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ARTICLES

Adi Nester

Beyond Representation: The Ethics of Music after Auschwitz in Adorno and Jankélévitch

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This article explores the relevance of music to philosophical debates surrounding the issues of Holocaust representation and art after Auschwitz. It focuses on the work of two philosophers, Theodor W. Adorno and Vladimir Jankélévitch, who have both written extensively on music and on the aftermath of the Holocaust, yet whose music philosophies have yet to be linked directly to problems of Holocaust representation issuing from their respective works. This article relies on recent scholarship that foregrounds affinities between Adorno's and Jankélévitch's music philosophies, specifically with regard to music's ineffability—a unique relation towards representation, neither fully representing nor disavowing it—and the ethical stance that music's ineffability yields for both thinkers. It argues that music's ineffability serves both as a central model for contemplating problems of representation emerging from the Holocaust and the 'after Auschwitz' condition. The reading of Adorno's and Jankélévitch's works in tandem here also shows how Jankélévitch's reflections on the concept of forgiveness—his own philosophical response to Auschwitz—articulate another problem of representation related to the Holocaust and can thus be included in the broader 'after Auschwitz' conversation. In conclusion, this article reflects briefly on possible implications of introducing music's ineffability and ethics to discussions on Holocaust representation in music by focusing on recent studies that engage Adorno's work and his critical responses to Arnold Schoenberg's *A Survivor from Warsaw*. (AN)

Leonie Wilms

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“Ja, fast ein Schauspiel scheint’s mir”: Self-reflexivity, Crisis, and Canonization in Bertolt Brecht’s *Die heilige Johanna der Schlachthöfe*

This article examines the relationship between the literary-theoretical topos of self-reflexivity and a politically efficacious theater in Bertolt Brecht’s *Die heilige Johanna der Schlachthöfe*, with the objectives of reassessing the special position *Johanna* occupies within Brecht’s work and of responding to criticism questioning the usefulness of self-reflexivity as an analytical category. This article argues that the triad of self-reflexivity, crisis, and critique is instrumental in developing a theater suitable for the challenges of the early twentieth century. Self-reflexivity in Brecht’s play is established through a series of intertextual references and metatheatrical scenes. By confronting epic theater with tragic form, *Johanna* produces a structural crisis that makes possible a critique of both politics and theater. As a symptom of capitalism, crisis needs to be staged in order to be rendered comprehensible. Crisis as a formal element, by contrast, serves as a critique of the seemingly inescapable capitalist cooptation of *Johanna*. (LW)

Sophie Salvo

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Father is Always Uncertain: J.J. Bachofen and the Epistemology of Patriarchy

J.J. Bachofen characterizes his 1861 *Das Mutterrecht* as a feat of historiography. He has purged his analysis of anything that is not an “objective” depiction of the past: in other words, of anything fictional. But according to Bachofen’s own account, fiction is also what instigates history, what divides the historical from the prehistorical. Only with the advent of “father right,” and its world of invented relations, does the kind of analysis that Bachofen produces become conceivable. My article probes this tension, arguing that we should read *Das Mutterrecht* as a text concerned not only with the distribution of power between the sexes, or the trajectory of human culture, but also with the impossibility of absolute knowledge under patriarchy. Bachofen depicts the epistemology of patriarchy as precarious and ungrounded. In this way, I argue, he complicates the current understanding of nineteenth-century history as a discipline of inviolable masculine authority. (SS)

Anchit Sathi

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Franz Kafka’s *Die Verwandlung* als Metapher für Transgender-Erfahrung

Despite an unmistakable rise in transgender criticism within the humanities in recent years, transgender-themed readings of German literary texts, in particular, still remain relatively sparse. This essay attempts to modestly address this gap in the scholarship by turning to Franz Kafka’s canonical novella *Die Verwandlung*. By focusing on the central predicament of the novella’s protagonist Gregor Samsa—the fact that he finds himself in a body that he does not identify

with—the essay proposes that Samsa serves as a poignant metaphor for transgender individuals. Through this approach, the essay shines the spotlight on the quotidian and ordinary forms of violence suffered by so many transgender individuals across the world. It also highlights how the received epistemologies of gender in the humanities—and especially Judith Butler’s notion of gender performativity—only provide largely inadequate accounts of transgender ontology and embodiment. (AS)

Duncan Gullick Lien

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Socialist Suleikas? Socialist Realism and *Literatur der Betroffenheit* in the Work of Saliha Scheinhardt

Saliha Scheinhardt’s work has been associated with self-orientalizing portrayals of Turkish women as passive victims. Focusing on the ending added to the 1991 edition of *Frauen, die sterben, ohne daß sie gelebt hätten*, I argue that Scheinhardt straddles realism and the influence of subjective outsider narratives associated with *Literatur der Betroffenheit*. Situating this analysis in the context of Cold War aesthetic debates over socialist realism, the present article supplements Jill Stockwell’s study of *Frauen*, which shows that the work is shaped by the writings of Turkish communist poet Nâzım Hikmet, by examining similarities between the Antolian (realist) novels of Fakir Baykurt and Scheinhardt’s representation of the protagonist’s social status and conditions of labor as a migrant woman. In conclusion, I suggest that *Frauen* models a mode of feminist thought beyond discourses that oppose migrant rights to women’s rights without discounting the oppression both groups face. (DL)

Michael Lackey

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***Frederick the Great*: Thomas Mann on the Political Function of the Biofictional Symbol**

Frederick the Great is one of the most important biographical novels of the twentieth century, which is strange, since it does not technically exist. In 1905, Mann started work on a biographical novel about the Prussian monarch, and though he never completed it, his character Gustav Aschenbach from “Death in Venice” did. Biofiction is literature that names its protagonist after an actual historical figure, and while there were a few important biographical novels in the nineteenth century, the literary form had its first major surge in the 1920s and 1930s, with publications mainly from many prominent German writers. Mann, I contend, is of crucial importance in biofiction studies because through his writings about Frederick he provides us with a compelling framework for understanding how authors fictionalize a life in order to support the formation of a particular type of polity. (ML)

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