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## Contents

### ARTICLES

**Traian-Ioan Geană**

1

**„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**

25

***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**

42

### **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**

65

### **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)

## REVIEW ARTICLE

<b>Armin Schäfer</b>	81
<b>Was sind literarische Figuren? Neue Beiträge der Forschung</b> (Anderson, Amanda, Rita Felski, and Toril Moi, <i>Character: Three Inquiries in Literary Studies</i> , 2019—Garber, Marjorie, <i>Character: The History of a Cultural Obsession</i> , 2022—Kunin, Aaron, with illustrations by David Scher, <i>Character as Form</i> , 2019—Missinne, Lut, Ralf Schneider und Beatrix van Dan (Hrsg.), <i>Grundthemen der Literaturwissenschaft: Fiktionalität</i> , 2020—Stoicea, Gabriela, <i>Fictions of Legibility: The Human Face and Body in Modern German Novels from Sophie von La Roche to Alfred Döblin</i> , 2020.)	

## BOOK REVIEWS 94

<b>Boes, Tobias</b> , <i>Thomas Mann's War: Literature, Politics, and the World Republic of Letters</i> (Esther K. Bauer) . . . . .	126
<b>Bosco, Lorella und Giulia A. Disanto</b> , Hrsg., „Das Publikum wird immer besser“. <i>Literarische Adressatenfunktionen vom Realismus bis zur Avantgarde</i> (David Brehm) . . . . .	117
<b>Classen, Albrecht</b> , ed., <i>Imagination and Fantasy in the Middle Ages and Early Modern Time: Projections, Dreams, Monsters, and Illusions</i> (Scott Pincikowski) . . . . .	107
<b>Corngold, Stanley</b> , <i>Weimar in Princeton: Thomas Mann and the Kahler Circle</i> (Stefan Keppler-Tasaki) . . . . .	128
<b>Donahue, William Collins und Martin Kagel</b> , eds., <i>Die große Mischkalkulation: Institutions, Social Import, and Market Forces in the German Literary Field</i> (Eva B. Revesz) . . . . .	140
<b>Geisenhanslüke, Achim</b> , <i>Der feste Buchstabe. Studien zur Hermeneutik, Psychoanalyse und Literatur</i> (Dominik Zechner) . . . . .	99
<b>Griem, Julika</b> , <i>Szenen des Lesens. Schauplätze einer gesellschaftlichen Selbstverständigung</i> (Sabine Gross) . . . . .	94
<b>Hales, Barbara</b> , <i>Black Magic Woman: Gender and the Occult in Weimar Germany</i> (Kaia L. Magnusen) . . . . .	123
<b>Kagel, Martin und David Z. Saltz</b> , eds., <i>Open Wounds: Holocaust Theater and the Legacy of George Tabori</i> (Daniel H. Magilow) . . . . .	133
<b>Kißling, Magdalena</b> , <i>Weiß Normalität. Perspektiven einer postkolonialen Literaturdidaktik</i> (Andrea Dawn Bryant) . . . . .	138
<b>König, Christoph</b> , <i>Zweite Autorschaft. Philologie, Poesie und Philosophie in Friedrich Nietzsches „Also sprach Zarathustra“ und „Dionysos-Dithyramben“</i> (Silvio Vietta) . . . . .	114

<b>Lauer, Gerhard</b> , <i>Lesen im digitalen Zeitalter</i> (Sabine Gross) . . . . .	94
<b>Leitloff, Isabelle</b> , <i>Transatlantische Transformationsprozesse im „Black Atlantic“</i> . <i>Hubert Fichte und postkoloniale literarische Konzepte aus Brasilien und Kuba im Diskurs</i> (André Fischer) . . . . .	135
<b>Leskau, Linda, Tanja Nusser, and Katherine Sorrels</b> , eds., <i>Disability in German-Speaking Europe: History, Memory, Culture</i> (Carol Poore) . . . . .	110
<b>Meyer-Kalkus, Reinhart</b> , <i>Geschichte der literarischen Vortragskunst</i> (Rüdiger Singer) . . . . .	101
<b>Meyer-Sickendiek, Burkhard</b> , <i>Hörlyrik. Eine interaktive Gattungstheorie</i> (Rüdiger Singer) . . . . .	101
<b>Oschmann, Dirk</b> , <i>Freiheit und Fremdheit. Kafkas Romane</i> (Marcus Bullock) . . . . .	120
<b>Schahadat, Schamma und Annette Werberger</b> , Hrsg., <i>Weltliteratur in der longue durée</i> (John Pizer) . . . . .	112
<b>Sieg, Katrin</b> , <i>Decolonizing German and European History at the Museum</i> (Dora Osborne) . . . . .	143
<b>Thompson, Mark Christian</b> , <i>Phenomenal Blackness: Black Power, Philosophy, and Theory</i> (Alex Holznienkemper) . . . . .	131