

Abstract

The thesis treats the subject of how the work of Max Picard, Rainer Maria Rilke and Jan Zahradníček relate. Its unifying element is the motif of salvation, its negative and positive aspect. Picard, Rilke, and Zahradníček perceive the world overfilled with technology and become witnesses of dehumanisation of humans and the related destruction of speech. Their work mirrors this decomposition, but it alongside offers a positive counter movement, an alternative to the age of dominion of technology. A comparative analysis of the specific understanding of the two aspects of salvation also casts light on the reception of Max Picard in their work.

The first part deals with the analysis of Heidegger's essence (*Wesen*) of modern technology (*Gestell*) and the possibility of alternative revealing (*poiésis*). It renders the transformation of a human beings and their relationship to things, a transformation diagnosed by Picard, Rilke, and Zahradníček in their work. It thus proposes a context for the observed motif of salvation. The introduction of the first part accounts for a treatise on the loss of a thing which is linked to the penetration of technology and on salvation consisting in paying heed to the inconspicuous state of affairs.

The second part opens with the reception of Picard's book *Hilte in Our Selves* in Zahradníček's poem *The Sign of Power*. It is handled in regard to the loss of a word, the transformation of a word in a motto, order or "order of the day" and its relation to the transformation of humanity, with the *unnoticed* decay and deformation of the human form. The reception of Picard by Rilke that follows leans on the reflections on a hypothetical mode which indicates the crisis of speech. Hofmannsthal's *Letter of Lord Chandos*, a plastic depiction of the crisis of speech, provides an answer to the question of why both Rilke and Picard opt for the hypothetical language structure and it also points out to traces leading to the possibility of salvation.

Reflections on the rehabilitation of speech in silence, through the encounter with inconspicuous, everyday and by the "substance of silence" overgrown phenomena which fill the human being with new religiosity serve as a passage to the third part of the thesis, which is Picard's conception of creating poetry. The interpretation offered by this chapter brings about the question of whether making poetry can constitute salvation for a discontinuous and fragmented human being, can represent a way to wholeness, a rehabilitation of their relationship to the world, to things and to human beings themselves.