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# onatshefte

für deutschsprachige Literatur und Kultur

VOLUME 116 • NUMBER 2 • 2024

## Contents

### ARTICLES

- Will Weihe** 197  
**Of Earthquakes and Accumulations: Rewriting Indigeneity, Colonial Terror, and Modern Development in Kleist's *Das Erdbeben in Chili***

This article offers a settler colonial analysis of Kleist's *Erdbeben* as the text itself critically unearths the antagonistic structures of modern colonial development. Kleist's novella reworks the contemporary colonial literary technique of inscribing Indigeneity into nature, as *Das Erdbeben* re-envision a native-natural rebellion that destabilizes the colonial narrative itself. In doing so, the text makes apparent the structures of colonial society that include the genocidal control of native lands and terrors of gendered violence. The novella presents typically unseen forms of native elimination through the highly visible violence against women that serves as a social basis for the European settler colony. I argue that, through the violent rupture of the earthquake, Kleist's novella reimagines the perpetual threat of mass resistance among the oppressed and colonized groups, as well as the European counterrevolutionary formations that, in response to such rebellious threats, murderously shape the modern colonial world. (WW)

- Maya Vinokour** 220  
**Leopold von Sacher-Masoch's *Venus in Furs* (1870) and the Imagination of "The East" in German-Speaking Europe**

Leopold von Sacher-Masoch's *Venus in Furs* (1870) is generally known as a minor erotic novel that inspired German psychiatrist Richard von Krafft-Ebing to invent the psychopathology of "masochism." This article examines the novel's "Eastern" aesthetics, showing that *Venus in Furs* is a case study not in "deviant"

sexuality, but in the construction of an imaginary “East” that refracted contemporary imperial anxieties and Pan-German ambitions in Austria-Hungary and post-unification Germany. In its framing of “the East” not primarily as a physical locale, but as an imaginary realm full of rejuvenating sexual, spiritual, and aesthetic resources to be mined by “German” conquerors, *Venus in Furs* unwittingly prefigured the aestheticized “East” of Nazi colonialism. (MV)

### **Peter Erickson**

242

#### **Confession and Women’s Writing: Sacrament Envy and the Body in the *Bekenntnisse einer Giftmischerin* (1803)**

Although scholars have long recognized the importance of confessional writing for the novel, less attention has been paid to the way that “confessions” were still commonly seen as a Catholic genre in the eighteenth and nineteenth centuries, associated especially with translations of French authors such as Jean-Jacques Rousseau. Originating in monastic and ascetic practice, before being codified by the Catholic church in the Fourth Lateran Council of 1215, the practice of religious confession only gradually came to be secularized in the eighteenth and nineteenth centuries. Turning to the example of the anonymously published *Bekenntnisse einer Giftmischerin*, most commonly attributed to Friederike Helene Unger, I make the case that the poisoner of the novel’s title explicitly sees her “confessions” as part of a broader engagement with Catholicism, revolving around questions of materiality, embodiment, and sanctification. (PE)

### **Edward Potter**

267

#### **“Mein Blut wird heiß, mein Zorn drängt sich hervor”: Humoral Pathology and Physiognomics in Klinger’s *Die Zwillinge***

In humoral medicine, the humors—blood, phlegm, black bile, yellow bile—exist in equilibrium in healthy individuals. Temperaments arise when one humor predominates. Friedrich Maximilian Klinger’s tragedy *Die Zwillinge* (1776) portrays its protagonist as suffering from an uncontrolled choleric temperament, a sickness that erupts into brutal violence. Lavater’s theories of physiognomics play a role, too, as characters exhibit a scientific gaze focusing microscopically on specific body parts in order to “read” their temperamental meaning. This article expands the critical discussion of *Die Zwillinge* by demonstrating the centrality of humoral pathology and Lavater’s physiognomics to the play’s pedagogical aesthetics. Guelfo’s imbalanced choleric temperament causes death and the destruction of the dynasty. Grimaldi’s imbalanced melancholic temperament exacerbates Guelfo’s pathology, and the ducal family’s humoral equilibrium is insufficient to heal Guelfo. Lavaterian physiognomics aids audiences in interpreting the play’s humoral-pathological content so that the warning message of *Die Zwillinge* is conveyed. (EP)

### **Austen Hinkley**

293

#### **Georg Christoph Lichtenberg’s Dream of the Book of Nature**

By emphasizing the intersecting roles of historically conditioned writing practices, recent Lichtenberg scholarship has expanded the frame of reference

through which the author’s work is understood beyond the restrictive category of the philosophical aphorism. Setting out from this expanded frame of reference, this article interrogates a topos of central importance for Lichtenberg, the book of nature, in order to better understand the relationship between the author’s writing practice and his empiricist skepticism. By connecting Lichtenberg’s understanding of a “natural script” that cannot be fully deciphered by human beings to his suggestion that he would like to write a book that “no human being” could read, the article argues that Lichtenberg took the book of nature as a model for his own writing. A model for this illegible writing is found in Lichtenberg’s reflections on dreams and a fictional dream narrative that he published during his lifetime. The article thereby argues for an understanding of Lichtenberg as a key transitional figure who reveals the logical connections between Enlightenment skepticism and the dreams of Romanticism. (AH)

REVIEW ARTICLE

**Jack Davis** 312  
**“Tot sein hält jung!”: Recent Publications on Christoph Schlingensiefel**

(Hegenbart, Sarah, *From Bayreuth to Burkina Faso: Christoph Schlingensiefel’s Opera Village Africa as Postcolonial Gesamtkunstwerk?*, 2022—Höving, Vanessa, Katja Holweck und Thomas Wortmann, Hrsg., *Christoph Schlingensiefel: Resonanzen*, 2020—Knapp, Lore, Sven Lindholm und Sarah Pogoda, Hrsg., *Christoph Schlingensiefel und die Avantgarde*, 2019—Laberenz, Aino, Hrsg., *Christoph Schlingensiefels Operndorf Afrika*, 2020—Ralfs, Sarah, *Theatralität der Existenz. Ethik und Ästhetik bei Christoph Schlingensiefel*, 2019—Roth, Helen, *Christoph Schlingensiefel. Vom Provokateur zum Erbauer einer sozialen Plastik*, 2018—Scheer, Anna Teresa, *Christoph Schlingensiefel: Staging Chaos, Performing Politics and Theatrical Phantasmagoria*, 2018—Scheinpflug, Peter, und Thomas Wortmann, Hrsg., *Arbeit am Bild. Christoph Schlingensiefel und die Tradition*, 2020—Schlingensiefel, Christoph, von Aino Lorenz Hrsg., *Kein falsches Wort jetzt. Gespräche. Mit einem Nachwort von Diedrich Diedrichsen*, 2020—Todorut, Ilinca, *Christoph Schlingensiefel’s Realist Theater*, 2022.)

BOOK REVIEWS 333

- Balzer, Jens**, *Ethik der Appropriation* (Matt Cornish) . . . . . 338
- Bies, Michael**, *Das Handwerk der Literatur. Eine Geschichte der Moderne 1775–1950* (Ritchie Robertson) . . . . . 342
- Brandt, Bettina**, and **Yasemin Yildiz**, eds., *Tales that Touch: Migration, Translation, and Temporality in Twentieth- and Twenty-First-Century German Literature and Culture* (Maria Roca Lizarazu) . . . . . 368
- Brylla, Wolfgang**, und **Maike Schmidt**, Hrsg., *Der Regionalkrimi. Ausdifferenzierungen und Entwicklungstendenzen* (Sabine Gross) . . . . . 364

<b>Davis, Belinda, Friederike Brühöfener, and Stephen Milder, eds.,</b> <i>Rethinking Social Movements after '68. Selves and Solidarities in West Germany and Beyond</i> (Susanne Rinner) . . . . .	362
<b>Degner, Uta, Eine ,unmögliche' Ästhetik. Elfriede Jelinek im literarischen Feld</b> (Inge Arteel) . . . . .	333
<b>Fox, Thomas C., In the Shadow of the Holocaust: Jewish-Communist Writers in East Germany</b> (Stephan Pabst) . . . . .	357
<b>Heimböckel, Dieter, Steffen Höhne und Manfred Weinberg, Hrsg.,</b> <i>Interkulturalität, Übersetzung, Literatur. Das Beispiel der Prager Moderne</i> (Irina Kogan) . . . . .	350
<b>Martinec, Thomas, Unsagbarkeit und Musik in der Poetik um 1900. Ein Beitrag zur Rezeption des romantischen Musikbegriffs</b> (Rolf J. Goebel) . . . . .	347
<b>Navratil, Michael, Kontrafaktik der Gegenwart. Politisches Schreiben als Realitätsvariation bei Christian Kracht, Kathrin Röggla, Juli Zeh und Leif Randt</b> (Katharina Gerstenberger) . . . . .	370
<b>Pabst, Stephan, Hrsg., Buchenwald. Zur europäischen Textgeschichte eines Konzentrationslagers</b> (Brigitte E. Jirku) . . . . .	355
<b>Schmitt, Christian, Labiles Gleichgewicht. Vermittlungen der Idylle im 19. Jahrhundert</b> (Daniel Wyss) . . . . .	344
<b>Szczepaniak, Monika, Elfriede Jelinek</b> (Inge Arteel) . . . . .	333
<b>Thorson, Helga, Grete Meisel-Hess: The New Woman and the Sexual Crisis</b> (Anjeana Kaur Hans) . . . . .	353
<b>Ullrich, Wolfgang, Die Kunst nach dem Ende ihrer Autonomie</b> (Matt Cornish) . . . . .	338
<b>Books Received</b> . . . . .	373