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**Blut und Brevier. Familiengeschichte und Frömmigkeit in Lessings
*Nathan der Weise***

Starting from the few passages representing applied religion in Lessing's *Nathan the Wise* this article retraces the consistent connection between family history and piety as presented in this most important German text pertaining to religious tolerance. It is shown with reference to earlier representations of the 'noble Jew' that in *Nathan the Wise* the levelling of religious differences leads to a reinforcement of blood relationships as can be traced in a prayer book, a connection that is hardly coincidental. (FM; in German)

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"The Purity of Her Crime"—Hegel Reading *Antigone*

In *Glas* Derrida asserts that Hegel's *Phenomenology of Spirit*, in its reading of *Antigone*, favors consciousness (over the unconscious) by first acknowledging the achievement of ethical plenitude by Antigone, as she comes to full recognition of two contradictory laws, that of the divine and that of the communal spheres, and consequently repressing this speculative accomplishment by her fateful disappearance from both texts. This article complicates the argument by looking at the role that literature takes not only in philosophy, but in the expression of speculative dialectics as such. What for Hegel can be included in a system? How does the impossible figure (*Antigone*), its expression and then exclusion enter and abandon the system? This text looks at war, burial and incest expressed by the role of Antigone in the *Phenomenology of Spirit*. (HC)

Margaret McCarthy

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“Edukating” Pop: Hans Weingartner’s *Die fetten Jahre sind vorbei* and the Legacy of ’68 in Contemporary Germany

Against the backdrop of the *Spaßgesellschaft* of the late 1990s and critiques of the student movement’s continuing impact forty years later, Hans Weingartner’s film *Die fetten Jahre sind vorbei* [*The Edukators*] (2004) attempts to foster identification with political activism in a global context. Despite pronounced differences between G-8 Summit protesters and the contented prototypes of Pop novels, the film joins historical ideals with a postmodern sensibility that taps into a contemporary *Zeitgeist*. Intertextuality, above all with the Wachowski brothers’ film *The Matrix*, provides the means with which utopian ideals—writ large as an escape to an outside space beyond the structures that shape identity—can be coupled with political activism. By breaking into expensive villas and piling up, rather than stealing the possessions they find, the film’s three leads tap into the roots of a postmodern aesthetic consisting of collage forms. Similarly, by hacking into computerized surveillance technology, they scramble the system and suggest ways for transforming human copies into a more fully conscious selfhood. In the process, Weingartner demonstrates how Pop’s playfulness and political activism can be joined in powerful, effective ways. (MM)

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Holocaust and Herring: The Resuscitation of the Silenced in W.G. Sebald’s *The Rings of Saturn*

Sebald’s narrator is a pilgrim, and his “English pilgrimage” leads him through the county of Suffolk in East Anglia. His mission lies in the attempt to comprehend the brutalities of battle and the despair of the victims he describes. In a distinctly Benjaminian sense, the narrator enacts justice by telling the stories of injustice and barbaric crime constitutive of history as such. He sees (as does the saturnine Walter Benjamin) justice as, above all, justice for the dead, and that means remembering the injustice done to them. To be sure, the narrator is aware of the appropriation of “justice” by the ruling class of each generation, which is why he restores the unrecorded stories of the vanquished and resuscitates their silenced discourse. Oddly enough, Sebald’s narrator himself falls victim to his narrative quest: he who tells the stories of others in order to do justice yields to despair. (MB-B)

André Steiner

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Wolfgang Hilbig—Ein Schriftsteller des Samizdat?

Wolfgang Hilbig, famous novelist of reunited Germany, focuses in his major narrative works *Eine Übertragung* and *Das Provisorium* mainly on his own origins as a dissident-writer in the former GDR. Much less known are however the real circumstances and poetic documents—short prose and lyrics—which can be regarded as signs of Hilbig’s position and attitude in the East-German samizdat movement of the 80s. The present essay aims to show how these early

beginnings in writing led the author to his career as enigmatic and later—with his ‘Wende-Roman’—nearly popular novelist, who was awarded the Büchner-Prize in 2002. Beyond that it points out the differences between Hilbig’s narrative stance and that of comparable authors of the Samizdat like Gert Neumann and Reiner Schedlinski, that is, particularly a temporal disorder which marks his prose works and is due to a subjectivity which prevails in a state of permanent becoming. (AS; in German)

Kai Hammermeister

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Das Subjekt als Klangort—Helmut Lachenmanns transkulturelle Musikästhetik

This essay explores notions of transcultural aesthetics as manifested in musical compositions. In Helmut Lachenmann’s works we can find two different practices of transcultural aesthetics, both of which are related to Japan. In his opera *Das Mädchen mit den Schwefelhölzern* the inclusion of a traditional Japanese instrument serves as a signification of alterity and death, while in his double concerto *NUN* the writings of Japanese philosopher Kitaro Nishida inspire an aesthetic in which the subject becomes the empty center of new listening habits. Lachenmann’s transcultural aesthetic position also combines an understanding of aesthetics as relating mostly to works of art with one that emphasises aesthetic elements in quotidian existence. (KH; in German)

REVIEW ARTICLE

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The Business of Memory: German Jewish Studies Today

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