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# onatshefte

für deutschsprachige Literatur und Kultur

VOLUME 111 • NUMBER 3 • 2019

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**Die Rache roher Texte. Treue zum Unsinn in den *Kinder- und Hausmärchen* Jacob und Wilhelm Grimms**

This essay focuses on two different but nonetheless interdependent phenomena: nonsense and revenge as hitherto underappreciated aspects of the original context of the *Kinder- und Hausmärchen*. In Jacob Grimm's "Sammelaufruf zur Mitarbeit" of 1811, nonsense as creative surplus serves as an explicit reminder of the oral tradition. Nonsense in this form, however, is unrelated to the artistic nonsense found in German Romantic *Kunstmärchen*. In the *Kinder- und Hausmärchen*, revenge is an implicit and nonsense-utilizing strategy that acts on various levels: on the meta-level, nonsense serves as a vehicle for revenge directed at the displacement of the oral by the written form, as revealed in the earliest version of the *Kinder- und Hausmärchen* (1810). Closer analysis of the cumulative-tale genre further reveals that revenge finds expression in the combination of the chain-narrative form and linguistic repetition, which in turn supplants reason and sense with escalation and excess. (MK; in German)

**Erica Weitzman**

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**Despite Language: Adalbert Stifter's Revenge Fantasies**

Adalbert Stifter's short story "Turmalin," from the collection *Bunte Steine*, centers on a failed act of revenge. Having been cuckolded by his wife with the actor Dall, the victim—known in the story only as the "Rentherr"—suffers a second blow when his plan of retaliation falls flat, sending him into a wounded retreat from society. And yet in this retreat, a displaced or proxy revenge is effected, in the form of the physical, mental, and linguistic stunting of the Rentherr's young daughter. This article examines the well-known linguistic deformation of the girl at the center of Stifter's story in terms of its both analogical and causal relationship with the Rentherr's miscarried efforts at requital. Building on heretofore overlooked textual evidence, the article further argues that Stifter's story constitutes an attempted revenge on the uncertain fidelity and rationality of language itself, in which not merely the adequacy of representation, but the very substance of thought and the idea of human reason is at stake. (EW)

**Juliane Prade-Weiss**

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**Die Rache und ihr Surrogat. Zur Erwiderungslogik bei Freud**

In *Studies on Hysteria*, Freud assumes that in the case of an insult, psychological health is maintained by way of "an adequate reaction—as, for instance, revenge. But language serves as a substitute for action" (SE2, 7). In many of Freud's writings, revenge serves as an ideal model for reciprocity that is given priority over speech. Yet a complication keeps occurring: in loss and mourning, no counterpart can be hurt by revenging acts or words. In the course of Freud's articulation of psychoanalytic theory, revenge is evoked as a model for reciprocity exactly when suffering (and therapy) is caused by the loss, or absence of the other who could respond. Psychoanalysis deals mostly with the alleged surrogate for revenge, with forms of speech such as lamentations and complaints emphasizing that speech is not only by someone and on something, but also addressed to someone. (JPW; in German)

**Tobias Heinrich**

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**Rache als Narrativ des Terrors. Kleists *Michael Kohlhaas* und die Logik der Gewalt**

In his response to the attacks of 09/11, Baudrillard underlines that terrorism, erratic though it may seem, follows a logic of symbolic exchange. Terrorism, according to Baudrillard, is concerned with restoring the balance of good and evil renounced by Enlightenment thought. Narratives of revenge and retaliation serve as legitimations for acts of terror and amok. They thus evoke an affectively regulated sense of justice and voice a pre- or extra-judicial discourse. Such narratives negotiate constructions of violence, masculinity, and autonomy according to a logic of exchange. In this context, Kleist's *Michael Kohlhaas* remains timeless, particularly in its attention to the discursive framing of the feud campaign. Reading Kleist's text in view of current discourses on terrorism and amok reveals that the narrative pattern of revenge not only serves to legit-

imize acts of violence but also contributes essentially to constituting the very phenomena of terror and amok. (TH; in German)

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**A Divisive End to the World—New Contexts for Walter Benjamin on Myth, Violence, Theology, and Modernity in Berlin**  
 (Styfahls, Willem, *No Spiritual Investment in the World: Gnosticism and Post-war German Philosophy*, 2019.—Dickinson, Colby and Stéphane Symons, eds., *Walter Benjamin and Theology*, 2016.—Ebert, Sophia, *Walter Benjamin und Wilhelm Speyer*, 2018.)

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