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ARTICLES

- Henning Wrage** 1
Jene Fabrik der Bücher. Über Lesesucht, ein Phantasma des medialen Ursprungs und die Kinder- und Jugendliteratur der Aufklärung

This text discusses the debate over reading addiction in the second half of the 18th century from the perspective of media history. It first points out how this discourse was shaped by the criticism of books and fiction within the philosophy and pedagogy of the enlightenment and examines essential aspects of the debate itself. In a second step it describes the late 18th century as a threshold of media history development that—not least in its explicit use of the theme of reading addiction—produced foundational effects that are functionally equivalent to similar other paradigm shifts in media history.

The debate over reading addiction is thus shown to be the first important discourse on the damaging effects of media on juveniles in modern times; the arguments offered here are not only comparable to later debates on media—they set the stage. A final comparison of this debate with other discourses on media foundation shows that all of them—whether in the 18th or in the early 21st century—follow a model that Schramm and Roberts have called the “bullet theory” of media effects. (HW; in German)

- Shafiq Shamel** 22
Persian Ear Rings and ‘Fragments of a Vessel’: Transformation and Fidelity in Hammer-Purgstall’s Translation of Two Ghazals by Hafiz

The ideal literary translation, as it has been articulated by various thinkers in early nineteenth century, including Wilhelm von Humboldt, Friedrich Schleiermacher,

and Goethe, strives to retain the ‘otherness’ or ‘foreignness’ of the ‘original’ text. This article examines the practice of such a theoretical paradigm based on the translation of two ghazals of the fourteenth-century Persian poet Hafiz by the nineteenth-century Austrian diplomat-scholar Joseph Freiherr von Hammer-Purgstall. The article offers an elaborate analysis of both adaptation and transformation of formal and semantic aspects of textual transfer. Walter Benjamin’s notion of ‘mode of signification’ constitutes the conceptual framework for evaluating the relationship between the Persian poems and their German translation as to determine tendencies of ‘fidelity’ and transformation. In considering instances of formal adaptation in translation, the article shows how translation affords the possibility of new compositional forms and plays a significant role both in increasing the expressivity of language and flexibility of thought. (ShSh)

Kai M. Sicks

Die Latenz der Fotografie. Zur Medientheorie des Erinnerns in Marcel Beyers *Spione*

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With the advent of the “iconic turn” in the mid-1990s, studies on cultural memory gained a new dimension by focussing on the mnemonic role of images. In this context, photography and its relation to textual media like literature became a preeminent research object. The present essay analyses a text that develops, although itself literary, an intricate theoretical reflection on the matter: Marcel Beyer’s novel *Spione*, written in 2000. According to *Spione*, photos may not be considered as windows into former times, but as surfaces hiding a multi-faceted past. Photography thus appears as a medium of deception and latency rather than of elucidation. Consequently, the recollection of the past resembles the decipherment of delusive messages and the disclosure of mysteries—typical activities of spies who are prominently quoted in the novel’s title. (KMS; in German)

James L. Cowan

W.G. Sebald’s *Austerlitz* and the Great Library: History, Fiction, Memory. Part I

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Researching the claim in *Austerlitz* that the Bibliothèque nationale de France was built on the site of an internment camp where Jewish prisoners processed goods looted by the Germans during the occupation of Paris reveals the complex problems that arise from Sebald’s practice of fictionalizing his works by deliberately seeding documentary material with distortions and errors. That the camp did exist, but not at the exact site of the library, creates a tension between historical details themselves and the resonance they achieve through the network of cross-relationships and symbolic associations within the literary structure of the work. Furthermore, the historical claims of *Austerlitz* must be confronted with the historical changes that have occurred since its publication: the growing knowledge about the camp, the urban development in the area surrounding the site of the camp, and its own changing role in preserving the historical memory of the camp. (JLC)

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