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The Dialectics of Subjectivity and Objectivity. Realism in Kracauer's Novel *Ginster*

The dialectics of subjectivity and objectivity, I argue in my article, can be conceived of as the main motif of Siegfried Kracauer's first novel *Ginster*. These dialectics can be detected both in *Ginster*'s early experiences of a dreadful reality and in his precarious existence. They are pertinent to the novel's understanding of social alienation and oppression as well as to its problematization of language. Ultimately, the reciprocity of subjectivity and objectivity substantiates Kracauer's historical outlook on modernity culminating in the final, highly controversial chapter of the book. In *Ginster*, I argue, Kracauer's realism accomplishes its engagement with social life by a constant interpenetration of subjectivity and objectivity demonstrating relationships of substitution, opposition, conversion, and immersion. (SA)

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The Piecemeal Coherence of Kafka's *Alchimistengasse* Notebooks

This article investigates the problematic coherence of Franz Kafka's *Alchimistengasse* notebooks, focusing on the fragment in which that coherence is both thematized and performed: "At the Building of the Great Wall of China." By distinguishing the "system of piecemeal construction" used in the building of Kafka's wall from the Kantian architectonics through which the wall has been interpreted by most critics, the author uncovers a concept of piecemeal coherence that is irreducible to the binary oppositions of traditional aesthetic theory: allegory or symbol, fragment or unity, aggregate or system. By then reflecting the method of Kafka's wall onto the text in which that method is described, the

author develops an aspect of Kafka's modernism that distinguishes it from the aesthetic programs of both early romanticism and the historical avant-garde. (RS)

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Herder and the Black Slave

We argue that Herder's often-ignored "Negro Idylls" in the tenth and final collection of his *Briefe zu Beförderung der Humanität* are both politically significant and highly revealing of the limitations of Herder's political philosophy. The poems' compassionate but politically confining representations of Black slaves ultimately seek to resolve the internal tensions of his own account of "humanity," the topic of the entire tenth collection, and indeed of the entire work. Our reading shows how the "Negro Idylls" reveal that the structure of Herder's political philosophy is shored up and rendered coherent only by a particular conception of the Black slave as a *non-avenger*, a figure who willingly renounces retribution for historical wrongs to facilitate an otherwise threatened future redemption of humanity. Despite Herder's genuine commitment to the abolition of slavery and his scathing critique of colonialism, then, Herder's hope for humanity as a whole rests on the shoulders of Black subjects, even as it deprives these subjects of their own humanity. (PL/JN)

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Wunde(r) Natur. Religiöse, ökologische und poetologische Naturwahrnehmung in der Lyrik Christian Lehnerts am Beispiel einer Gedichtanalyse („Die Perlmutterfalter aus dem Moor vermehren“)

As a contribution to the current debate on poetry in the Anthropocene, this article examines the metaphysically oriented nature poetics of Christian Lehnert and argues for the importance of his poetry against the backdrop of contemporary environmental crisis. Lehnert is both a theologian and a distinguished German poet. The exploration of the non-human world in his poetry often appears to be infused with religious semantics, while it is closely intertwined with reflection on the linguistic constitution of nature as well as on human perception. The article examines Lehnert's theological as well as poetological positions and delves into a close analysis of one of his poems showing how his poetry creatively retrieves premodern religious traditions, sacred texts and liturgical forms to develop new literary forms of nature perception that navigate a space of simultaneous ecological awareness and religious belief, while exposing the deep fractures in the relationships between the human and non-human and deconstructing anthropocentric patterns of thought. (HB-J, in German)

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Overcoming Assimilation: Jewishness and the Inheritance of Modernism in Hermann Broch's *Hofmannsthal und seine Zeit*

In *Hofmannsthal und seine Zeit* (1955), Hermann Broch delivers an idiosyncratic case study of the relationship between cultural mythology and Jewish

assimilation in pre- and interwar Viennese society. Focusing on the life and times of compatriot Hugo von Hofmannsthal, Broch derives a critique of his contemporary based on Hofmannsthal's conservative embrace of mainstream Austrian cultural history. Through this rebuke of Hofmannsthal—and his celebration of Karl Kraus—Broch reinvigorates the aesthetics of modernist fragmentation to reassert Jewish identity predicated on cultural non-identification and historical discontinuity. Broch's essayistic resistance to historical narrative is a self-conscious technique that facilitates his own reassessment of post-war Jewish identity as a site of defiant cultural value that rejects historical integration by employing the critical, disjointed, and destructive aesthetics that characterized Viennese Jewish modernism in the first place. (RL)

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