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(Herausgegeben von Andreas Martin Widmann; mit Beiträgen von Theodora Bauer, Isabel Fargo Cole, Roman Ehrlich, Steffen Kopetzky, Emanuel Maeß, Matthias Nawrat, Matthias Senkel, Kevin Vennemann, Anne Weber, Uljana Wolf)

Articles

The Old/New Enlightenment: From the Compossible to the Complex

John A. McCarthy

There has been considerable debate as of late concerning the need for a new Enlightenment. The “old” Enlightenment was considered inadequate to contemporary challenges, having failed in achieving genuine reform. Arguments for and against a “new” Enlightenment have come from a range of disciplines: the history of ideas, political science, philosophy, socio-economic history, and literary studies. The cause for a perceived need for a new approach to Enlightenment concepts is multivalent. Most immediate is the radical questioning of the value of the humanities in general and literature in particular, the corporatization of higher education, a misreading of the historical epoch itself, and a shift to right-wing ideologies in Western societies. This essay reviews reasons behind the perceived need for a reevaluation, but argues that only reclamation of its essential values is necessary. The guiding concepts here are Leibniz's concept of compossibility and the recognition of motion as integral to everything.

Keywords: Enlightenment - Leibniz - compossibility - methodology - criticism

Corseted Choristry: Arthur Schnitzler’s Reigen as Chor(e)ography

Sophie Schweiger
Arthur Schnitzler’s drama *Reigen* is primarily known for its explicit content and the scandals it produced. Yet *Reigen* also reads as an attempt to modernize, and localize, the classical form of the chorus which had not found a place in modern bourgeois theater. Curiously overlooked in studies on literary choruses, the play—its title being one of the possible translations of the Greek χορός (choros)—can in fact be resituated as χορός-literature, as choreography, as literal transposition of a dance into a series of dialogues. The stringency of its serial format, the attention it gives to movement and location, entering and exiting, up to its suspension of language for the sake of rhythmical notation (– – –) reveal *Reigen* as theatrical hybrid: as chorus bursting with its copulating individuals. Radically questioning the conventions of “domestic” theater, Schnitzler’s *Reigen* brings to the stage a critique of theatrical genres and conventions that, by the end of the nineteenth century, had clearly outgrown their use.

**Keywords:** Arthur Schnitzler – *Reigen* – chorus – space – theatrical convention

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**Queer Utopia in Klaus Mann’s *Der fromme Tanz***

**JAVIER SAMPER VENDRELL**

Klaus Mann’s *Der fromme Tanz* (1926) was the first German mainstream novel featuring a homosexual character. Critics have focused on autobiographical aspects in the novel, particularly the difficult relationship the author had with his father, Thomas Mann, as well as on the author’s open and positive attitude towards homosexuality. The article contends that Mann’s novel is more than a historical document of queer life in Weimar-era Germany; it also fostered hope for new worlds of relationality and queer desire. To make this case, the article analyzes *Der fromme Tanz* alongside texts by Ernst Bloch and José Esteban Muñoz, making the idea of utopia relevant to contemporary queer theory again. The main character’s determination to find his own path, even his inability to consummate his love, is a refutation of the widespread homophobic belief that same-sex desiring men are incapable of establishing long-lasting relationships. The character’s unflinching hope in the future expresses a longing for new social relations and alternative ways of being an individual in the world.

**Keywords:** Klaus Mann – *Der fromme Tanz* – queer theory – utopia – human relationships
An Atmosphere of Malaise: Failures of Detection in Friedrich Glauser’s *Matto regiert* (1936)

MARTIN ROSENSTOCK

Friedrich Glauser’s *Matto regiert* (1936) tells a story with parabolic qualities: Sergeant Studer must investigate a murder that has taken place in a Swiss psychiatric clinic. The social and political issues that are roiling Europe in the years leading up to World War Two find condensed expression in this microcosm. The essay focuses on the literary devices the text employs to create atmosphere and asks how atmosphere functions both to support the construction of a classic murder mystery, while also subverting some of its generic conventions. The figure of the detective is of central importance, as he is portrayed as uncommonly sensitive to the atmosphere of his surroundings. At the same time, however, the clinic’s atmosphere ultimately proves to some extent unreadable. Hence, Glauser’s text can be viewed as a precursor of the what in postwar literature will come to be known as anti-detective fiction.

Keywords: Friedrich Glauser – *Matto regiert* – detective fiction – atmosphere – narratology

Money, Violence, and the Financialized Self in Michael Haneke’s *Glaciation Trilogy*

WILLIAM H. CARTER

This essay argues that Haneke’s *Glaciation Trilogy* actively engages the mounting financialization of self during the late 1980s and early 1990s. Against the backdrop of Robert Bresson’s 1983 film *L’argent*, which features the relatively new automated teller machine (ATM), the study analyzes the provocative destruction of money scene in *Der siebente Kontinent* (1989), the pyramid scheme and financial strategy of hedging against risk in *Benny’s Video* (1992), and the violent denouement in a Viennese bank that concludes *71 Fragmente einer Chronologie des Zufalls* (1994). While both Bresson and Haneke focus on money, the latter accentuates the increasing financialization of daily life. Drawing on the work of critical finance theorists, this study demonstrates how Haneke explores
the ascent of the risk-managing, financialized self as part of his trenchant critique of violence in the era of financial capitalism.

Keywords: Michael Haneke – Robert Bresson – money – the self – violence

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Diese Ankündigung wurde von H-GERMANISTIK [Lukas Büsse] betreut - editorial-germanistik@mail.h-net.msu.edu