

# M

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### ARTICLES

**Britta Kallin**

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**Karen Duve's Short Story "Grrrimm": Werewomen, Werewolves, and Witches in a Feminist Adaptation of the Grimms' "Little Red Cap"**

Karen Duve's short story "Grrrimm" is an adaptation of the fairy tale "Little Red Cap" by the Brothers Grimm, which critiques and rewrites the story's plot and messages about gender, sexual agency, subjectivity, and anti-female violence. The author twists the old fairy tale into a contemporary story with new characters and a different setting. This article analyzes the feminist trope of werewolves and werewomen with the help of ecofeminist criticism, material feminism, and feminist intersectional theory, and explores how supernatural creatures like werewomen serve as a model for feminist agency in this short story from the early twenty-first century. The feminist reading also shows how Duve rehabilitates the figure of the evil witch, often portrayed as an older, childless woman, through feminist intervention and changes her into an independent woman, a middle-aged character, and a good witch who is a healer and preserver of ecological knowledge. The author adapts the Grimms' fairy tale with supernatural characters and feminist resistance into a story about feminist love, resistance against gendered violence, lycanthropes, and a non-hierarchical, heterosexual relationship. (BK)

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**Hermann Claudius and the Politics of Inner Emigration**

This article examines four poems by Hermann Claudius, which were published in March 1935 on facing pages in the national conservative literary monthly *Die Neue Literatur*. Reading the poems as a cycle, I argue that they represent

a literary mode whose political aesthetics fall between inner emigration writing and committed National Socialist literature, which I call Nazi inner emigration writing. The concept of the Writer-Führer serves as a bridge from theorizing the political potential of Innerlichkeit for the conservative-revolutionary aesthetic fundamentalists to its role in Nazi inner emigration writing. Drawing on what Frank Trommler calls the lesende Volksgemeinschaft as well as Nazi understandings of “Dichter” and “Führer,” I argue that the “Aryan” poetic subject in the Claudius poems represents a “Dichter-Führer” who seeks to build a reading racial community of non-persecuted Germans without using explicitly racialized language, which I describe as passive representational violence. (CL)

**Javier Samper Vendrell**

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**‘I am rooted, but I flow’: *Écriture Fluide*, Becoming, and Healing in Kim de l’Horizon’s *Blutbuch***

For the Swiss writer Kim de l’Horizon, writing is a political act that seeks to heal the wounds caused by the constraints of gender identities and the yoke of masculinity. I argue in this article that de l’Horizon elaborates a critical mode called *écriture fluide* in *Blutbuch* (2022). By taking this queer and feminist standpoint, de l’Horizon emphasizes that people are always in the process of becoming. This approach captures how de l’Horizon challenges conventional generic categories and linear narration, and how they seek to dissolve the borders between languages, gender identities, as well as human and natural worlds in this book. In particular, I demonstrate that the narrative structure and depictions of childhood growing pains push against a linear model of queer identity that challenges the notion that queer people must leave behind their past and their blood kin in order to become their “true” selves. (JSV)

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**Darstellungsdiskurse als Formfrage in Heiner Müllers *Verkommenes Ufer Medeamaterial Landschaft mit Argonauten* [Representational Discourses as Questions of Form in Heiner Müllers *Verkommenes Ufer Medeamaterial Landschaft mit Argonauten*]**

Heiner Müller’s *Verkommenes Ufer Medeamaterial Landschaft mit Argonauten* (1982) is formed around the ancient myth of Medea. However, it does not merely revisit the classic material itself, but addresses the possibilities and limits of the myth’s medial and genre-theoretical representability in the postmodern age. To this end, it adapts the form of the triptych to contrast three independent parts. The juxtaposition of stylistically and formally heterogeneous texts is used to evoke a dialogue between them, reflecting the effectiveness of image or text, drama or poetry, the theatre stage or the written image as strategies of representation. This article analyses these discourses, which are revealed through a reading of the text that focuses on its specific, transmedial form. (SK, in German)

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**Pulp Revolution: The Space of Development and Labor in B. Traven’s Mexico**

This article examines the representation of white and indigenous labor in B. Traven’s œuvre. B. Traven was born in Germany and was forced to emigrate in the early twentieth century. He then lived and wrote in Mexico. Traven’s novels depict the the plight of both white and indigenous labor in Mexico before and after the Mexican Revolution. The novels were written in Mexico between 1930 and 1939 in German for a leftist German audience. Their depiction of labor is therefore bound up with the hopes and disappointments of European labor movements. This article presents the contradictions that emerge out of Traven’s portrait of white and indigenous labor in Mexico and situates them within the dynamics of interwar capitalism, the ideologies of imperialism, and the idiom of the novel itself. (JT)

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