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ARTICLES

Susan Gustafson 1
Asymbolia and Self-Loss: Narratives of Depression by Young Women Writing in German
Contemporary writings by women in German revolve uncannily often around issues of isolation, failed relationships, corporeal fragmentation, self-loss and the failure of narration. What distinguishes these female writers' stories is their persistent depiction of depressed characters (often narrators or authors) trapped in states of asymbolia and detached from language and narration. Using Kristeva's *Black Sun* as a framing theoretical text, this article traces out the female depression expressed in fiction by Judith Hermann, Karen Duve, Tanja Dückers, Alexa Hennig von Lange, Elke Naters, Zoë Jenny, Inka Parei, and Birgit Vanderbeke. Equally important is the fact that while Kristeva maintains the possibility of overcoming depression through the semiotic features (gaps, rhythms, tones) of narration and literature, these contemporary women authors are much less optimistic. They depict an ongoing struggle on the part of female protagonists to disentangle and free themselves from oppressive narratives. (SG)

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This article proposes a conceptual framework for an emerging aesthetics of globalization by analyzing a sculptural installation created by Martin Kippenberger (1953–1997). *Metro-Net* is a global sculpture the elements of which can found in Germany, Greece, Japan, and the USA and which also includes segments without a fixed location. Consisting of nonfunctional subway entries, *Metro-Net* celebrates a global connectedness and simultaneously frustrates the visitor's desire to be elsewhere. These mutually contradictory modes of reception evoke the

notion of Romantic irony which declares a nonconceptual truth to emerge out of the infinite back and forth between equally tenable positions, thus becoming fruitful for a concept of aesthetic globalization. (KH)

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Hubert Fichte vorweggenommen. Die afrobrasilianischen Religionen bei den Exilautoren Richard Katz und Ulrich Becher
When a European comes in contact with an Afro-Brazilian religion such as *Candomblé*, s/he encounters a different world, a world for which in her/his language there is no word except a vague expression such as "magic." No other German author has pointed out the challenge of catching in words the "magic" moment of trance as convincingly as Hubert Fichte. It would, however, be unfair to associate Afro-Brazilian religions in a German context exclusively with Fichte. As a matter of fact, two German authors in exile, Richard Katz and Ulrich Becher, who were quite successful during their lifetime, but whose work has ever since been neglected in German Studies, had faced the same challenge long before Fichte and presented solutions that anticipated the two basic ideas of Fichte's "ethno-poetics." (JD; in German)

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The Judaization of Wilhelm Busch
At first glance, it may seem surprising to note the inclusion of Wilhelm Busch in the canon of modern Yiddish literature. Busch, the well-known nineteenth-century satirist of German life, was considered not only iconoclastic, but also anti-semitic by many of his readers. Known for his negative portrayals of Jews—as well as numerous other groups—Busch was, in fact, a writer who attacked many cultural, religious, and national institutions and figures. Similarly, his Yiddish translator, Der Tunkeler (pseudonym of Yoysef Tunkel), was a satirist of Jewish life in his native Eastern Europe. In his efforts to produce satirical literature, Der Tunkeler adapted several works by Wilhelm Busch. In his process of translation, Der Tunkeler not only translated the German author's works into Yiddish, but rather "judaized" them, making them more accessible to his Eastern European Jewish reading audience, thereby reinventing Wilhelm Busch in the annals of Yiddish literature. (MM)

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Hölderlins Kinderspiel *Hyperion*: Ideologiekritik oder Wahnvorstellung?
This study explores Hölderlin's epistolary novel *Hyperion* in light of late eighteenth-century concepts of childhood utopia, of which J.J. Rousseau's *Emile* provides a vivid illustration. After tying Hölderlin's ontological concept of beauty to Rousseau's reflections on nature and equality, the article proceeds to unveil Hyperion's repeated regressions into the timelessness of his heroic childhood by analyzing the three mythical characters surrounding the main protagonist. Key to an understanding of Hyperion's childhood phantasmagoria is his androgyny, an expression of the pre-reflective unity that was once the trademark of ancient Greece. The androgynous motif not only serves as a symbol for absolute love

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but also articulates an identity crisis that manifests itself through political action. The epilogue with its ironic and playful resolution is then understood as a bridge arching over the abyss of nihilism. (SG; in German)

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