



Monatshefte

für deutschsprachige Literatur und Kultur

Volume 100

Number 2

Summer 2008

Published by
the University of Wisconsin Press

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PUBLISHER'S OFFICE

Monatshefte, Journals Department, The University of Wisconsin Press, 1930 Monroe Street, 3rd Floor, Madison, WI 53711-2059, USA. www.wisc.edu/wisconsinpress/journals Subscriptions, payments, and applications for advertising should be sent to this address.

PUBLICATION DATA

Published four times a year, in March, June, September, and December, under the auspices of the Department of German at the University of Wisconsin. Periodicals postage paid at Madison, Wisconsin, and additional mailing offices.

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SUBSCRIPTION INFORMATION

Annual subscription rates: Institutions: \$170.00 for Print and Electronic; \$154.00 for Electronic only. Individuals: \$65.00 for Print and Electronic; \$59.00 for Electronic only. Students for two years: \$65.00 for Print and Electronic; \$55.00 for Electronic only. International surface postage (no postage for Electronic only): \$14.00; International Airmail postage: \$35.00. Individuals must prepay.

US ISSN 0026-9271

Postmaster: Send address changes to Monatshefte, 1930 Monroe Street, Madison, WI 53711-2059.

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onatshefte

für deutschsprachige Literatur und Kultur

VOLUME C • NUMBER 2 • 2008

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Erbrechen oder Einverleiben? Zwischen eigenmotivierter Fremdforschung und Gefährdung des Subjekts: Ethnographie im Spannungsfeld von Wissenschaft, Poesie und Autobiographie

Hubert Fichte is still considered the most important representative of German ethnopoetics. Fichte has been criticized that his research of the other is nothing else but research of the self. However, Fichte himself already anticipated and refuted those polemic attacks in his “New Science of Man” (*Neue Wissenschaft vom Menschen*). In order to delineate the connection between science, poetics, and autobiography, this article traces Fichte’s use of the two dialectic metaphors of penetration (“Eindringen”) and vomiting (“Erbrechen”). Finally, other options and variants of contemporary German ethnopoetry are thematized (Hans Christoph Buch, Michael Roes). (CMS; in German)

David J. Rosenberg

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Patho-Teleology and the Spirit of War: The Psychoanalytic Inheritance of National Psychology

The article provides a historical overview of the proposed discipline of *Völkerpsychologie* (“national psychology”), which claimed national identity as the defining element of the human psyche. In the incarnations of founders Moritz Lazarus and Heymann Steinthal (1860-1890) and their successor Wilhelm Wundt (1900-1920), *Völkerpsychologie* adopts the Hegelian conception of Germany as the motivating cultural force of world history. Lazarus’, Steinthal’s, and Wundt’s conceptions of the “national spirit” (*Volksgeist*) and “national soul” (*Volksseele*), respectively, prove compatible with an ideology of war centered around German unification and expansion. The article then moves forward to the encounter between *Völkerpsychologie* and Freudian psychoanalysis in Freud’s *Totem and Taboo* (1912). Psychoanalysis, in its inheritance of the *Völkerpsychologie* project, not only provides the tools for a critique of a nationalist ideology of war grounded on the assumption of historical continuity and progress, but also renders the assumption of national identity itself problematic. (DJR)

Klaus Plonien

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“Das, was ihm fehlt, das teil’ ich aus”: Faust und die Allegorie der Poesie

Over the last twenty-five years, *Faust* scholarship transformed significantly as a result of Heinz Schlaffer’s “rediscovery” of the allegorical structure of *Faust II*. The emphasis on allegory facilitated an interpretation that in contrast to the unifying view of a symbolic reading demonstrated the rift in modern-day experience. According to Schlaffer, through allegorical form, Goethe achieved adequate representation of a rapidly developing and increasingly abstract modern society. This essay attempts to interpret the allegorical structure of *Faust II* differently than Schlaffer. While Schlaffer equates the use of allegory with Goethe’s regaining of representational assurance in a mimetic sense, the approach employed in this essay emphasizes Goethe’s use of allegorical forms as a poetic means to represent adequately the role of art and literature in modern society. In essence this article addresses the modernization of the system of literature, which was to reach a similar degree of complexity found in other sub-systems comprising modern society. A reading of *Faust I* will elucidate further the different poetological approaches at work in the two parts of Goethe’s opus magnum. (KP; In German)

Michael E. Auer

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“Und Eine Freiheit macht uns alle frei!” Das Polyptoton in Schillers Freiheitsdenken

By means of an analysis of the rhetorical figure of the polyptoton (a trope in which a word is repeated in a different grammatical form), this study pursues the understanding of freedom that emerges in Schiller’s aesthetic writings of the 1790s, particularly in *Die ästhetische Erziehung des Menschen*. Instead of subsuming freedom under one overriding concept, Schiller’s thought is guided by

a polyptotic model of autonomy that allows for a plurality of distinct freedoms that are referenced by, but not reducible to, one another. This pluralistic approach to freedom is a unique contribution to the history of thought and distinguishes Schiller not only from Kantian Idealism, but, more importantly, from Hegelian dialectics. In his plays *Wallenstein*, *Maria Stuart*, *Die Jungfrau von Orléans*, *Die Braut von Messina*, and *Wilhelm Tell* Schiller radically scrutinizes and problematizes this polyptotic structure of freedom and, thus, increasingly overcomes the antagonism that destroys his heroes and heroines, moving instead towards an admittedly precarious, but also liberating, socially and politically meaningful balance of autonomies. (MEA; In German)

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“Glück malt man mit Punkten, Unglück mit Strichen.” Peter Stamm’s Roman *Agnes*

The first novel *Agnes* by the Swiss author Peter Stamm, published in 1998, attracted considerable attention. It relates, in an aesthetically subtle manner, a modern love-story which demonstrates the deep conflict between reality and fiction and, at the same time, the power of literature. The love affair between the first-person narrator, a Swiss non-fiction author who researches de luxe railway cars in Chicago, and Agnes, a twenty-five-year-old American doctoral student of physics, develops into an aesthetic question concerning the extent to which happiness can be described. – The present contribution examines in detail the literary divergence between imagination and reality which becomes evident in the love-story written down by the first-person narrator. It analyzes the reasons for the narrative experience of the failure of happiness. (HV; In German)

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