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Never was so much written about <i>Rauschen</i> as around 1800. This essay reconstructs the varied semantics of <i>Rauschen</i> in philosophical and literary texts of Kant, Herder, and Hegel, Goethe, Eichendorff, and Müller. It shows that <i>Rauschen</i> was understood as a disturbance, but also as an ideal message. While Kant,	

exemplarily, seems to occlude sound from his investigations and does not even perceive sublime waterfalls as acoustical events, the cosmos is for Herder a sound-space; in his essay on the origin of language he describes *Rauschen* as an originary, prelinguistic phenomenon. Whoever hears *Rauschen* is closer to the origins of language and can hear ideal messages. Even in lyric texts such as Goethe's poem "Der Fischer," *Rauschen* becomes an asemantic linguistic ideal. As this essay likewise demonstrates, the motif of *Rauschen* undergoes a transformation in late Romanticism. In Eichendorff, for example, *Rauschen* no longer portends an ideal message but instead connotes a lack of meaning, sensory confusion, and the loss of those sources to which lyric poetry once thought itself bound. Even Müller's song cycles are an example of that other discourse of *Rauschen*: that of the disruption with which *Rauschen* is still associated today. (OS)

James P. Martin

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Reading Race in Kleist's "Die Verlobung in St. Domingo"

This article applies semiotic and anthropological approaches to elucidate the function of race within one of Kleist's most controversial novellas. The analysis reveals how skin color functions as a sign within a cultural system that ultimately establishes a hierarchy of moral values. Previous scholarship has been divided on Kleist's relation to racist assumptions prevalent in European colonial discourse and Enlightenment philosophy. Rather than attempting to establish the author's racial opinions from an intentionally ambivalent text, this study focuses on the context in which skin color functions as a sign. By examining the intersection of cultural and semiotic systems, race is revealed as a fluid and unstable construct within Kleist's novella. (JPM)

Andreas B. Kilcher

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Ha-Gila. Hebräische und jiddische Schiller-Übersetzungen im 19. Jahrhundert

The Weimar Classicism author Friedrich Schiller became a role model for Jewish modernity during the nineteenth century not only for German but also for East European Jews in the shtetl from Hungary to Galicia, and Russia. This article points out the outstanding impact of Schiller's work for the formation of Jewish modernity. The "Ode to Joy" in its numerous Hebrew and Jiddish translations serves as paradigmatic example. With this example and the overall Jewish reception of Schiller the cultural dynamic of Jewish modernity becomes more discernible. Originally it was driven by the almost unshakable optimism that Schiller's ideas of *Bildung*, freedom, and universal solidarity could indeed become reality. Part of this dynamic was, however, that at the end of the nineteenth, and all the more facing the catastrophe of the twentieth century, doubts arose about the project of a German-Jewish culture, first perceiving its limitations and finally experiencing its failure. (ABK; in German)

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Hermann Broch's <i>Die Verzauberung</i> (<i>The Spell</i>) embodies a demanding philosophical content, which is not solely expressed in the narrator's comments, but is additionally thematized through the protagonists' actions. Broch's narrator, tragically confronted with various limitations of human cognitive capacities, tries to develop an 'epistemic ethics,' which aims at reconciling human rational and intuitive capacities. With the help of the intricate semantics of "Grund" (German for soil, foundation, reason), Broch thus addresses three interrelated philosophical problems: the foundations of knowledge, action, and existence. (JM; in German)	
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In all his works, though especially in <i>Die Kirschen der Freiheit</i> , Alfred Andersch explores the difference between rhetorical power in the public and the private domain. In that early work, he describes how he retreated from the public sphere in order to generate a fragment of language that signals a moment of individual spontaneity, a momentary passage of freedom. In identifying the quality of such an instant and the form of expression that articulates it, he also generates the basis of a resistance to all the forms of discourse that endeavor to enthrall their speakers by inscribing them within an ultimate enclosure of meaning. That resistance applies initially, of course, to the depredations of political seduction, but its incisive critical line also exposes common weaknesses drawn on the horizon of rhetorical power in the otherwise so different, though equally attractive and impressive, intellectual achievements of Walter Benjamin and Ludwig Wittgenstein. (MB)	
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