im Herzen auf zu sein.

Rainer Maria Rilke

The Panther

In the Jardin des Plantes, Paris

1 His gaze has become so weary from the pass-
 ing of the bars,
 2 that it does not hold anything anymore.
 3 For him, it is as though there were a thousand
 bars,
 4 and behind a thousand bars no world.

5 The soft stride, the powerful footsteps,
 6 which pace in the smallest of circles,
 7 are like a dance of power around a center
 8 where a great will, reduced to languor, stands.

9 Only sometimes does the curtain of the pupil
 10 push noiselessly open—. Then an image enters,
 11 passes through the tense limbs of stillness—
 12 and ceases, in the heart, to be.

My Translation

Translated by **Stephen Mitchell:**

In the Jardin des Plantes, Paris

1 His vision, from the constantly passing bars,
 2 has grown so weary that it cannot hold
 3 anything else. It seems to him there are
 4 a thousand bars, and behind the bars, no world.

5 As he paces in cramped circles, over and over,
 6 the movement of his powerful soft strides
 7 is like a ritual dance around a center
 8 in which a mighty will stands paralyzed.

9 Only at times, the curtain of the pupils
 10 lifts, quietly—. An image enters in,
 11 rushes down through the tensed, arrested mus-
 cles,
 12 plunges into the heart and is gone.

Translated by **Robert Bly**

In the Jardin des Plantes, Paris

1 From seeing the bars, his seeing is so exhausted
 2 that it no longer holds anything anymore.
 3 To him the world is bars, a hundred thousand
 4 bars, and behind the bars, nothing.

5 The lithe swinging of that rhythmical easy stride
 6 which circles down to the tiniest hub
 7 is like a dance of energy about a point
 8 in which a great will stands stunned and numb.

9 Only at times the curtains of the pupil rise
 10 without a sound . . . then a shape enters,
 11 slips through the tightened silence of the shoul-
 ders,
 12 reaches the heart, and dies.

Translated by **C. F. MacIntyre**

In the Jardin des Plantes, Paris

- 1 His sight from ever gazing through the bars
- 2 has grown so blunt that it sees nothing more.
- 3 It seems to him that thousands of bars are
- 4 before him, and behind him nothing merely.

- 5 The easy motion of his supple stride,
- 6 which turns about the very smallest circle,
- 7 is like a dance of strength about a center
- 8 in which a will stands stupefied.

- 9 Only sometimes when the pupil's film
- 10 soundlessly opens . . . then one image fills
- 11 and glides through the quiet tension of the
- limbs
- 12 into the heart and ceases and is still.

2 THE LINGUISTIC RELATIONSHIP BETWEEN NOISELESSNESS, MOTIONLESSNESS, AND TRANQUILITY IN GERMAN

Instead of committing to a literal translation which will inevitably fail to transmit some aspects of the original, Benjamin, quoting Rudolf Pannwitz, suggests that translators should instead allow "[their] language to be powerfully affected by the foreign tongue. [...] Our translations, even the best ones, proceed from a mistaken premise. They want to turn Hindi, Greek, English into German instead of turning German into Hindi, Greek, English" (Benjamin, 1996, pp. 261-262). According to Benjamin, a translator can best highlight the original work when they figure out how to convey in their own language what is unique to the foreign language. By integrating elements of the foreign language, the translator's language becomes enriched. Drawing on this concept, in my translation, I attempt to reproduce Rilke's portrayal of the panther not by finding English words that replicate German words, but by letting the semantics of German words be distributed throughout my entire translation.

In Rilke's poem, the connotations of noiselessness and motionlessness in the words "Stille" (stillness, silence), "lautlos" (noiseless), and

"betäubt" (numb), are central to his portrayal of the panther as a powerful spirit whose force is suppressed in captivity. As the characterization of the panther is grounded in these words, I will examine how these words interact with one another to immerse the poem with a tone of stillness and tranquility and explain how I attempt to create a similar effect in my translation. I will begin by discussing the word "Stille" (Rilke, 1907, II) to explain how the notions of noiselessness and motionlessness are related to one another in German. *Stille* means both "silence" and "stillness" in English. In addition to connoting tranquility or serenity. It is clear that there is not one singular word in English that could capture its entire essence. It is not coincidental that the concepts of silence and stillness are represented by the same word in German; other German words also convey an underlying relationship between silence, stillness, and serenity. The word *Ruhe*, for example, can mean peace and silence, and its adjective form *ruhig* means quiet or calm. Furthermore, the word *taub* embodies noiselessness in its meaning of deafness as well as connoting physical immobility in its meaning of numbness. Through the semantic information encoded into these words, German conveys that motionlessness and noiselessness are qualities of the peace and serenity that *Stille* embodies. The word "lautlos" (Rilke, 1907, 10), which I translate as "noiselessly," already strongly communicates the notion of noiselessness or silence, and therefore when translating *Stille*, I prioritized its connotation of motionlessness. Thus, I opted to translate *Stille* as "stillness" rather than "silence."

The word *taub* mentioned above, which means "deaf" or "numb," also makes an appearance in Rilke's poem as the root of the word *betäubt*. *Betäubt* appears in Rilke's poem in a sentence which could most literally be translated to "where a great will stands numb" (Rilke, 1907, 8). However, the nature of the numbness depicted in Rilke's poem could benefit from a less literal translation than simply settling for the word "numb" or even "benumbed." When the prefix *be-* is applied to a word in German, as in the word *be-täubt*, it means that that thing is being inflicted upon something or someone. Therefore, when reading the German

poem, an image comes to mind of the Panther's will becoming numb, as opposed to already existing in a state of numbness. The figurative motionlessness of the state of numbness and the literal motionlessness of *stehen* (literally translated as "standing," and thus having a similar connotation of motionlessness in English), in conjunction with the panther's enduring might, also contribute to a regal calmness to characterize the panther's will which further resonates with *Stille*. "Numb" and "benumbed" are too lifeless to describe the complexity of the panther's state of mind, while translations of the word *betäubt* from other translators such as "stunned" (Bly, 1981, 8), "paralyzed" (Mitchell, 1989, 8), or "stupefied" (MacIntyre, 1971, 8) are too violent and connote too much permanence for the calm tone of the original poem.

If I were to settle for "stillness" as a translation of *Stille* and "numb" as a translation of *betäubt*, I would be covering the original Intent of the poem by eliminating meaning through literal translation. Instead, I stray from literalness and return to the relationship between *Stille* and *taub* and the delicate relationships between motionlessness, noiselessness, and tranquility. Instead of attempting a direct translation of *betäubt*, I opt for a word that also incorporates aspects of the essence of *Stille*, which I could not convey through the single word "stillness." I chose "languor" in place of *betäubt*—not because they mean equivalent things but because "languor" captures many aspects of the panther's body and mind throughout the poem—in addition to resonating with *Stille* and *betäubt*. "Languor" embodies the lack of motion and decreased mental activity implied by the word *betäubt* yet also contributes weariness, apathy, and lack of vitality. These effects are reflective of the panther's body and mind in his captivity: his gaze is weary, pacing repetitive and passionless, and his power restricted. "Languor" also resonates with the tranquility of *Stille* in its connotations of relaxation and motionlessness in its connotation of a stillness or suspension in the air. Furthermore, to preserve a changing state implied by the word *betäubt*, I write that the will is "reduced to" languor. This phrasing also reflects the state of being restricted, and strongly resonates with the

physical and mental detriment the panther's imprisonment inflicts on him. Instead of losing meaningful parts of *Stille* and *betäubt* through one-to-one translations, I attempt to distribute aspects of their meanings throughout my translation. In doing so, I attempt to convey the German language's relationship between motionlessness, noiselessness, and tranquility in English.

In "The Task of the Translator," Walter Benjamin explains why translations should not aim to be literal: "fidelity in the translation of individual words can almost never fully reproduce the sense they have in the original" (Benjamin, 1996, p. 259). Even when a direct translation of a word appears to be possible, there will always be subtle differences in semantic information, emotional connotation, or relationships the word in question has with other words. This diminishes the poetic quality of the translation. Therefore, in translating words related to the panther's apathetic state, I do not simply evaluate the local meanings of words such as *Stille* and *betäubt*, but also take into account how their meanings relate to one another and to the panther's overall characterization. For the word *betäubt* in particular, my translation—"reduced to languor"—does not emphasize the local connotation of numbness as much as it prioritizes the motionlessness and lack of vitality characteristic to the panther throughout the entirety of the poem. Thus, I ensure that the way Rilke characterizes the panther with the themes of motionlessness and noiselessness is distributed throughout my translation, instead of just being present in individual words.

Prioritizing the selection of words I feel best represent the notions of noiselessness, motionlessness, and tranquility as represented in Rilke's poem, comes at the cost of replicating aesthetic components such as its meter and sound. My translation does not replicate Rilke's ABAB rhyme scheme, as Mitchell does, or his loose iambic pentameter, as MacIntyre does. To preserve these components of Rilke's work, Mitchell and MacIntyre are prone to choosing words that over translate the original. Their choices for the word *betäubt*—"paralyzed" and "stupefied" respectively—are both words which ig-

nore the quietness characteristic to *betäubt*. Another example is the word “geht” (Rilke, 1907, 11), translated as “rush” (Mitchell, 1989, 11), or “glide” (MacIntyre, 1971, 11). These words overdramatize Rilke’s tone; *geht*, which can mean “to walk,” is a very ordinary, unremarkable word which does not describe specific, complex, or rushed movement. Therefore, I opted to translate *geht* as “passes through” in line 11, and as “enters” in line 10. These words convey a displacement from one point to another without inserting extra emotion or unique movement qualities not already present in Rilke’s work.

3 DIFFERENCES IN SYNTAX

English language is not as syntactically equipped to portray Rilke’s easy flowing prose as the German language. A major difference between German and English syntactic structure is that while English is a SVO (subject-verb-object) language, German is a SOV (subject-object-verb) language. While both word orders can attempt to convey the same concepts, the way they are parsed in poetry differs. By having the subject and the verb—the parts of the sentence most essential to the overall meaning of the phrase—directly next to each other, a certain segmentation is imposed upon my English translation of the poem which does not occur in German. One example is the opening line, “Sein Blick ist von Vorübergehn der Stäbe /so müd geworden” (“His gaze has by passing of bars so tired become”) (Rilke, 1907, 1-2). In German, the reader cannot stop reading anywhere along this phrase and still grasp the intended meaning of the sentence. The verb phrase “müd geworden” or “become tired” lies at the very end of the sentence, yet is essential for understanding the action. If all the supplementary information is removed from the sentence, “Sein Blick ist müd geworden” remains. When the supplementary information, “von Vorübergehen der Stäbe,” is added, the verb *geworden* remains at the end of the sentence. Because the supplemental information is integrated between the subject and the verb, it is integrated seamlessly into the sentence. In my English translation, however, all the essential information,

“his gaze has become so weary,” appears at the beginning of the sentence, while “from the passing of the bars” appears after it, as if an afterthought. Since the reader already has all the necessary information from the first half of the sentence, they are not required to fully attend to the meaning of “from the passing of the bars.” There is also a clear separation between the phrases “his gaze has become so weary” and “from the passing of the bars” which disrupts the unity of the phrase and imposes some chopiness.

In Paul De Man’s response to Benjamin’s “The Task of the Translator,” he emphasizes that syntax or grammar influence meaning. De Man explains that when syntax is translated literally, meaning is lost because the way grammar yields meaning differs between languages (De Man, 1985, 41). This idea applies to the syntactic differences between German and English I described before in that by translating “Der Panther” into a language which places verbs after the subject rather than after the object, the way information is emphasized in certain lines of the poem changes. Despite this, I opted to mainly stay with colloquial English word orders rather than attempt to rearrange my word orders to better imitate the German word order. This is because Rilke’s poem reads quite colloquially, with his word orders being those which would be used in common, everyday German. The choice to maintain a colloquial English word order was made to preserve the causal way Rilke’s poem reads in German. This way, I incorporated some aspects of his style in my translation even while choosing not to replicate his rhyme scheme or meter.

While I believe that translating syntax less literally has the benefit of replicating Rilke’s colloquial language in English, and that translating semantics less literally works for words such as *Stille* and *betäubt*, these remain situation-specific choices. I believe the last line of the poem warrants a more literal translation in regards to both syntax and word choice. In the last stanza of the poem, Rilke describes an image which comes through the panther’s pupil, travels to his heart, and ceases to be. The last line of the poem, describing the image’s final moments, reads: “und hört im Herzen auf zu

sein" (Rilke, 1907, 12). Significantly, the last word of the poem "sein," meaning "to be," is the same as the first word of the poem "Sein," which in that case is the possessive pronoun "his." That the first and last words of the poem are the same is important because the transition from *sein* as a possessive pronoun to *sein* as a description of the cessation of existence describes a deterioration of the panther's being: at the beginning of the poem the panther is a being capable of possessing, but by the end he fails to hold the image in his body.

My translation of the last line, "and ceases, in the heart, to be," keeps the infinitive "to be" (in German, *sein*) as the last word of the poem while also replicating the way Rilke shortens this line compared to the rest of the poem and imitating the way his German inserts information between the two segments of the separable verb *aufhören*. Similar to German, my separable verbs nestle information between subjects and verbs on a smaller scale. In the last line, "und hört im Herzen auf zu sein," the verb *aufhören* is broken up into the segments *auf* and *hört*. Verbs that appear in sentences as two separate particles do not occur in English. However, by representing the phrase like this: "and [ceases] in the heart [ceases] to be," it can be communicated that "ceases" occupies not one but two positions in the phrase. In German, the supplementary information, the prepositional phrase "im Herzen" or "in the heart" is inserted between the verb's two segments, creating the impression of a single phrase. This allows for all information to seem equally important to the meaning of the sentence because all information is encountered before the end of a phrase.

Similar to how in Rilke's German, the verb *aufhören* is broken up into "hört" and "auf" with the phrase "im Herzen" appearing between them, my translation thus reads, "and ceases, in the heart, to be." The phrase "ceases to be" is broken into the phrases, "ceases" and "to be," with "in the heart" appearing between them. While this isn't the most colloquial way to state this in English, breaking up the phrase "ceases to be" with a pause after the word "ceases" emphasizes the information that is to come: the image's discontinued existence and the invocation of the infinitive "to be" which is so central

to the German poem. This more literal translation also has the benefit that it does not over translate. Unlike Mitchell's colorful language, which describes the image as "[plunging]" (Mitchell, 1989, 12), or Bly, who somewhat misleadingly suggests that the image "dies" (Bly, 1981, 12), a literal translation keeps my language free of action words or words that evoke visceral emotions while also staying close to the discussion of existence central to the word *sein*.

4 AMBIGUITY BETWEEN PHYSICAL AND NON-PHYSICAL WORLDS

Rilke's German portrays an ambiguity as to whether the panther resides in physical or non-physical realms. Poetic subjects which do not conform to characterization as strictly physical objects are common to Rilke's works. In her essay "How the Panther Stole the Poem: The Search for Alterity in Rilke's Dinggedichte," Claire Y. van den Broek discusses Rilke's quest to create a Kunst-Ding (art-object) which can exist autonomously, unmovable by the reader. Rilke claims that in order for an object to be eternal, it must be freed from time and space (van den Broek, 2013). In "Der Panther," Rilke does this by creating ambiguity between the physical and the non-physical realm. Most translations, however, fail to transmit this. Consider, for example, the lines "geht durch der Glieder angespannte Stille-/ und hört im Herzen auf zu sein" (Rilke, 1907, II-12), or according to my translation, "passes through the tense limbs of stillness - / and ceases, in the heart, to be," where Rilke describes an image, or Bild, passing through Glieder, or "limbs," of stillness, to land in the panther's heart. Most translators interpret the word Glieder as the limbs of the panther's body. I, however, interpret this as Rilke trying to give a physical form to stillness. This is not the only time in the poem that Rilke conveys a separation between the body of the panther and the bodies of abstract concepts: in the second stanza, there is a clear physical distance between the panther's will, which stands in the center of the cage, and the panther's body, which paces around it. By assigning the will, an abstract concept, to a location in space, Rilke creates

ambiguity between what belongs to the physical realm and what belongs to the non-physical realm. Simultaneously, he creates ambiguity about the scope of the panther's body and mind, as one would typically assume that a person's will resides inside their body. Again, in the phrase *Glieder angespannte Stille*, or "limbs [of] tense silence," there is ambiguity as to what is tangible and what is not, as well as what belongs to the panther's body and what does not. Rilke assigns stillness, which generally does not have a physical form, the physical characteristics of having limbs and being tense.

The image which comes through the panther's pupil to pass through the limbs also does not necessarily have a physical form. It can pass through the stillness suggesting that like the will, stillness has a location in space. The notion that the image passes through stillness in order to enter the panther's heart also begs the question of whether stillness itself is a part of the panther's body. The ambiguities for which abstract concepts can take physical forms, or of what the panther's body consists of are lost when this line is translated to show that it is the panther's limbs which the image passes through: e.g., "the tensed arrested muscles" (Mitchell, 1989, 11) or "tightened silence of the shoulders" (Bly, 1981, 11). By asserting that the limbs belong to the panther, Mitchell and Bly transform the pathway of the image into one which occurs wholly in the panther's physical body. Other translators forcing the interpretation that the limbs refer to the panther's limbs is what Werner Hamacher would call an "attack." On the topic of translation, he states: "Only through separation from meaning does an idea take the place of an attack" (Hamacher, 2019, xliii). It is when translators are preoccupied with transmitting a certain interpretation that translations attack the original by imposing something that was not previously there. Instead of interpreting a specific meaning, my translation leaves open the possibility that the poem is set in a nonphysical realm. My translation reads: "passes through the tense limbs of stillness." This phrasing does not force the reader to assume that the limbs belong to the panther. It can be understood in multiple ways: that the panther's limbs are comprised of stillness, or that the limbs

belong to a physical manifestation of stillness. The reader is not forced to assume that the limbs are the panther's physical limbs, and they are also free to imagine stillness having a physical form. Thus, it contributes to Rilke's interplay between physical and the nonphysical worlds. Furthermore, the term *angespannte Stille* connotes suspension of time as well as physical immobility. By opting for a more literal translation of *angespannt* (tense) and *Stille* (stillness), I preserve some of the temporal aspects of this phrase. By creating ambiguity as to whether the tenseness refers to the limbs or the stillness, or whether the limbs belong to the panther or to stillness itself, the path of the image to the panther's heart is neither bound to the physical world nor is it governed by the passage of time. The pathway of the image is bound only to the panther himself, whatever his body may consist of. This freedom of interpretation contributes to a panther who is—characteristically to *Kunst-Dings*—freed from time and space.

5 MINOR POINTS REGARDING DEVIATIONS FROM OTHER TRANSLATIONS

One word which I did not find a suitable translation for is *Blick* (Rilke, 1907, 1), which refers to the panther's gaze as he is constrained in his cage. I opted to use the word "gaze," while other translators used "vision" (Mitchell, 1989, 1), "seeing" (Bly, 1981, 1), and "sight" (MacIntyre, 1971, 1). "Vision," and "sight" are words which emphasize the capacity for seeing, whereas "gaze" and "seeing" are words which emphasize the action of seeing. While I believe the word *Blick* refers more to the action of seeing than the capacity for it, my translation, "gaze," denotes a more sustained and prolonged look even though *Blick* represents the shorter duration of a glimpse or a glance. Unfortunately, the words "glimpse" and "glance" in English are more colloquially used in phrases such as "stole a glance" or "caught a glimpse." Using the word "glimpse" apart from such a phrase and translating Rilke with "His glimpse has become so weary" would be awkward.

One place where nearly all other translations I consulted deviated from Rilke's syntax is "Der

weiche Gang geschmeidig starker Schritte" (Rilke, 1907, 5), which describes the panther's footsteps as he paces around the cage. Rilke's phrase lacks a preposition and could be translated literally as, "The soft walk smooth strong steps." All the translations I consulted, however, inserted a preposition into the phrase: "The easy motion of his supple stride" (MacIntyre, 1971, 5), "The lithe swinging of that rhythmical easy stride" (Bly, 1981, 5), "As he paces in cramped circles" (Mitchell, 1989, 5) (emphasizes mine). Keeping with Rilke's syntax, my translation, "The soft stride, the powerful footsteps," does not insert a preposition into this line.

6 CONCLUSION

Observing the way Rilke's German conveys themes such as the noiselessness, motionlessness, and listlessness in the panther's physical body and mental state, I attempt to provide a translation of "Der Panther" which preserves the way these themes are represented in the poem. By first analyzing the poem's themes and then examining how local translation choices affect the poem in its entirety, my translation would allow for an analysis of the poem which remains closer to the original than analyses of other translations. One such example is that my translation does not restrict the scope of the panther's mind and body to the realm of linear time and space, allowing for the panther to be analyzed as one of the Kunst-Dings characteristic to Rilke's writing. Thus, my translation resonates with Rilke's other works. Furthermore, by staying consistent with Benjamin's idea that translators should let the target language be affected by the original language, my translation takes influence from how the structure of German portrays meaning, as well as how it allows itself to be read in poetry.

7 ACKNOWLEDGEMENTS

I would like to thank Professor Nicola Behrmann for her helpful comments on the paper.

8 REFERENCES

- [1] Benjamin, Walter. "The Task of the Translator." Translated by Harry Zohn. In *Walter Benjamin: Selected Writings Volume 1 1913-1926*, edited by Marcus Bullock and Michael W. Jennings, 253-263. Harvard University Press, 1996.
- [2] Bly, Robert, and Rainer Maria Rilke. 1981. *Selected Poems of Rainer Maria Rilke*. Translated by Robert Bly. New York: Harper Perennial.
- [3] Broek, Claire Y. van den. 2013. "How the Panther Stole the Poem: The Search for Alterity in Rilke's 'Dinggedichte.'" *Monatshefte (Madison, Wisconsin: 1946)* 105 (2): 225-46.
[HTTPS://DOI.ORG/10.1353/MON.2013.0046](https://doi.org/10.1353/MON.2013.0046).
- [4] De Man, Paul. 1985. "'Conclusions' Walter Benjamin's 'The Task of the Translator' Messenger Lecture, Cornell University, March 4, 1983." *Yale French Studies* 65: 25-46.
- [5] Hamacher, Werner. 2019. "95 Theses on Philology." In *Give the Word: Responses to Werner Hamacher's 95 Theses on Philology*, edited by Gerhard Richter and Ann Smock. Lincoln: University of Nebraska Press.
- [6] Rilke, Rainer Maria. 1907. "Der Panther." In *Neue Gedichte und Der Neuen Gedichte anderer Teil*, 33-34. Frankfurt am Main: Insel Taschenbuch Verlag.
- [7] Rilke, Rainer Maria. 1971. "The Panther." Translated by C. F. MacIntyre. In *Rilke: Selected Poems*, edited by C. F. MacIntyre. Berkeley, Los Angeles, London: University of California Press.
- [8] Rilke, Rainer Maria. 1989. "The Panther." Translated by Stephen Mitchell. In *The Selected Poetry of Rainer Maria Rilke: Bilingual Edition*, edited by Stephen Mitchell. New York: Vintage International



Serena graduated from Rutgers in May 2022 with majors in German and Cognitive Science. She became interested in translation as a means to combine her interest in the philosophy of language with her interest in practicing German. During her time at Rutgers, she was involved in various theoretical and empirical language based research projects, including serving as a research assistant for the Comparative and Experimental Linguistics Lab, conducting a project about heritage languages and emotions as an Interdisciplinary Research Teams fellow, and working on her senior thesis in German, titled *Praying for Language: Hamacher's Bogengebete and the Possibility of Address*. This year, Serena will be in Graz, Austria as a Fulbright student to combine her interests in science, philosophy, and literature by conducting a research project about the epistemological frameworks underlying quantum theory.