

German Culture News

Cornell University Institute for German Cultural Studies

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Theory Transfer: The Fate of German Theory in the United States

September 16-17, 2016

Organized by **Peter Uwe Hohendahl** and **Paul Fleming**, a collaborative workshop titled *Theory Transfer: The Fate of German Theory in the United States*, was held under IGCS auspices September 16-17, 2016. **Steffen Martus** and **Carlos Spoerhase** (Humboldt-Universität zu Berlin) opened the discussion on Saturday with their reflections "Zur Lokalität des Theoretisierens" ("On the Locality of Theorizing"). Arguing for a

in *Germanistik* as a process of becoming accustomed to theorization. In an exemplary analysis of theory transfer, they showed how Boltanski's and Thévenot's *De la Justification* – originally published as a sociological study under a different title – became a theory classic via a set of revisions and changes such as omitting technical appendices, replacing footnotes by endnotes, and publishing the book in the series *nrf* with Gallimard. Martus and Spoerhase concluded with an analysis of the transfer of Ger-

Berlin) presented a talk titled "Trading Zone Projektforschung: Kracauer als Propagandaexperte im amerikanischen Exil." Her reflections inquired into the political and economic preconditions for successful theory transfer. Ethel Matala de Mazza situated Kracauer vis-à-vis the *Institut für Sozialforschung* as a means of discussing Kracauer's precarious economic situation before 1960, and especially throughout his time in exile. The *Institut für Sozialforschung*, notably its director Max



fine-grained understanding of theorizing as a critical practice, Martus and Spoerhase situated their praxeological project within the larger context of theory in literary studies, thus accounting for "theorizing" among other established practices in the heterogeneous field of *Germanistik*. Two factors, the speakers claimed, facilitate the perception of a text as theory: a certain resistance to empiricism, and a certain degree of paradigmaticity. In the second part of their presentation, Martus and Spoerhase characterized the historical emergence of theory

man theory, stressing that theory can be made in the transfer process itself. Martus and Spoerhase underscored the importance of framing theoretical texts in various respects such as a careful selection of the parts of an author's oeuvre that will be translated, forewords, and the choice of publishing house and series, among others. The speakers also discussed opportunities that arise out of these considerations for German theory in a global context.

Ethel Matala de Mazza
(Humboldt-Universität zu

Horkheimer, had started to transfer its capital abroad in the early 1930s already to lay the foundation for the institute's financial independence during its sixteen years in exile. Kracauer meanwhile was far less fortunate. Analyzing the emergence of research organized and executed in projects sponsored by large US-American foundations such as Carnegie and Rockefeller, Matala de Mazza characterized Kracauer as a "Projektemacher wider Willen." The talk provided keen insights into the connection between Kracauer's project

work and the form of his work; the small forms he favored turned out to be suitable media for reflecting on the boundaries of theory. Another aspect discussed by Matala de Mazza was the sociological dimension of Kracauer's working conditions, which allowed him to reach a diverse audience and form a professional network too.

In her talk "Critical Theory and Narratology: Heliotropic Storytelling with Alexander Kluge," **Leslie A. Adelson** (Cornell University) examined Alexander Kluge's print literature in light of the observation that his 21st-century writing highlights the ongoing and even acute relevance of critical theory today. Adelson's approach to Kluge set two main frames of analysis in dialogue with each other: first, Kluge's strong and avowed indebtedness to Theodor W. Adorno, and second, postclassical narratology, which stresses deep links between narrative form and social reality. Reading the narrative form of "Samstag in Utopia," a Kluge story featuring an Adorno-like philosopher in *Die Lücke, die der Teufel läßt*, Adelson stressed the futurity of Kluge's storytelling. This goes beyond mere indexing of future possibility, she argued, by breaking with the modern concept of futurity as temporally unavailable to experience. By tracing relations of form in Adorno's "Heliotrope" too (from *Minima Moralia*), Adelson showed how counterfactual hope shapes the temporal operations of Adorno's narrative practice too. (Matthias Müller)

In his afternoon talk on Jürgen Habermas's trans-Atlantic reception, **Max Pensky** (Binghamton University) addressed multiple discussion points, all focusing on Habermas' philosophy as heavily influenced by a "reiterated bi-directional transatlantic movement." Rejecting the static idea of a theory *transfer* and articulating a reflective understanding of the concept instead, Pensky pointed out how Habermas' way of thinking should itself be considered a transfer zone, since Habermas began importing theory directly from the US to Europe in order to create transatlantic exchange. From that point on, theory spread virally, disseminated via word of mouth. Stressing the importance of the Germanness of his theory, Habermas strived to reformulate this theory in the United States, setting in motion a bi-directional, transatlantic exchange. The key idea behind this effort was an attempt to "remove philosophy from its national and cultural contexts and make it a matter of transatlantic actions and interests," as Pensky deftly demonstrated.

Arguing that the biggest problem confronting Niklas Luhmann's reception in the United States is the very incommensurability of form and context in Luhmann's theory, **Peter Gilgen** (Cornell) began by mentioning the "commonplace" that the systems-theorist

has not yet arrived on American shores. Though he is remembered elsewhere as one of the greatest minds of the twentieth century, Luhmann sadly remains mostly unknown in the Anglo-American world. Gilgen gave five possible reasons for this missing reception. First, Luhmann's theory was understood as similar to Talcott Parsons' approach and therefore read as outdated (since Parsons did for the US in the 1960s what Luhmann did for Germany in the 1990s). Second, although Luhmann was bolstered by his close connection to Habermas, he was also inhibited by this proximity, read as anti-humanist, politically naïve, and anti-Enlightenment. Third, the emergence of cultural studies around the same time shed a negative light on Luhmann's theory, resulting in an understanding of him as a technocrat and retro-oriented conservative. Fourth, his theory faced massive problems regarding its translation, a fact that was already obvious when the title of Luhmann's monograph "Die Gesellschaft der Gesellschaft" was rendered simply as "Theory of Society." This translation distracted from the novelty of his theoretical model, resulting in its being grouped with existing theories such as those of Simmel, Weber, Koselleck, Wittgenstein, and Hegel. Finally, his reception was hindered by the relative dryness of his style. Unfortunately, as Gilgen pointed out, these factors have contributed to simplified and misguided approaches to Luhmann in the United States, the failures of which Gilgen's more rigorous approach helped to sketch.

Paul Fleming (Cornell), **Kizer Walker** (Cornell), and **Mahinder Kingra** (Cornell) engaged in a panel discussion to conclude the workshop, which itself constituted transatlantic exchange. Paul Fleming's thesis consisted of three bullet points highlighting the importance of the timing of theory transfer. The importance of timing, he suggested, could be observed from Hans Blumenberg's "Paradigmen zu einer Metaphorologie," which, had it emerged in the United States in the 1960s, would have been considered alongside Derrida, De Man and Ricœur. Because Blumenberg was not translated until later, his work was not understood in the context of 1960s Germany. The reception of Blumenberg's monumental works (*Work on Myth* and *The Genesis of the Copernican World*, for example) in the US was further hindered by the absence of specific introductions that would have facilitated their understanding, such as was the case with Foucault's own introduction to *The Order of Things* or Spivak's introduction to Derrida's *Of Grammatology*. Finally, Fleming brought attention to the financial situation and the massive workload confronting university presses, which sometimes hinders the quality of translations.

Stressing a practical approach, Kizer Walker

gave real-life insight into the management of Cornell's library collection. With libraries functioning to disseminate knowledge, they not only distribute books but also serve as an institution's memory, as filters of information, as patrons of scholarly production, and much more. The facts offered by Walker on German titles were rather sobering: despite the 440,000 books offered by the Cornell library in German (about 8% of the entire collection), only 45% of print monographs released between 1990 and 2012 have been circulated once or more, rendering the remaining 55% unused by trackable patterns. Finally, Walker brought attention to the fact that book acquisitions within the last ten years have dropped dramatically at all Ivy League universities.

In his role as editor-in-chief of Cornell University Press, Mahinder Kingra stressed the importance of university presses in making foreign-language texts accessible to the US market. This task is not easily fulfilled, however, since most editors do not read German or French, making them dependent on others in assessing the possible impact of a given theory in the United States. Once a decision has been made, however, one then has to deal with publishers and agents, turning the process of adaptation and translation into a time- and money-consuming, nerve-racking endeavor involving a great deal of uncertainty regarding the success of the book. This means that it is sometimes left to chance as to whether a title will be translated or not – a difficult contingency given the average investment of \$25,000 – \$35,000 per book. Though one can speculate on how to increase the success of a translation project, Kingra stressed the importance of a well-constructed system consisting of an engaged board, collaborations with German scholars, a team of established publishers, and good editors. (Marius Reisener)

IGCS 25th Anniversary Lecture

Martin Luther King
in East and West Berlin:
Analysis of an Itinerary
(September 1964)

MICHAEL P. STEINBERG

President, American Academy of Berlin

NOVEMBER 29, 2017

4:30PM

A.D. WHITE HOUSE

Reception to follow

The Institute for German Cultural Studies, the first 25 years ...

Established in 1992 under the aegis of the College of Arts and Sciences, the Institute for German Cultural Studies (IGCS) has now thrived for twenty-five years as a research-driven hub for the exchange of ideas and scholarship on German literature, philosophy, history, art, and politics from the medieval age to the present in its larger European and global contexts. The Institute for German Cultural Studies owes its existence to the intellectual vision of its founding director, Peter Uwe Hohendahl (1992-2007), Cornell University's Jacob Gould Schurman emeritus Professor of German and Comparative Literature. Under his dynamic leadership, the Institute made its intellectual mark as a premier venue both within Cornell University and in the interdisciplinary field of German Studies more generally. What began in 1992 as an innovative attempt to overcome traditional disciplinary divisions has become an indispensable feature of rigorous scholarly inquiry in the College of Arts and Sciences and beyond, a legacy of transdisciplinary excellence that Leslie Adelson continued and expanded in her term as director (2007-2013).

Consciously interdisciplinary in its scope and aim, IGCS brings together students, scholars, writers, and artists in a variety of formats for over two decades: the five to six colloquia per semester, with pre-distributed essays and two hours of intensive discussion, are a model for the type of critical, intellectual engagement the Institute fosters since its inception; IGCS additionally organizes one to two international conferences per year; day-long workshops often home in on a single author or idea; a yearly artist-in-residence program that brings the most creative minds from German-speaking countries to the Cornell community for literary readings, lectures on contemporary aesthetics, and compact seminars; co-sponsored films and concerts take place throughout the year; and the DAAD Faculty Summer Seminar, which offers a six-week intensive seminar each summer for colleagues and recent PhDs that has become a cornerstone for the wide field of German Studies in North America; and a yearly Graduate Student Essay Prize in Peter Uwe Hohendahl's honor that recognizes his legacy in critical thought. Moreover, the robust faculty exchanges with the German Department at Berlin's Humboldt University and

the "Graduate Centre for the Study of Culture" at the Justus-Liebig University Giessen continue to flourish; for over twenty years, visiting scholars with expertise in medieval studies to contemporary literature and media come to Cornell from the Humboldt University in the fall and from Giessen in the spring.

As the IGCS now celebrates its twenty-fifth year and looks to the future, there is no reason to slow down. On the contrary, the IGCS will continue its innovative legacy of excellence at the heart of the humanities. In fact, the IGCS has recently added several exchanges and programs to its already robust approach to multi-disciplinary, intellectual exploration:

Since fall 2014, the IGCS coordinates a graduate student exchange with the University of Cologne's Humanities graduate school a.r.t.e.s. Applications for the exchange are open to all Humanities graduate students with knowledge of German who could benefit from a semester or a year researching in Cologne. As part of the exchange, Cornell students receive one thousand euros per month for up to ten months: every year we can send either one graduate student for the full ten months, or two graduate students for five months each.

As a "privileged partner" with Cologne, Cornell (through the IGCS) has the opportunity to send up to two students on the undergraduate and MA level to Summer School in Cologne. Students apply through the IGCS to Cologne (which makes all final decisions). Accepted students are awarded full tuition and accommodation for a three-week intensive summer course on topics such as "Legal Aspects of European Integration," "Environmental Studies: Sustainable Cities," or "International Perspectives in Teacher Education." In the first three years, four Cornell undergraduates from three colleges have participated in this intensive seminar.

The IGCS also now partners in the Enhanced DAAD Thematic Network: "Literature-Knowledge-Media" (with the Humboldt University Berlin as well as Harvard, Princeton, Berkeley, Yale, and New York University). This PhD-Network was approved by the DAAD for four years of financing and

builds on the IGCS's and the German Department's long-standing exchange with the Humboldt University on both the graduate and faculty levels. The Thematic Network offers travel and research money for graduate students for individual research as well as for the yearly summer workshop, featuring faculty and graduate students from all the partner institutions.

As part of the IGCS's mission to think of new, innovative, and productive formats for intellectual exchange and professional development, the IGCS worked with colleagues at New York University and the University of Colorado-Boulder (with an additional rotating member) to develop a weekend-long graduate student forum that simultaneously works on presentation skills, dissertation development, and the 'on campus' experience of the job market (by spending two days with faculty and students from other universities, in constant dialogue about work, research, books, teaching and including mock interviews and one-on-one feedback from external faculty). The main purpose of the forum is put advanced graduate students in touch with faculty who are not at Cornell and not on their committee but representative of the next audience of the job market.

Finally, the IGCS is delighted to sponsor a reading group dedicated to the discussion of the most recent works of German literature (texts appearing in the last five to ten years). The reading group meets three times per term at the IGCS and invites all Cornell affiliates (faculty, graduate and undergraduate students) who read German to discuss literature in a relaxed, open setting with food and discussion beyond the seminar environment.

With Peter Gilgen at the helm of the IGCS this current academic year (2017-18), and Patrizia McBride slated to assume the directorship in Fall 2018, the first twenty-five years of the Institute for German Cultural Studies are certainly only the beginning. Stay tuned for many more years of interdisciplinary excellence and innovation to come for the Institute for German Cultural Studies.

Paul Fleming (IGCS Director, 2013-2017)

IGCS Congratulates Outgoing Director and Welcomes New Acting Director

The IGCS was founded in 1992 by Peter Hohendahl, under whose inspired leadership the Institute thrived for the next fifteen years. Most recently, our distinguished colleague Paul Fleming (German Studies and Comparative Literature, Director of IGCS, 2013-2017) has expanded on this dynamic legacy with continued dedication to cutting-edge and cross-disciplinary research, at Cornell and elsewhere, on the study of German culture in its broadest sense and in dialogue with the humanities writ large. His newest appointment, to the prestigious directorship of Cornell's Society for the Humanities (2017-2022), is richly deserved and widely welcomed. Looking forward to a robust future of fruitful collaboration, IGCS warmly thanks Paul Fleming for his sterling service to IGCS and congratulates him on his exciting new position with the Society for the Humanities. As a former IGCS director (2007-2013)

and as interim director of IGCS for the past year, I am also delighted to welcome our esteemed colleague Peter Gilgen as the new Acting Director of Cornell's Institute for German Cultural Studies for the academic year 2017-18. This is a position for which he is eminently well suited in training, talent, and disposition, and all of us invested in critical interdisciplinary studies of German culture will benefit greatly from the expertise, commitment, and ideas he brings to our shared mission. Associate Professor of German Studies in Cornell's Department of German Studies, he focuses in his own research on 18th- to 20th-century German literature, aesthetics, and philosophy, in addition to systems theory, media theory, and lyric poetry. Major book publications include *Lektüren der Erinnerung: Lessing, Kant, Hegel* (2012), *Unterlandschaft* (1999), *Niklas Luhmann: Introduction to Systems Theory* (2013), and a monograph in

progress provisionally titled "Kant and the Signs of History." Cornell's unique institutional and scholarly strengths in the broad field of interdisciplinary German cultural studies will continue to benefit the Institute under Peter Gilgen's directorship, and I would like to encourage all members and friends of Cornell's German Studies community to give him the generous support and intellectual inspiration you have been kind enough to share with his predecessors. My own years of service to IGCS have been a deep source of analytical discovery and collegial productivity because of all of you, and I look forward to many new discoveries and continued exchange under Peter Gilgen's expert leadership.

Leslie A. Adelson, Jacob Gould Schurman
Professor of German Studies
Acting Director, IGCS, 2016-17
Chair, Dept. of German Studies, 2017-2020

Word from the Director

By Peter Gilgen

Welcome back to a new and exciting year of IGCS events and activities! I am delighted to act as the director of the Institute during the academic year of 2017-18. I have taken over the reins from Leslie Adelson who was preceded by Paul Fleming. Next year, Patrizia McBride will assume the director responsibilities. I mention these personnel changes to illustrate how deeply rooted the IGCS is in the Cornell community and how many of us have participated intellectually and administratively in its important work, from which a wide variety of scholars and students in the humanities and social sciences have profited over the years. To be sure, the importance of the IGCS for Cornell as a university and intellectual hub far exceeds its size and modest budget.

This year, we celebrate the 25th anniversary. For a quarter of a century, "the Institute," as it is called across campus with a good bit of affection, has implemented the far-reaching vision of its founding director, Peter Uwe Hohendahl, who, although now retired,

can still be seen at many of its events. For 25 years, the Institute has offered a wealth of colloquia and conferences that led to intense exchanges and discussions, the occasional productive controversy, and a sizable number of important publications. The IGCS's most important role is perhaps as a recognized institutional site of truly interdisciplinary work, where scholars of literature and culture interact and collaborate with philosophers, art historians, musicologists, historians, political scientists, anthropologists, sociologists, historians of science and, on occasion, even natural scientists. The multifarious events organized by the Institute have cultivated a loyal audience—a community of scholars who work in the field of German cultural studies, understood in a wide, capacious sense. The atmosphere of collaboration that forms the core of the IGCS mission has enhanced and complemented the cutting-edge scholarship for which the Cornell humanities and social sciences are famous.

In addition to fostering collaboration among the different disciplines at Cornell, the Institute has played an

important role in creating durable collaborations and formal as well as equally important informal links with a good number of peer institutions in the US and leading universities in Germany. Thus, faculty and students alike have profited from exchanges and common projects at such places as the Humboldt University, Berlin, the University of Cologne, and the graduate student forum held annually in Boulder at the University of Colorado.

It is instructive to consult the archives and see how many established and emerging scholars were brought to campus by the Institute for its colloquium series, which is widely considered a model of its kind. Similarly, a list of all the conferences organized by the Institute over the years betrays a vision that combines a wide range of topics and methods with rigorous intellectual standards. Finally, The Institute has also brought leading artists from Germany, Austria, and Switzerland to campus for extended stays as artists-in-residence, which in each case included public performances and readings, a seminar on a topic of the artist's own choosing, and the Cornell

lectures on contemporary aesthetics.

I am proud to be a part of the continuance of this excellent and illustrious Institution—and during its 25th year, no less. In addition to the colloquium series, we will celebrate the IGCS anniversary with many special events during the entire academic year (please consult the events calendar at <http://igcs.cornell.edu/events/> for details). Thus during the fall semester, two outstanding scholars will deliver the IGCS 25th Anniversary Lectures: Eva Geulen, the Director of the Zentrum für Literatur- und Kulturforschung,

Berlin, will visit on September 13, and Michael Steinberg, the former vice provost for the arts at Brown University and the current President of the American Academy in Berlin, will deliver his lecture on November 29. The well-known German writer and public intellectual Zafer Şenocak will dedicate his University lecture to the immensely important issue of “Imagining Migration in Contemporary Europe” and offer a literary reading on November 14 and 15, respectively. Further events are being planned for the spring semester—among them an extended visit by Clemens Setz, undoubtedly one of the most

accomplished and interesting younger contemporary writers in the German language.

I hope that all of you will join us on these and many other occasions to celebrate the 25th anniversary of the IGCS and its numerous contributions to the intellectual life of Cornell. Most of all I hope—and trust—that like the years that preceded it, 2017-18 will give us much to think and talk about.

The End: Theories and Practice of Narrative Endings

November 11-12, 2016

The Cornell German Studies Graduate Student Conference, *The End: Theories and Practice of Narrative Endings*, opened on the afternoon of Friday, November 11, with a panel devoted to “Approaching Narrative Endings.” In the first talk, “The End of Life in Christa Wolf’s Final Novel *Stadt der Engel*,” **John Slattery** (University of Illinois Urbana-Champaign) investigated the thoughts of Christa Wolf’s narrator in her novel *Stadt der Engel* as they pertain to her inability to let go of the past. Slattery asked specifically whether the narrator was able to turn away from the past in order to look towards the future, positing first that the narrator cannot let go of the past before arguing further that Wolf’s narrator refuses both to look backwards obsessively and to look towards the future with unbridled optimism. Slattery concluded by arguing that the narrator instead must “transcend transcendence” to confront her own mortality.

In the next talk, “Shoreless River – Endless Text: Hans Henny Jahnns *Fluss Ohne Ufer* and the Existential Dimension of Narrative Ending,” **Andre Fisher** (Stanford University) analyzed the personal and poetological dimensions of Jahnns’s *Fluss Ohne Ufer* as they relate to the author’s existential relation to death, examining how this dilemma is revealed within the fabric of the text and the novel’s ending. Fisher began by delving into the publishing history of the novel, pointing to the fact that in 1936 Peter Suhrkamp had rejected the proto-version of the novel, namely the novella *Das Holzschiff*, for publication, primarily on the grounds that the ending seemed insufficient to resolve the novella’s plot. Jahnns’s intention, Fisher

continued, was to add a final chapter that would tie the narrative strands together for a satisfying ending. The plan to conclude the novella failed, however, and in fact the text expanded into the gargantuan trilogy *Fluss ohne Ufer*. Fisher read this inability to end the story as inscribed into the text, which documents a writing process that concluded only with the author’s death in 1961. Fisher read this extended writing process as the central theme of the novel, arguing that the protagonist’s struggle with

realism. After briefly sketching the Hegelian genesis of the poetics of the 19th-century German novel, Marius turned his attention to Theodor Fontane’s novel *Cécil*, showing how the character of Cécil is objectified by the scientific (*wissenschaftlich*) male gaze via techniques of observation. Reisener argued that these techniques clarify how a masculine urge for knowledge can oppress women, how one of women’s options for autonomy appears to be death, and how this masculinist gaze can also be fatal for the male protagonist. Reisener concluded that in both the protagonist’s and her lover’s death, we find not only gender roles, but also a thoroughly masculinist episteme. (Stephen Klemm)

On Friday evening **Fritz Breithaupt** (Indiana University, Bloomington) delivered the much anticipated keynote address of the conference. Concluding the first day of the conference after an opening seminar and the introductory panel, Prof. Breithaupt delivered a lecture titled “The Ends of Empathy: How and Why Stories End,” which both concretized the themes and questions broached by previous

panelists, and articulated new problems and directions yet to be pursued by the conference. A dynamic and erudite speaker, Breithaupt set a tone which energized discussion for days to come. Focused on the development, conceptualization, socio-cultural function, and manifestations of empathy, Breithaupt’s current research also informed his lecture’s aim to show how narrative endings function within empathy systems, and to explain why the ends of endings thus lie in large part in the regulation of empathetic engagement in narratives. Breithaupt



Fritz Breithaupt

death and Jahnns’s trouble with finishing his novel are constitutively related. Fisher thus concluded that the existential and narrative ends interfere with each other, leading to endless writing as a mode of survival.

In the final talk of the panel, “‘Will you –’ On Finished Heroes and Unfinished Novels in Poetic Realism,” **Marius Reisener** (Humboldt Universität zu Berlin) focused on the relationship between the novel and gender within the framework of poetic

additionally explained which narrative models become prevalent as a result of the relationship between endings and empathy.

The keynote's central thesis emerged as an answer to the question: how are texts shaped by our mode of engaging them, and how does this shaping illustrate the structure of empathy? According to Breithaupt, to empathize is to co-experience reality with another, to participate in the complex emotions, decision-making, and value schema of another. While often of great moral and social importance, empathy also presents a danger: it jeopardizes the autonomy of a subject and blurs the lines of the self. Thus while a narrative always draws a reader in through empathetic engagement, it must also, in order to prevent the reader from losing herself in another, in some way "promise" to restore autonomy and enact a limitation upon empathy. This limitation is achieved and structured through narrative endings, Breithaupt argued, according to several possible models. For example, in some narratives, the reader is released from an obligation to empathize by identifying with a hero, who in turn empathizes with suffering figures in the reader's stead, as it were, and because of his or her "heroic" empathy performs necessary interventions to resolve crises and provide hope. Another prevalent model is the replacement of empathy with another kind of emotional involvement, such as falling in love or taking one side in a moral or philosophical opposition. Breithaupt's identification of various empathy-limitation strategies of narrative endings draws not only from literature, philosophy, and psychology, but also from cutting-edge research in cognitive- and neuroscience. His lecture thus combined cognitive studies with humanist perspectives on literary analysis.

After examining strategies of empathy limitation, Breithaupt considered the role empathy plays in the structures of fairy tales, the oldest and most repeated narratives in many world cultures. Fairy tales often begin with dramatic moments of dire vulnerability and great misfortune, prompting maximal empathetic engagement, but they then lead into moments of trial, testing, and reward or failure coupled with a "moral." Empathy is thus a deep-seated narrative element that connects with a variety of ending structures, all of which nonetheless culminate in a narrative affirmation of subjectivity. (Juan-Jacques Aupiais)

The conference continued on Saturday, November 12, with a panel that dealt with the relation between endings and teleology. Here **John Jolly** (Duke University) and **Irina Kogan** (Yale University) presented papers on E.T.A. Hoffmann's *Prinzessin Brambilla* and Martin Heidegger's reading of Friedrich Hölderlin, respectively. Jolly analyzed the

end of coherent personhood in subjective Idealism by tracing the concept of the imagination with respect to teleology through Kantian and Fichtean systems as manifested in particular in E.T.A. Hoffmann's *Prinzessin Brambilla*. His argument showed that Kant and Fichte's break with prior models of teleology resulted in a radical bifurcation of the human person: a "chronic dualism" suspending the subject in the imaginary between pure will and pure reason. Jolly's conclusion demonstrated that Hoffmann's Romantic conviction that the humorous caprice of fancy is both the source of the self and its end exemplified modernity's loss of a coherent understanding of human existence.

Kogan's paper explored the way in which the ending of Heidegger's famous essay "Hölderlin und das Wesen der Dichtung" does not so much complete what appears to be programmatically announced in its title, but rather unsettles the essay's guiding impulse of privileging Hölderlin as "der Dichter des Dichters." In particular Kogan demonstrated that this apparent act of essentialization – of striving toward the telos of transcending – puts an end to the very act of reading itself. Ultimately she analyzed the way in which one of the essay's most imperceptible words – the pronoun *wir* – is exposed in its irreducible multiplicity of functions, forcing its readers to examine their own structural relations to the text. (Sander Oosterom)

The conference continued with a panel on "Turning Points." In "Kafka, Terminable and Interminable," **Dominik Zechner** (New York University), eloquently described how Franz Kafka, in a rare moment of apparent mastery and writerly self-confidence, discusses his treatment of death and closure in a diary entry from December 13, 1914. Reviewing the instances when he decided to depict the death of one of his characters, Kafka writes:

An allen diesen guten und stark überzeugenden Stellen handelt es sich immer darum, daß jemand stirbt, daß es ihm sehr schwer wird, daß darin für ihn ein Unrecht und wenigstens eine Härte liegt und daß das für den Leser, wenigstens meiner Meinung nach, rührend wird. Für mich aber [...] sind solche Schilderungen im geheimen ein Spiel, ich freue mich ja in dem Sterbenden zu sterben, nütze daher mit Berechnung die auf den Tod gesammelte Aufmerksamkeit des Lesers aus, bin bei viel klarerem Verstande als er, von dem ich annehme, daß er auf dem Sterbebett klagend wird, und meine Klage ist daher möglichst vollkommen, bricht auch nicht etwa plötzlich ab wie wirkliche Klage, sondern verläuft schön und rein.

Zechner argued that these sentences reflect a highly atypical stance for Kafka: "They presume an odd kind of superiority over the reader, a way of playing the audience and

taking advantage, in a scheming fashion ("mit Berechnung"), of the readerly focus that's aimed at death." Zechner also cited the literary critic Charles Bernheimer, who lucidly observes that Kafka, "who usually experiences himself as weak, indecisive, and anxiety-ridden," here displays "mastery indeed of that most extreme of human eventualities, his own death."

Zechner himself then illuminated Kafka's astonishing assertions in this context—and argued that, "on the level of craft, Kafka's presumed mastery of death is massively at odds with the possibility of narrative closure." Zechner contended that "the kind of death toward which Kafka's writing is aimed appears to be one which, as seen in the quoted passage, doesn't make for a sudden breakage ("bricht [...] nicht plötzlich ab"), but instigates an almost perfect lamentation that proceeds beautifully and purely—interminably." Zechner showed how this diary entry foreshadows an essential struggle with narrative ending and its entanglement with death as played out in Kafka's later work (for example, in the fragmented series about the so-called "Hunter Gracchus"), and Zechner argued further that "Kafka's prose, as it matures, moves toward absolute interminability—the impossibility of death and thus of narrative closure."

In "The Ends of German Jewry," **Matthew Johnson** (The University of Chicago) analyzed divergent German-Jewish senses of ending by focusing on two anthologies: *Schicksal in deutschen Gedichten*, ed. Kaznelson (1959), and *Auf gespaltenem Pfad. Zum neunzigsten Geburtstag von Margarete Susman*, ed. Manfred Schlösser (1964). He showed how these works "exemplify an anthological impulse in the face of the destruction of German Jewry and, to varying degrees, the perception of cultural obsolescence." He further demonstrated how through "anthological work published in the postwar period, Kaznelson and Schlösser contend with the legacy (*Vermächtnis*) of German Jewry from a belated and reflexive position, a legacy that remains controversial and unsettled today." Johnson used these anthologies as case studies to explore the melancholic work of postwar writers who tasked themselves with defining their own legacy as German Jews. He argued that the concomitant attempt to assess their own legacy problematizes the very possibility of an 'end' by raising the question of what remains. Johnson discussed how Gershom Scholem's infamous and influential denial of German-Jewish dialogue was initially published in Schlösser's anthology, a *Festschrift* for Margarete Susman, but Scholem was not alone in looking back at the "German-Jewish phenomenon" (Derrida). Johnson made the critical intervention that contemporary scholarship – especially in English, but also

in German – has largely neglected the voices of Kaznelson (the Director of the Jüdischer Verlag) and Schlösser. Johnson brought them back into the critical discussion and showed that they – alongside Hannah Arendt, Leo Baeck, Martin Buber, Scholem, Susman, and others – were important editors and writers, who participated in a discourse about how best to inherit the ‘end(s)’ of German-Jewish culture and tradition. (Annekatriin Sommer)

The conference then continued with a panel titled: “It’s not over yet!” This panel began with **Marie-Louise Goldmann** (New York University) presenting “The Title Forbids:



Panel V

Tracking Hamlet’s Soliloquy in Ernst Lubitsch’s *To Be or Not to Be*.” Goldmann argued that in refusing to pose the question “to be or not to be?” in full, Lubitsch’s film refuses an end. Further, in rejecting the binary thinking of “to be or not to be,” the film seeks to refuse authority. Through close readings of the film’s various engagements with Hamlet’s soliloquy, Goldmann argued that in contrast to Shakespearean theater, which the film casts as engaging with traditional forms of acting, Lubitsch’s film reflects instead on new, postmodern ways of understanding the classics. Goldmann also argued that the repetition of Hamlet’s existential question – posed by the film’s ending itself – signals that there is no end or narrative resolution in the film. Goldmann argued that the film displays various transitions as endings: the end of life under the Nazi regime, the end of theater, and the end of thinking through the question of “to be or not to be.”

Danny Gronmaier (Freie Universität Berlin) then presented “Full Stops: The Serialized Twist Endings of *Grey’s Anatomy*,” in which he analyzed the role of the series’ cliff hangers. He argued that instead of relying on conventional strategies of openness and omission, or techniques of plot ellipses and dramatic stoppages typical in soap operas, *Grey’s Anatomy* uniquely deploys techniques of narrative inversion

and condensation. Through such narrative techniques, the show introduces a superfluidity of information, while presenting the audience with what appears as *fait accompli*. Through close readings of the composition of the show’s endings, Gronmaier brought these narratological observations into dialogue with two central aspects of television shows: serialization and viewer involvement. He posed the following questions: how do the endings of the show create emotional impact essential for audience retention? And how does the function of endings change when they recur over time? Gronmaier explored these questions with an eye to both narrative structure and content, particularly highlighting the themes of the ending and beginning of life and amorous relationships, which play a critical role in *Grey’s Anatomy*.

and content, particularly highlighting the themes of the ending and beginning of life and amorous relationships, which play a critical role in *Grey’s Anatomy*.

In “To Be Continued: Martin Kippenberger’s *The Happy End of Franz Kafka’s ‘Amerika’*”

Petra Sertic (University of Colorado, Boulder) investigated

the meanings and motivations behind Kippenberger’s invitation to participate in his installation art. She furthermore discussed the artist’s application of a systematic method of appropriation, reversal, and seriality in creating this particular installation. Sertic posited that, although Kafka perhaps never intended for his text *Amerika* to have a happy end, Kippenberger imagines one. Sertic argued that the installation artist was inspired to create a vision of a happy end by the final chapter of Kafka’s text “The Oklahoma City Theater,” in which those responding to a call for employment by the theater are interviewed to determine their best fit within the company, with the promise that all will be accepted. Out of this scene Kippenberger creates an interactive art installation that invites visitors to take a seat in one of his chairs for a series of interviews as visitors try to discover their own place in life. (Jacy Tackett)

The interdisciplinary conference concluded with a panel on interconnections between narrative and apocalypse in the form of endings. Moderated by Erik Born, this panel examined different paradigms and models of apocalypse in narrative. Participants’ papers converged upon a common interest in the role of post-apocalyptic narrative. The narrative form is often associated with the prospect of a conclusion, but in the case of these presentations, the narratives discussed seem to extend beyond their ends. This has

implications for concepts of history, culture, and the human being in the postmodern era, as the panelists demonstrated in a range of ways.

Mariaenrica Giannuzzi (Cornell University) presented “(Philosophical) Ways Out of Anthropic Melancholia,” which examined the concept of the Anthropocene from the perspective of political subjectivity. Giannuzzi argued that every environmental crisis of the Anthropocene determines a different political subject responsible for the crisis phenomena. As she elaborated, however, this model of time relies upon an ideology in which the human is the subject of a universal history connected to the unity of the Earth. Giannuzzi went on to critique this universalism in that it avoids the inequalities of production and consumption. Instead, she proposed a feminist, non-anthropocentric geography similar to that proposed by the feminist geographers known as J.K. Gibson-Graham.

Kai Löser (University of Bielefeld) presented “The Poetics and Politics of Endings,” in which he analyzed theoretical attempts to account for the Anthropocene in terms of the physical, social, and cultural transformation of humankind on a geologic scale. Such accounts seek a systematic place for humanity as an actor entangled with technology, society, and pathways of energy within the planet itself. Following these entanglements, these theories attempt to separate radically contingent events from absolute necessities within the evolution of both human life and the entire universe. Across this spectrum, Kai Löser distinguished between neo-teleological narratives of necessity, drawing a coherent logic of evolutionary development, and those of contingency, which present threatening apocalyptic scenarios in which narratives must help prevent apocalyptic discontinuity.

Ji Hyun Lee (Cornell University) presented the concluding paper, which was titled “Apocalypse and the Postmodern.” Against the background of Frank Kermode’s *The Sense of an Ending*, Lee examined the relationship between the apocalypse and postmodernism in the genre of post-apocalyptic literature and cinema. On the one hand, apocalypse as genre seems to conflict with the postmodern in its acceptance of grand narratives. The postmodern also embraces elements of contingency and multiplicity, which do not easily cohere with apocalyptic storytelling. However, Lee argued for the existence of a uniquely apocalyptic myth in the fiction of postmodern writers by portraying postmodern apocalyptic narratives as disrupting any absolutism of linear endings. Instead, she argued, postmodernism presents a blurring of the boundary between the apocalypse (ending) and a world beyond (beginning), as well as between good and evil. (David Dunham)

Theorizing the Lyric: The World Novel

February 3-4, 2017

The two-day conference Theorizing the Lyric: The World Novel, organized by Elizabeth S. Anker (Cornell University, English and Law) and Grant Farred (Cornell University, Africana Studies), brought together scholars from the United States, Canada and Europe to address debates regarding the theoretical impact and importance of Jonathan Culler's *Theory of the Lyric* (2015). The conference was presented by the Cornell University Department of English, and was co-sponsored by the Africana Studies & Research Center, the Society for the Humanities, and the Institute for German Cultural Studies.

The conference opened the afternoon of February 3, 2017 with welcoming remarks



Anker

by Elizabeth S. Anker. She began by posing several questions that related the world novel to *The Theory of the Lyric*. Can the contemporary novel also be understood in terms of a poetics? Does the contemporary novel engender a mode of lyricism that requires a poetics to understand? Furthermore, Anker argued that, considering recent calls to evaluate literary theory and literary criticism that aim to return us to the basis of form and method, Culler's text suggests that poetics can provide the groundwork from which to pose other questions that literary theorists have so far avoided.

Jonathan Culler (Cornell University) then presented additional opening remarks. He outlined the central thesis of *Theory of the Lyric*, namely, that there is such a thing as the lyric. Culler defined the lyric as fundamentally non-narrative, non-fictional, and ritualized. Culler furthermore opposed two general conceptions of the lyric: on the one hand, an intense affective expression of the poet, and on the other, a mimesis of a character's speech or the expression of a fictional persona or speaker. *Theory of the Lyric* instead proposes

a classic model of the lyric as an attempt to be an event. Thus, in contrast to a hermeneutic model, the book articulates a poetics; it asks: how does the lyric do the thing it does? In this model, theoretical discourse is not to be judged by whether it allows us to produce better and correct interpretations. Rather, a theoretical discourse of poetics must attempt to provide an explanation as to why these texts command the attention that they do.

The next two presentations were moderated by Tim Murray (Cornell University's Director of the Society for the Humanities). In his talk titled, "In Defense of Lyrical Realism," David James (Queen Mary University of London) complemented the methodological spirit of *Theory of the Lyric* in seeking to bring poetics and genre study to bear on novels. James posited that, rather than causing the reader to feel more comfortable despite the content of the narrative, which becomes dangerous when authors take up issues such as terrorism and social fallout, lyrical realism rather serves as a suspension device. James described this effect, arguing that, in suspending the narrative of the novel, lyrical realism allows the moment to exist for its own sake. In this way, lyrical realism interrupts the character's fate, toward which the narrative hurtles. As evidence of this effect of lyrical realism, James examined David Grossman's 2008 novel *To the End of the Land*. He argued that, in Grossman's text, the language of lyrical realism serves as a device to combat the functional language of war. James noted further that here, the detail of lyrical description becomes political because it emphasizes the tragedy of the individual over the functionality of statistics. In this way, the novel's particularizing description combats stereotyping. Thus, in becoming something other than a plot or sign, the language of lyrical realism produces an event in itself, which has political consequences.

Ellen Rooney (Brown University) then presented her talk titled "Change of Address," in which she discussed the implications of *Theory of the Lyric* for politics. Rooney argued against Culler's claim that, unlike the history of literary forms, social and political history is irreversible. Rooney began by noting how, for narratives which might otherwise be read under a representational framework, apostrophe, about which Culler has also written so insightfully, can function to produce an event. Rooney additionally contended that catachresis and antithesis can be mobilized to suggest failure and reversal. As an example, Rooney examined Bill Clinton's repetitive and on-message speeches and suggested that they could be read as song-like lyrical events, which were meant

to surprise and delight audiences, rather than as producing new content for interpretation (as political critics had assumed). In this way, Rooney suggested that narrative might be understood as an encounter in the present, rather than as representation. She furthermore argued that we might conceive of a historical event as a provisional and potentially reversible encounter, citing examples such as executive orders. In this way, reducing narrative to representation means ignoring the rhetorical forms of apostrophe, catachresis and antithesis. Rooney additionally highlighted the feminist embrace of apostrophe as a "strange address" that, through reversing the positions of the speaker subject and the addressee object, marks the feminist subject as possible. Through apostrophe, feminist address turns the problem of speech into a rhetorical event. To recognize apostrophe is therefore to recognize narration as a provisional and reversible encounter. To support this point, Rooney invoked Althusser to discuss social action as a lyrical form. She argued that the reality of an accomplished fact, or of an established social contract, does not guarantee its durability. Rooney underscored that every encounter is provisional, even if it appears to endure. (Jacy Tackett)

On Saturday morning the conference continued. Robert Caserio (Pennsylvania State University) presented "Wireless: The Novel's Transmissions of Lyric." While the previous papers had examined lyrical aspects of fictional narratives, Caserio shifted the focus of the conference to authors with a "double vocation" for writing both lyric and narrative, and to techniques for incorporating lyrics into narratives, and vice versa. At the heart of Caserio's paper was a comparative reading of Rudyard Kipling's short stories "Wireless," "Regulus," and "The Finest Story in the World." In each case, a lyric interrupts the narrative flow, just as breaking news might interrupt a regularly scheduled radio broadcast. This disjunctive effect is taken even further in Muriel Spark's historical novel *The Girls of Slender Means*, when a speech by Winston Churchill interrupts a character's recitation of a lyric within the narrative. Free from the temporality of narrative, the lyric may signify a break with history, or perhaps even an escape from it, as evident in Assia Djebar's novel *So Vast the Prison*. Such interruptions, according to Caserio, are ultimately symptomatic of a larger conflict between lyric and narrative, which can be traced back to the famous competition between Walter Scott and Lord Byron. While the incorporation of lyric into a narrative can serve as a means of destabilizing the past

as a common point of reference, narrative characteristics have also invaded the lyric, thereby suggesting a sort of two-directional transmission. In the end, Caserio underscored the need to define genres not only in terms of themselves, as is the tendency in Culler's theory of the lyric, but also in terms of others with which they are in conflict. (Erik Born)

Following Caserio, Grant Farred (Cornell University) gave a talk entitled "Citizen: A Lyric Event." The talk brought Claudia Rankine's 2014 *Citizen: An American Lyric* into dialogue with Jonathan Culler's *Theory of the Lyric* in order to explore how poetry can be considered to be a political event.



Murray

Farred accentuated Culler's interest in the temporality of the lyric and its relation to truth and value, and he argued that a similar relationship to time and truth characterizes Rankine's book of poems. As with the lyric, *Citizen* not only responds to but also articulates the provoking moment of its address. As with the lyric, *Citizen* disrupts publicly accepted truths and values. This relationship reveals *Citizen* to be at once a lyric and an event. Put in the terms of the subject of Rankine's poetry—the precarious belonging conditioned by American racism—*Citizen* renders the beguiling familiarity of everyday prejudice intolerable. After noting the range of *Citizen*—the events the poems catalogue and the history they span—Farred concluded

by proposing that not only is *Citizen*, as lyric, a political event, but that the lyric might be the best possible form of the event. Although the address risks going unnoticed, only the lyric can properly articulate complex, contingent, and vulnerable national belonging. "Citizen: A Lyric Event" used Culler's *Theory of the Lyric* in order to explicate the political force of Rankine's *Citizen*. (Nici Bragg)

The Saturday afternoon session included additional presentations by Christopher Nealon (Johns Hopkins University), Elizabeth Anker (Cornell University), and Ian Balfour (York University), with Grant Farred providing concluding and parting remarks. Christopher Nealon, himself also a practicing poet, has registered with personal interest the theoretical developments that *Theory of the Lyric* entails, and he drew on them to advance one of his ongoing research projects, which seeks to define and understand the limits of academic anti-humanism. For Nealon, the distinction made by Culler between hermeneutics, an apparatus for reading poetic texts, and poetics, a rhetorical and classificatory apparatus built through studies of genre, convention, and exception, enables a particular (critical) response to the now-enshrined critique of meaning-based hermeneutics. Nealon finds anti-humanism to be a far older phenomenon than our current preoccupation with French thought of the 1960s and 1970s would acknowledge, but also a broader phenomenon today, with relationships to Afro-pessimism, queer theory, and object-oriented ontology, among other fields of thought. But the distinction between hermeneutics and poetics retrieves a space for those who want to engage pleasurably with poetry where the philosophical disillusionments of a broad swath of anti-humanist critiques have no purchase. For Nealon, the domain of contestation is poetics, and the space of pleasurable reading is hermeneutics. Their disentanglement empowers both poetics and hermeneutics, especially, Nealon reckons, a Marxist critique of poetics.

Elizabeth Anker, like Nealon, recruits *Theory of the Lyric* in opposition to those deconstructive currents in criticism that

have perhaps unwittingly sterilized and rendered anodyne literary study. To mount this opposition, Anker began with a reading of Scottish author Ali Smith's recent novel, *How To Be Both*. By interweaving the lives and narrative voices of Francesco del Cossa, a painter of the Italian Renaissance, and George, a sixteen-year-old British girl—characters from different times and milieus, but also of different narrative dispositions and views—Smith's novel raises and performs the central questions of interpretation. How are acts of interpretation activated? How does interpretation create historical and narrative linkage? The novel also engages the contemporary search for post-critical ways of reading where fiction and "theory" could possibly co-exist, becoming something like a meta-critical meta-fiction. Thus *How To Be Both* offers a provocation echoing the one made in Susan Sontag's iconic essay *Against Interpretation*—it denounces strong-armed and totalizing critical theory (ironically, by denouncing a "hermeneutics," which Culler seeks to revive by splitting it from poetics). Sontag's essay famously pleads instead for an "Erotics of Art." This renunciation of critical strong-arming to recover "the luminousness of art" is the definitive move, for Anker, in Culler's *Theory of the Lyric*, even if it is done less divisively or, at least, in a discreet polemic by Culler. Likewise, *How To Be Both* sets out to retrieve art from a never-ending interpretive spiral by escaping it altogether.

Ian Balfour then took the lectern to recapitulate all the arguments heard over the span of the conference and synthesize them in a focused appraisal of Culler's achievement in *Theory of the Lyric*. For Balfour, Culler dispels a number of incautiously accumulated generalizations about the lyric while maintaining some still, as precisely and judiciously as possible. At the same time, *Theory of the Lyric* offers a flexible and empowering blueprint that scholars in various contexts can adapt and implement to potent effect—amply demonstrated, as, Balfour rightly concluded, by this conference itself. (Juan-Jacques Aupiais)

Foucault to the Second Power: the Posthumous in the Present

April 21-22, 2017

On Friday, April 21, scholars from throughout the United States gathered at Cornell's A.D. White House for a two-day conference on the work of Michel Foucault. Co-organized by Tim Campbell, Paul Fleming, Amanda Goldstein, and Tom McEnaney, the event

aimed to identify the influence and, above all, contemporary relevance of the French philosopher with a special emphasis on the socio-political aspects of his work. This emphasis had become all the more relevant after the presidential elections last November, which inaugurated a new political era that not only fetishizes the free market,

but combines this with nationalist, homo- and xenophobic and masculinist rhetoric. For anyone even only partially familiar with Foucault, it is not difficult to see that typical Foucauldian notions such as discipline, governmentality and biopolitics have lost none of their relevance. This is not to say, however, that we should adopt Foucault's

insights uncritically. As almost all conference speakers acknowledged, Foucault's work raises as many questions as it answers, and one of the main themes guiding the conference was therefore how to take Foucault's work to another level, in other words, how to adapt it to contemporary concerns and today's polarized and media-saturated world. The first panel clearly set the tone in this respect. With an entrepreneur holding the highest office in the White House for the next four years, questions pertaining to neoliberalism, the market economy and entrepreneurship suddenly seem more relevant than ever. What united the first three speakers—Warren Montag (Occidental College), Tim Campbell (Cornell University) and Eduardo Mendieta (Penn State)—was therefore a concern with the effect of neoliberalism's market economy on the constitution of the self, be it in terms of biopolitical power (Montag) or the market's dominant ideology of capital and exchange (Campbell). Closely related to this, Mendieta's presentation turned to Foucault as

a reader of Plato to question ways in which the self has become slave to a neoliberal conception of freedom. After a brief intermezzo, the second panel took a break from an overtly political analysis to focus on more philosophical concerns, especially in relation to Foucault's historicism. Whereas Laurent Dubreuil (Cornell University) pointed to the impasse in Ian Hacking's Foucauldian reading of Historical Ontology, Gregg Lampert (Syracuse University) turned critical attention to the reception history of biopolitics in order to create an agenda for any future orientation of the concept. With the last panel of the day, the audience found itself back in the political domain with what might have been the two most provocative papers of the day. Naminata Diabate (Cornell University) provided a postcolonial reading of Foucault by focusing on the question of agency in relation to the body. Finally, Lynne Huffer (Emory University) most openly engaged with the political concerns of the day. In her paper "Post-Truth American

Grotesque," she explicitly addressed topics that were on everyone's mind in questioning and analyzing the disintegration of truth in the contemporary American landscape. On the second day of the conference, Eli Friedman (Cornell) explored the "The Biopolitics of Capitalist Urbanization" in contemporary China, while Grant Farred (Cornell) mobilized Foucault to think through racism as "Endemic to the State." After lunch, Jane Juffer (Cornell) looked back at an early Foucault interview on sexuality to discuss "Barely Furtive Pleasures: Children's Sexuality and the Question of Consent," followed by Cary Howie (Cornell) working with and against Foucault to uncover "Indiscreet Silences" in religious life. The conference concluded with a turn to the regime of the visible and the arts as Patrizia McBride (Cornell) unpacked "Vision and Visuality in the Posthumous Foucault," and concluded with Tim Murray (Cornell) investigating Foucault's "Theatrum Philosophicum: Techné and the Archives of Biopower." (Sander Oosterom)



Artist in Residence: Kathrin Röggla

August 26 - September 8, 2016

The Institute for German Cultural Studies was especially delighted and honored to host **Kathrin Röggla**—Vice President of Berlin's Academy of Arts and prize-winning author of multifaceted work in narrative prose, theater texts, radio plays, and documentary film—as IGCS Artist-in-Residence for two weeks at the start of our fall semester. Over the course of her stay she generously shared excerpts from her newest literary work, critical thoughts on "stuttering" as aesthetic strategy, and poetological reflections on the futurity of contemporary literature in relation to global capital. Three key events are described in more detail below. A video recording of Kathrin Röggla's *Cornell Lecture on Contemporary Aesthetics* (Sept. 6) is available on the IGCS Website <<http://igcs.cornell.edu/home/visitors/aesthetics>> and through *CornellCast* <http://www.cornell.edu/video/kathrin-roeggla-contemporary-aesthetics-2016>

Literary Reading:

Nachtsendung: Unheimliche Geschichten

The German word *unheimlich*, typically

translated as uncanny, describes the occurrence of the strange within the familiar. It indicates the frightening moment when what is very cozy or intimate reverses into its horrifying opposite. This reversal appears in and through language and reveals itself as a ghostly presence in the dark and hidden corners of private and social interactions. Kathrin Röggla uses the uncanny as categorical framework for her new book *Nachtsendungen: Unheimliche Geschichten*, from which she read for the first time to an exclusive audience at the A. D. White House on Monday, August 29. Röggla presented three of forty chapters from her most recent book, which combines years of research and interviews, an ethnographical gaze, and a fine ear for dark nuances in the language of a ruptured contemporary moment characterized by new and alienating forms of communication. Her literary language brings the uncanny into presence and combines larger political and social questions with images from daily life and individual perspectives. One can find something uncanny in a bourgeois family in a province in Germany or at the G7 summit in Brussels, in the inner monologue of a simultaneous interpreter,

translating the endless confessions of war criminals. One can find it in a dark cab parked at an airport in Mumbai, in liminal spaces, hidden corners, and in various forms of miscommunication and interpretation. It appears in the paradoxical language of economies and politics. This happens for example in one extended inner monologue set in a room full of chatter at a political conference in Berlin, as participants wait for a minute of silence to begin. Röggla creates neologisms such as *Tatsachen- und Gefühlskonferenz* and *Schweigeminutenstartmusik*, and in the process invents a form of word art that emphasizes the moment of rupture, the rifts and cracks of contemporary public discourses as well as the playful and creative capacity of a literary language, with its potential to resist and reformulate, to access and to show an alternative to a language of pure numbers and empty phrases. (Annekatrin Sommer)

Compact Seminar:

Stottern als ästhetische Strategie

On Friday, September 2, IGCS Artist-in-Residence Kathrin Röggla conducted the compact seminar *Stottern als ästhetische*

Strategie for faculty and graduate students. The seminar aimed to differentiate the aesthetic from the pathologic discourse



photo by Karsten Thielker

of stuttering and to trace the former as a strategy that destabilizes and simultaneously expands the scope of language. Based on Gilles Deleuze's piece "He stuttered" and two of Röggla's own texts – the essay "Stottern und Stolpern" from the 2013 collection *besser wäre: keine* and an article that was published as "Ästhetik des Stotterns: Wenn die Sprache ins Schlingern gerät" in the *Frankfurter Allgemeine Zeitung* on September 3, 2016 – the seminar discussion revolved around stuttering as metaphor, the cultural and historical dimensions of stuttering, stuttering as a systemic intervention that causes language to flounder, and the question of whether stuttering can be consciously used as a strategy.

Kathrin Röggla, who led the seminar together with literary scholar Christian Metz (Feodor Lynen Fellow and Visiting Scholar from the Goethe-Universität Frankfurt), situated the discussion at Cornell as part of an ongoing dialogue between this year's Artist-in-Residence and scholars in Frankfurt, Leipzig, and Ithaca. Drawing on examples of stuttering in popular culture such as Woody Allen, *The Who*, Talking Heads' "Psycho Killer" and David Bowie's "Changes," the writer talked about her interest in the literary and social stakes of this widespread phenomenon. Röggla's work is often based on interviews and conversations. She proposes a dialogic notion of literature predicated on the belief that writers ought to explore world views and perspectives different from their own. As Röggla explained with respect to both German "Reality TV" and her own experience as radio host, the audience's longing for authenticity is often countered by a professional and

flawless public appearance. Based on this observation and her experience as an Austrian exchange student in Berlin who was surprised to learn how little German students stuttered in comparison to their Austrian counterparts, Röggla asked after the cultural and historical conditions of stuttering, and after the absence of stuttering as well. Addressing the question of why the idea behind Kleist's *Über die allmähliche Verfertigung der Gedanken beim Reden* was replaced by a rhetoric favoring stutterless and faultless oral production that leaves no time for speakers to think about their words, the discussion then turned to the metaphorical dimension of stuttering.

Seminar participants discussed metaphors of balance and flowing that are frequently used to describe language and stuttering, and participants also inquired into the conditions of possibility for an aesthetic of stuttering at the level of linguistic system. Finally, Röggla directed the seminar's attention to the concept of *Abstottern* (to pay something off) and the phenomenon of the human being in debt (*der verschuldete Mensch*). Whereas stuttering on the level of spoken language has become a rather rare phenomenon that, according to Röggla, one might desire more of, at the same time *Abstottern* is omnipresent (as in: *man kommt aus dem Abstottern gar nicht mehr heraus*). This omnipresence threatens to undermine the poetic demand for more stuttering. (Matthias Müller)

Poetikvorlesung: *Literatur und Zukunft, Literatur als Stoff des Zukünftigen*

During the Fall 2016 *Cornell Lecture on Contemporary Aesthetics* on Tuesday, September 6, at the A.D. White House, Austrian writer **Kathrin Röggla** spoke about the question of futurity under the title "Literatur und Zukunft, Literatur als Stoff des Zukünftigen." Analyzing different literary projects engaging with futurity, she discussed various narrative tropes and strategies for dealing with the (in)determinacy of the future in contemporary society.

Röggla focused on the difficulty of considering futurity given the quasi-paradoxical conditions of being trapped between a present obsessed with the future, on the one hand, and a future already occupied by the present, on the other. She mentioned that her interest in futurity had been partly inspired by the legacy of Heiner Müller's *Landschaft mit Argonauten*; yet where Müller's work focuses on the collective guilt of the German people regarding the legacy of their National Socialist past, Röggla stated that she finds herself increasingly interested in the idea of a guilt towards the future, a debt owed to future generations. While twentieth-century literature was primarily directed backwards, according to Röggla,

contemporary literature directs its anxious gaze at the future. Drawing a connection to contemporary finance capitalism and neoliberalism, Röggla proposed that the explosion of prognoses and predictions in the sectors of economy and finance have dragged the future into the present even as pessimists have already announced the cancellation of humanity's future. In reference to Maurizio Lazzarato, she argued that the future-oriented economy of finance capitalism regulates and contains unpredictability, erasing the possibilities presented by an indeterminate future: thus the present consumes the future just as the future infiltrates the present. She pondered the relationship between (financial) debt and guilt, and the way their persuasive entanglement structures social relationships in contemporary capitalist society.

In this seemingly hopeless situation, Röggla proposed that literature plays an important role because of its ability to switch and move freely between different times and tenses, thus depicting not merely one possible future, but the interplay of different versions of an undetermined future. She did not see a solution in science fiction and dystopian literature, a genre that she perceives as being too predictable; instead, she turned towards various other examples of contemporary literature, including Tim Etchell's *The Broken World* (2008), Ágota Kristóf's *Das Große Heft* (1986), and David Foster Wallace's *Infinite Jest* (1996). One common theme she pointed out in these works' engagement with futurity is their shared interest in the motif of "game/play".

Röggla proposed a strategy of writing in the subjunctive, which destabilizes timelines and standpoints, as another literary solution. She admitted to having been influenced in her use of the subjunctive by other Austrian writers such as Robert Musil and Ernst Jandl. She also mentioned her own engagement with the topic in her recent work *Normalverdiener*, which takes on the social demographic of middle-class anti-capitalists who are incapable of perceiving reality other than in retrospect and thus miss their own present and the opportunity for action.

Ultimately she questioned whether our present, in which a state of emergency characterizes normalcy, is still capable of producing moments of surprise and unexpected turns. The exceptional role of literature, she argued, lies precisely in its ability to practice the art of the unpredictable by destabilizing certainties and employing strategies of not-showing and not-knowing. Röggla concluded her lecture with thoughts about how this kind of futurity-centered literature could or should maintain its connection to realism, ultimately proposing strategies of framing and staging as alternative means of linking realism with the project of invoking unpredictable futures. (Hannah Müller)

Retrospective: Fall 2016

Colloquium Series

Wege des Wissens und ihre Rekonstruktion. Konzepte und Verfahren zur Beschreibung epistemischer Wanderungen

September 16, 2016



Ralf Klausnitzer (HU Berlin) began the Fall 2016 colloquium series with a presentation of his paper, “Paths of Knowledge and their Reconstruction: Concepts and Procedures to Identify Epistemic Migration (in the Humanities).” Discussion of this paper led off the Institute for German Cultural Studies’ “Theory Transfer Conference,” an international conference addressing the movement of theoretical models across national and epistemological borders.

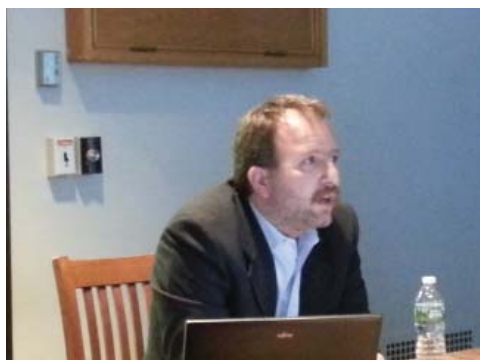
Klausnitzer expounded upon an approach to the reconstruction of “epistemic transfer processes,” or how discrete theories are generated and evolve through their scholarly reception and distribution. This reception and distribution, he explained, can occur within different disciplinary and institutional contexts, as well as in different national and cultural settings. Claiming that all knowledge is both generated through transfer processes and bound to them, Klausnitzer argued that the active proliferation of knowledge can take place either as a rule-guided process in the framework of institutional instruction or in situations that appear individual and unregulated. These situations—distinguished by constellations of medial practices, formal and informal procedures and by often implicit norms—imply the interaction of scientific actors as well. To model these types of interactions and further refine the study of epistemic transfer, Klausnitzer proposed the adoption of concepts of influence, reception

and communication, which illuminate how instances of epistemic transfer entail interactions between specific scientific agents.

Following this assumption, he asserted that the study of epistemic transfers, as a descriptive procedure, seeks less to explicate entire “knowledge stocks” and aims rather to reconstruct historically the emergence of particular epistemic claims under the influence of other claims and procedures. Research in this field therefore takes a particular interest in the “transformative integration and adaptation” of knowledge, which is the set of procedures by which knowledge claims are modified to become productive in new contexts. Klausnitzer cautioned against understanding instances of epistemic transfer as linear processes. Instead, as events, they encompass “highly complex” processes such as intentions and conditions, reception and conservation, adaptations and modifications, as well as instances of “intersubjective, interdisciplinary and intercultural” border crossings—all of which, he argues, are undergirded by social and epistemic asymmetries. (Will Krieger)

Käfige und Lauben: Schauplätze der Bildung und Infrastruktur des Alltags

October 14, 2016



On October 14, 2016, **Pál Kelemen** (Humboldt-Universität zu Berlin) presented “Käfige und Lauben: Schauplätze der Bildung und Infrastruktur des Alltags” in the IGCS colloquium series. Kelemen examined the symbolic structure of modern *Gartenlaube*, or bowers. The bower, *portico*, or *pergola* has a particular function in European modern novels, which can be described as the cultural production of a modern aesthetic. As an

aesthetic object, *die Laube* is an apparatus of modern society in which nature appears as a framed landscape. As Kelemen argues, in this architecture of landscape, the whole landscape does not appear as a totality, but instead as a sequence of discrete units, each of which comprises a different scene. The implicit epistemology of this sequence rests in the fact that nature can be viewed only in successive parts. In an example taken from the iconography of the late nineteenth century, the bower in Biedermeier literature displays the mastery of cages and enclosures, as well as rational frames for emotions and reflections, in other words: the ability to domesticate human nature.

Scenes that are staged in bowers can be found in Goethe’s *Wahlverwandtschaften*, in Flaubert’s *Madame Bovary*, in Eliot’s *Middlemarch*, in Fontane’s *Effi Briest*, and Balzac’s *Illusions perdues*. Novels by the Hungarian writers Imre Madách and Mór Jókai contain the motif as well. The example discussed at length by Kelemen, however, was Stifter’s *Der Nachsommer*. Through analysis of Stifter’s work, Kelemen formulated two central theses: first, the bower is an institution central to the nineteenth century, playing a role similar to that of public museums in the process of a general “museumization” of everyday bourgeois life. Second, the bower is a medium for exhibition, which makes human nature the proper object of collection itself.

A further question raised in discussion was how the invention of Biedermeier style in literary history can clarify the social practices embedded in the bower as an artifact: “more than political, or economical, the inwardness of human beings would be considered a moral and aesthetic ability that has a prescribed agency: that of creating spaces and places where it can express such qualities.” Unearthing an archeology of literary bowers, Kelemen illustrates the connection between cage-scenes and garden-scenes. The analysis of cage-scenes reveals the inside of the bower as a literary and practical tool for multiplying inside/outside relations in a story, so that its literary function can be described as a time multiplier. In light of this account of temporality, Kelemen turned to a discussion of temporality in museum collections and private collections; how is temporality perceived in a construction that creates distance from the nature-culture continuum? Which kind of distance from the living is it possible to gain inside it? Is it a place for reflection or rather a *Bildungsmaschine*? (Mariaenrica Giannuzzi)

Newsletter summaries of Institute-sponsored events are generously provided by graduate students in various stages of doctoral study in the interdisciplinary field of German Studies at Cornell University. These summaries are customarily written by students with a general audience in mind and highlight selected aspects of complex presentations by specialists.

Patent Fictions: The Poetics of Invention in Imperial Germany

December 2, 2016

On December 2, 2016, **Erik Born** (Cornell University) concluded the IGCS



fall colloquium series with a paper titled “Patent Fictions: The Poetics of Invention in Imperial Germany,” in which Born examined the cultural techniques and practices of scientific and literary invention from 1871 to 1918. “Patent Fictions” belongs to a larger project that traces the history of invention by analyzing how authors and

inventors acquire new technological means of consecrating novelty in their works and how the meaning of invention itself changes as a result of these developments. The paper put critical pressure on the common assumption that authors merely “make things up” while inventors make things. Born thus elaborated on the concept of “imaginary media” and media practices that make use of imaginative labor to expand the horizon of possibility for scientific thinking.

Central to Born’s analysis was the emergence of patent laws, which provided inventors with the legal means to secure proprietary rights for their ideas and inventions. Expanding on the economic function of patents, Born added that these “paper machines” also play a key role in the management of knowledge. As he also demonstrated, they ushered in a new inventor class consisting of dilettantes, the practically skilled, and the professional “inventeur.” Born offered many insights into the complex and often asymmetrical relationship between science and fiction regarding the status of their respective inventions, especially as those inventions pertain to modernism, which came to define reality less in terms of “givenness” and more through a fluctuating set of experiences, cultural symbols, scientific

instruments, and media technologies. Using the branding label “Made in Germany” as his point of departure, Born noted the ironic underpinnings of Germany’s spirit of discovery [*Erfindergeist*]. According to Born, the label was originally intended to warn citizens of the British Empire not to consume inferior foreign products (i.e. to encourage local consumerism). However, “made in Germany” paradoxically later became synonymous with high quality, making German engineering a top-shelf product in the global market of symbolic goods. Born also described how this branding label inspired a generation of poet-engineers [*Dichter-Ingenieure*] to compose a collection of poetry affirming the triumph of the engineer class in Germany. The paper additionally offered close readings of representative work by anti-naturalist poet-engineers such as Kurd Lasswitz, Christian Morgenstern, Paul Scheerbart, and Mynona Salomo Firedlaender. In sum Born reflected on how these literary publications both reinforced and called into question the authority of science through their work on literary narrative. (Matthew Stoltz)

Retrospective: Spring 2017 Colloquium Series

Literarische Unschärfe: Zu ihrer Poetik und ihrem frühneuzeitlichen Debüt

February 24, 2017



Christian Metz, who was Feodor Lynen Fellow in the Department of German Studies at Cornell University for the academic year 2016-17 under the auspices of the Alexander von Humboldt Foundation, opened the spring semester’s colloquium series on February 24, 2017, with a paper titled *Literarische Unschärfe: Zu ihrer Poetik und ihrem frühneuzeitlichen Debüt* (“Literary

Blurriness: On Its Poetics and Its Early Modern Debut”). Taking the apparent omnipresence of blurry images in contemporary culture as a point of entry into his multifaceted project, Metz developed an analytical understanding of blurriness as a visual phenomenon that is based on physiological qualities of the human eye and therefore inseparable from normal vision. Establishing blurriness as a relational optical phenomenon rather than a quality of images, Metz argued, allows for exploration of the interface between sensory perceptions and their cognitive processing in the context of logic, semiotics, and the phenomenology of attention. Blurry perception (“unscharfe Wahrnehmung”) can then be conceptualized as a basic cultural and bodily technique that raises fundamental questions regarding the nature of the human faculties of perception. This understanding of blurriness expands its significance beyond both optical perception and modernity.

Metz argued that visual arts that stage or expose blurriness shed light on aspects of optical perception that otherwise usually remain unnoticed or hidden. Metz advocated for a literary notion of blurriness that simultaneously foregrounds several

dimensions of blurriness. This involves conceptualizing literary blurriness as a “textual model” incorporating two main aspects: 1) *mere* (*bloße*) blurriness as experienced with regard to the textual medium (*Schriftlichkeit*) and the blurry perception of letters and words in the process of reading (rooted in the physiological conditions of the human eye as well as in Western conventions of reading); and 2) *artistic* (*künstlerische*) blurriness operative on different textual levels and analyzable by means of rhetoric, semiotics, and narratology.

In the second part of his paper Metz traced the debut of literary blurriness in the seventeenth century in Johann Klaj’s *Redeatorium* “Auferstehung Jesu Christi” (“Resurrection of Jesus Christ”) and the poem “Die Seifenblase” (“The Soap Bubble”) by Barthold Heinrich Brockes. Metz demonstrated how a notion of blurriness allowed Klaj to address a key aspect of religious narration, namely a topological and metaphysical blurriness that performs crises of faith, cognition, and perception in Klaj’s adaptation of the biblical story. According to Metz, Brockes’s poem staged processes of visual perception and the interplay of focusing and blurring, reminiscent of the scientific gaze that relies on the microscope or the telescope. At the same time, however, Brockes thematized the temporality of blurriness and the ephemeral beauty of the soap bubble, thereby introducing a notion of *vanitas* that brings relations between observer and observed,

subject and object, into focus, foregrounding the fragile status of both the soap bubble and its perception. (Matthias Müller)

The Idea of Prose in Walter Benjamin's Reading of German Romanticism

March 17, 2017

With his IGCS colloquium presentation, "Über Blendung: The Idea of Prose in Walter Benjamin's Reading of German Romanticism," **Jörg Kreienbrock** (Northwestern University) suggested that Benjamin seeks neither to unify poetry and prose, nor to distinguish one form from the other, but to trace the moment of their disruption. Benjamin's task, argued Kreienbrock, is to underscore the "precarious proximity" of poetry and prose, "the milieu in which their difference dissolves." For Benjamin, prose becomes associated with a mode of sobriety in contrast to the "enthusiasm of lyrical-versified discourse."

Reading Benjamin's *Habilitationsschrift* on the German Baroque, *The Origin of German Tragic Drama*, alongside the writer's dissertation on Romanticism, Kreienbrock suggested that prose be considered the basis of poetic construction. In "a retreat from the self-evidence of poetry," Kreienbrock argued that prose emerges as its unplanned and sudden disruption, a moment "which makes the rigorous determinateness of meter appear contingent." The task of criticism for Benjamin, Kreienbrock proposed, is to reveal "the prosaic ground of all poetry:" the "prosaic milieu" from which poetry emerges, a realm that contains all "latently arranged" poetic forms that have not yet "solidified into stable forms." For Kreienbrock, Benjamin's theory of prose does not understand the form as simply opposed to lyrical speech or dramatic dialogue, but rather "the condition of possibility of poetry," a kind of matrix through which it becomes possible for poetic language to emerge. Criticism thus seeks to reveal the "indestructable prosaic core" of any poetic work. With reference to Giorgio Agamben's essay, "The Idea of Prose," Kreienbrock argued that the idea of prose ultimately seeks to discover an "absolute potentiality," that is "a medium as substance-less matrix charged with forces, out of which images and words emerge."

Drawing upon his analysis of Benjamin's idea of the "sober," blinding light of prose, Kreienbrock concluded by offering a rereading of the Romantic discourse on the genesis of poetry's rhythmic, lawful forms. Understanding these as emerging from the latent rhythms and "continuum of forms" constituted by prose allows poetic writing to be conceived of as a kind of "ars combinatoria." Kreienbrock furthermore

demonstrated that this theory of the relationship between prose and poetry—as the emergence of "discrete forms" from the "background of a continuum"—underpins several modern conceptions of poetic writing from Hans Blumenberg to Niklas Luhmann to Henri Lefebvre's *Rhythmanalysis*. (William Krieger)

Kulturwissenschaftliche Gedächtnisforschung im (versuchten) Dialog mit den Kognitions- und Neurowissenschaften? – Drei Fallbeispiele

April 14, 2017

Carsten **Gansel** (Justus-Liebig-Universität Giessen, Institut für Germanistik) presented work in



progress titled "Kulturwissenschaftliche Gedächtnisforschung im (versuchten) Dialog mit den Kognitions- und Neurowissenschaften? – Drei Fallbeispiele" in the IGCS Colloquium Series on April 14, 2017. As the title indicates, his paper was situated between cultural-literary studies and cognitive science with the hope of bringing the findings of these disparate fields into contact. Specifically, three case studies focused on the relationship between memory and narrative, on aspects of episodic and autobiographical memory, and on ways in which these narrative processes are related to questions of coming to terms with traumatic experience. In particular, Gansel was interested in showing how narrative models used in literary works can be understood as attempts to depict traumatically disturbed memory by recovering traumatic psychic processes via literary or narrative configurations. It is within this context of relationships between memory, narration and trauma that Gansel investigates how traumatic disturbances and consequent gaps in memory can be usefully brought into dialogue with theories

of narratology, literature, and cognition.

Grounding his argument in the connection between the role of narrative and the development of memory techniques within the story of human evolution, Gansel then elucidated how structural features of narration, i.e., the ability to link and connect past events into coherent spatial and temporal wholes, are precisely what is lacking or disturbed within the memory of traumatized individuals. Gansel demonstrated how writing actually served as a process for recovering lost traumatic memory, exemplified in the cases of Hans Gerlach's *Durchbruch bei Stalingrad* and Christa Wolf's *Nachruf auf Lebende*. Gerlach's case actually counted as two and therefore received the most attention during the colloquium. This was because Gerlach recounted his memories of the Battle of Stalingrad in narrative form twice, once in the 1940s shortly after the end of the battle in a novel manuscript that was confiscated by the Soviets and only recently recovered from Soviet-era archives (with remarkable detective work by Gansel himself), and then again in 1956 after Gerlach's release from a Soviet internment camp, this time with the aid of hypnosis. The uniqueness of this story made for a probing discussion concerning questions of accuracy, recovered memory, trauma, form, and in Gerlach's case also guilt. (Stephen Klemm)

Sounding Culture from the Pulpit

May 5, 2017

On May 5, 2017, **Tanvi Solanki** (Cornell University) concluded this year's IGCS Colloquium Series with a paper titled: "Sounding Culture from the Pulpit." Solanki's research draws on a range of



discourses to consider how the medium of sound features prominently in Herder's theological and cultural writings. Central to her inquiry was Herder's development of a phenomenological theory of acoustics, which he thought could be used to strengthen the bonds of religious community in Weimar and beyond. According to Solanki, Herder thought that sound had a vitalizing effect on religious congregations, and he believed the

voice of God could become audible through the hymns and sermons delivered in church. Teaching people how to listen properly was a critical part of Herder's pedagogy of the ear, a training that demanded the eye take a subordinate role in religious experience. Herder also extended his theory of sound to reading practices, in which a person reading the Bible ideally learns to read as if the words on the page were being spoken. The desired aim of this type of reading was to produce a lively encounter with scripture that offered an alternative to prevailing philological practices, which tended to produce more reflective religious experiences. Solanki went

on to argue that Herder distinguished himself from other theologians by investing his theology of sound with a capacity to establish national identities, in which the Christian community was no longer conceived as "universal," but could be imagined as distinctly German or at least localized in existing cultural customs and practices.

After offering an incisive exposition of Herder's theory, Solanki criticized its latent idealism. Specifically, Solanki took issue with Herder's assumption that applying his theory of sound to homiletics would necessarily have an equalizing effect on his religious commu-

nity. She pointed out the practical limitations of Herder's theology of sound by examining the physical and social architectures of the *Stadtkirche* where he preached. Without a way to amplify the voice of the preacher, less fortunate members of the congregation seated at the back of the church would have heard only a faint, muffled noise rather than a fully audible sermon. Rather than equalizing the social field, the architecture of the church reinforced established hierarchies, offering the wealthy and educated church members seated at the front of the church greater access to the preacher's voice. (Matthew Stoltz)

Lectures and Events

Yield Troubled Shadows: Bach and Modern Society

March 17, 2017

On Friday March 17, 2017, a special event organized by the Department of Music and co-sponsored by the ICGS celebrated the continued power and relevance of the music of Johann Sebastian Bach. Entitled "Yield Troubled Shadows: Bach and Modern Society," the event featured performances by the Cornell Early Music Lab and the Cornell Chamber Singers, as well as lectures by Profs. David Yearsley (of the Music Department) and Robert Hockett (of the Law School) connecting themes in the librettos and structures of the music to perennial issues of everyday life, issues as relevant in Bach's time as in ours.

After opening with the motet *Der Geist hilft unsrer Schwachheit auf*, Yearsley introduced the performance of *Weichet nur, betrübte Schatten* by discussing sexuality in Bach's music. Despite buttoned-up conventional wisdom's notion that Bach's music has nothing to say about sex, Yearsley argued that *Weichet nur...*, a wedding cantata, demonstrates that Bach thought not just about the pleasures of sex, but also about the difficult moral and social problems surrounding the relationship of sex to marriage and to procreation in his eighteenth-century German context. Even in theocratic Lutheran Leipzig of the 1720s and '30s, sex had to be discussed, and music too was a venue for this discussion. While, in the libretto, "Phoebus hastes with rapid horses through the newly-born world... [to himself] become a lover", the cantata also prays, "so may the bond of chaste love, committed pair, be free from the inconstancy of change!" For Yearsley, the cantata itself

"embraces the sensuality of musical bodies," meditating on the conditions of the happy and long-lasting union to result. Indeed, it was also personally relevant to Bach to celebrate sensuality and sexuality as joys of marriage in this cantata. It may have been originally written for the occasion of Bach's wedding to Anna Magdalena Bach, but was without doubt, according to Yearsley, performed many times with Anna Magdalena herself as lead singer. Sex and marriage are as present to Bach as to us, and are not glossed over in Lutheran piety.

But if sex is in Bach's music, so is money, argued Prof. Robert Hockett of the Law School. Not a music scholar himself, Hockett said his joining the event demonstrated that Bach's music speaks to music appreciators from all walks of life, not just specialist scholars or professional musicians. Hockett prefaced the final performance – of the cantata *Tue Rechnung! Donnerwort* – with a discussion of the motifs of debt, forgiveness, and responsibility. Bach's cantata, following long-standing Judeo-Christian tradition, uses metaphors of credit, debt, and payment to reflect the weight of sin in the relationship to God and the trials of social obligation in the relationship to others. "All is but borrowed wealth; That I throughout my life am holding; Soul, being, will and blood; And post and rank, all by my God are given." Hockett reflected on the history of institutions of debt forgiveness, including the Jubilee of ancient Jewish culture and bankruptcy laws in the contemporary world, and found in *Tue Rechnung!* a reminder of the importance of accounting, honoring obligations, and settling debts, but also of debt-forgiveness, clemency, generosity and mercy. And beyond that: a reminder of the

beauty of natural symmetry, manifest in time's forgiveness of all debts, and in the presence, for the cantata, of God's justice and clemency throughout the world. In this



way, although we may find Bach's concern for commerce and debt something we have in common, the contemporary moment may also benefit from reminding itself, with Bach, of the spiritual value of forgiving material debts. (Juan-Jacques Aupiais)

What Happens to Literature if People are Artworks?

September 22, 2016

On September 22, 2016, **Eric Hayot** (Penn State) presented a public lecture titled “What Happens to Literature if People are Artworks?” This lecture was co-sponsored by the Society for the Humanities, the Department of Comparative Literature, the Institute for German Cultural Studies, the Department of German Studies, and the Department of Romance Studies. Hayot began by placing his talk in the context of his previous projects, which sought to undermine binaries. Hayot’s current project is particularly interested in understanding and undermining the binary between the singular and the universal. He then linked this to some guiding questions about reading practices and analytical methods in literary scholarship. How would we describe how literary critics actually read rather than how they say that we should read? And why are scholars of literary studies so excited about close reading as a methodology?

In order to begin to investigate these questions, Hayot turned to Kant’s *The Critique of Judgment*, highlighting the German philosopher’s distinction between reflective judgment, which is inductive, and determinative judgment, which is deductive. In Hayot’s reading of Kant, judgment leaps from the singular to the universal through the concept of the beautiful. When encountering the beautiful, the subject believes that an object is beautiful in and of itself, and that it will be beautiful for everyone. In this way, the subject experiences singularity that is able to be experienced universally.

Hayot then noted that the humanities have been understood as interested in particulars,

in contrast to sciences, which have been understood as interested in laws. And he related this distinction to different styles of “close” and “distanced” readings. However, Hayot is interested in undoing this distinction in order to produce a new theory of the humanities.

After noting a structural similarity between Kantian ethics (seeing the human as a particular end in itself) and the Humanities’ emphasis on close readings of texts, Hayot described other examples of theories where



the particularity of people and works of art have been structurally comparable. He then posed two objections to such models. First, from an Animal Studies perspective, Hayot questioned where the line defining a rational being can be drawn. Undermining the category of the human destabilizes the Kantian argument. Hayot further argued that in real life, humans do not always actually treat each other as ends, and that we need a better theory to describe morality in normal social interactions.

Hayot argued further that no literary

criticism would take a pure Kantian stance that works of art should be understood as fully particular. Criticism is shot through with generalizations, and needs to refer to general categories in order to communicate about an artwork rather than reproducing the artwork. Diverging further from Kant, Hayot argued that singularity is not a matter of something in an object but is rather a “structure of relation,” a “structure of contemplation.” The humanities, according to Hayot, teach people how to produce this relation of singularity. He argued that Kant confuses a property of an object with a relational structure. Yet singularity is not ontological, but socially determined.

In order to escape from the conceptual binary of the singular and the general, Hayot focused on the Kantian notion of “Affektionspreis” or “sentimental value.” In contrast to the ostensible singularity of a beautiful object, the concept of “Affektionspreis” relies on a viewer’s taste. Hayot argued that the social is constructed largely via relations of sentimental value that are subject to change over time. He argued that these structures of care are distributed socially via institutions of care. If we understand the humanities through the lens of sentimental value, they have the opportunity to make much larger claims. Hayot proposed that, through sentimental value, we can begin to understand that not everything has equal value, but that value is instead determined socially. If we understand institutions as repositories of care, then decisions made by universities should be understood as decisions of care. Thus, by questioning the binary of the singular and universal through the Kantian notion of sentimental value, Hayot argued for a broader understanding of the humanities as an institution that determines value through social relations of care. (Jacy Tackett)

The Curse of Desire

April 24, 2017

Was it the inheritance of her grandfather’s curse or the curse of inheritance that forced Medea to practice infanticide and annihilate her dynasty, asks **Frauke Berndt** (University of Zurich) in her provocative reading of Franz Grillparzer’s *The Golden Fleece/ Das Goldene Vlies* from 1819. Berndt brushes Grillparzer’s tragic interpretation of the antique Medea myth against the grain. Her analysis of the poetic structure of the literary text breaks with the ancient understanding of the curse as a linear and causal relationship, an understanding that regards the curse as a negative form of the wish.

Instead Berndt draws on the rhetorical tradition of antiquity and analyses the curse

as apostrophe, an exclamatory figure of speech that involves an intensified moment of address. The curse coincides with moments when a character in a play turns away from addressing the audience and directs his speech to a third party, an often absent other, such that just an acoustic quality remains.

Understood “as a unique form of performativity,” this speech act reveals a “genuine aesthetic form,” according to Berndt. This moment of address performs the power of speech. It invokes the idea of an addressee and the notion that communication is based on two roles, while simultaneously questioning that very structure of communication. Throughout Grillparzer’s text, the curse repeats three times, which amplifies and intensifies its effect of “purely aesthetic experience”, but it also lets the relationship between the subject and the object of the curse, between

curser and cursed, collapse. As consequence of this inversion, differences between innocence and guilt, revenge and punishment become quite difficult to distinguish as well.

But in the end, the power of speech wins over faith. With a turn to contemporary feminist and queer theoretical discussions, Berndt argues for establishing the triumph of “furious speech” over the paternal law. The series of shouted curses installs “a timeless and demonic feminine power,” which inhibits a future transmission of the curse. The act of killing her children, the annihilation of the dynasty, is understood as a most radical form of punishment against the father, in whom the inheritance of the curse originated. (Annekatriin Sommer)

Islamophobia in the US

February 8, 2017

On February 8, 2017, **Moustafa Bayoumi** (Brooklyn College) gave a talk titled “Islamophobia in the US,” which was organized by Cornell University’s Ottoman & Turkish Studies Initiative. Bayoumi’s timely intervention was to place President Trump’s executive order aimed at banning immigration from seven predominantly-Muslim countries in historical context. Far from being a *sui generis* act of xenophobic foreign policy on the part of the United States government, Bayoumi argued, the order belongs to a lineage of anti-Muslim policies dating back to the terrorist attacks of September 11, 2001, and intensified under the Obama administration.

Bayoumi began by observing that President Trump signed the so-called Muslim ban on the same day the U.S. military carried out a commando attack in Yemen on the President’s order, which resulted in the murder of civilians, including women and children. The attack was the first time the U.S. sent troops in support of Saudi Arabia’s war against Yemeni Houthi, according to Bayoumi, which has so far displaced over 3.1 million people and caused a refugee exodus to Djibouti, Egypt and Malaysia. But it was not, Bayoumi noted, the first instance of American support for the war. Rather, it was the culmination of previous policies under President Obama, which aided Saudi Arabia through weapons sales and drone bombing.

While Bayoumi noted that xenophobic government policies in the United States date back to the nineteenth-century Asiatic Exclusion Act, which led to the internment of Japanese Americans during World War II, he insisted that it was following the September 11, 2001 attacks that policies began to be directed against Muslims. President Trump’s “Muslim ban” is itself modeled on the “improvement in terrorist prevention act,” which prevented individuals with multiple citizenships from entering the U.S. visa-free, even if one of their passports was from a visa-waiver country. In 2002, the NSEERS program expanded these restrictions to demand the strict vetting of individuals entering and exiting the country from twenty-four listed nations. Following the implementation of this program, further restrictive measures were implemented, including the CARP program, which prohibited field officers from approving visas from certain countries (many of which are Muslim-majority), and the “countering violent extremism program,” which sought to profile predominately Muslim extremists.

Anti-Muslim discriminatory measures, Bayoumi noted, have been directed not only against foreign citizens, but against Muslim-Americans as well. As an example, he cited an NYPD surveillance program supported by the CIA, which has been intensively monitoring Muslim communities in New York City, collecting detailed information on everything from license plate numbers to shopping habits.

Bayoumi criticized President Obama not only



for expanding these discriminatory policies against Muslims, but also for failing to counter anti-Muslim sentiment among Americans at home. Not only did President Obama remain relatively quiet concerning anti-Muslim xenophobia, but he did not visit a mosque during the first few years of his presidency and even edited Muslim women out of his campaign photos, according to Bayoumi.

Bayoumi ended his talk by suggesting that Islam now plays a crucial role as a figure of alterity in American consciousness. Being Muslim in America today, he suggested, means being made to represent potential terrorism. By localizing violence in the “foreign” figure of the Muslim, Americans unaffected by this violence can preserve their own innocence and overlook violence cultivated in the name of America. Bayoumi advocated for cross-cultural alliances to counter this reactionary “closing of the American mind.” (Matteo Calla)

In Praise of Depth: or, How I Stopped Worrying and Learned to Love the Hidden

March 23, 2017

On March 23, 2017, **Joshua Landy** (Stanford University) presented a lecture titled “In Praise of Depth: or, How I Stopped Worrying and Learned to Love the Hidden.” This event was organized by the Comparative Cultures and Literature Forum and co-sponsored by the Institute for German Cultural Studies.

Landy sought to recover the concept of depth to understand better what he calls the formative function of certain texts. Originating in the hermeneutic tradition, as he began by noting, depth has been a much-maligned concept among literary theorists in recent years. On the one hand, it has been associated with an overly semantic way of looking at art, which overlooks aesthetic considerations such as form or materiality. On the other hand, the concept of depth has been deployed to read texts “against the grain,” to reconstruct an “unconscious” intention that deviates from the author’s



supposed aim (the so-called hermeneutics of suspicion). But depth, Landy proposed, does not need to be about unintended aims or hidden meanings. Rather, it can pertain to a text’s intended effect – that is, its intention to teach readers a practice of reading.

Landy suggested that this approach to understanding a literary text does not apply to all or even to most literary cases. Rather, reading for depth involves only those works that conceal something from the reader in the interest of teaching them something. The lesson of such texts, Landy argued, does not lie in a hidden content or message, but rather in the process of searching for such a message; this is the hermeneutic work the text demands of its readers. Texts that can be

read for depth in this sense – texts that Landy will elsewhere call “formative fictions” – demand a certain kind of work from a reader, thereby seeking to train readers to perform a particular mental operation. Such texts do not teach readers to look harder or deeper, Landy suggests, but rather to look differently. The type of depth these sorts of texts offer and the kind of procedure they demand of a reader often have to do with the intent of these works as a whole.

Landy discussed Jane Austen’s *Pride and Prejudice* as an example. A superficial reading of the story at the level of content only, he claimed, would run against the intention of the text. Rather than aiming to impart a particular meaning, the text instead seeks to teach readers to overcome their own superficial assumptions – their prejudices – by interpreting the text beyond the level of appearances. Our prejudice, or refusal to explore the text below the surface level of the story or a discursive meaning, is precisely what leads us to get it wrong. *Pride and Prejudice*, Landy claims, is thus designed to train a reader to look beyond the surface: in other words, to stop being prejudiced. (Matteo Calla)

Germany Before the Election 2017: What to Watch

March 29, 2017

On March 29, 2017, **Jens Alberts** (Head of Press Department, Consul, Consulate General of the Federal Republic of Germany) delivered a lecture titled “Germany Before the Election 2017: What to Watch.” Alberts provided an overview of the German federal electoral system in comparison with the American system. He proceeded to address the political circumstances surrounding the upcoming German federal election in September 2017, which will determine the membership of the Bundestag and the chancellorship. Currently the election campaign consists of the following key players: Angela Merkel, the incumbent chancellor and candidate of the Christian Democratic Union (CDU), and Martin Schulz, the candidate for the Social Democratic Party (SPD) and former President of the European Parliament. In addition to these main political contenders, the German electorate will also choose between other third-party candidates, including The Left, the Green Party, the Free Democratic Party, and the Alternative for Germany (AfD).

This election is particularly significant, Alberts explained, in light of Brexit and the growth of right-wing populism in European politics. For Alberts, the populist movement



is driven by two main forces: (1) growing dissatisfaction with globalization and the internationalism of EU governance, and (2) negative public perceptions of Islam amidst migration from Syria and other Muslim states. In Germany, right-wing populism is

commonly represented in the Alternative for Germany party. The AfD platform includes anti-immigrant and Eurosceptic policies, as well as the re-instatement of military conscription. Founded in 2013 and one of the newest political parties, the AfD has since grown in popularity. In the 2016 state elections, this party received double-digit percentages in Baden-Württemberg, Rhineland-Palatinate, and Saxony-Anhalt. In Angela Merkel's home state of Mecklenburg-Vorpommern, the AfD managed to achieve 20% of the vote, outperforming the CDU.

In highlighting the rise of nationalist populism in Europe, Alberts identified the upcoming election as a key moment influencing the future of the European Union. If the AfD performs well in the election and gains seats in the Bundestag, this could have a serious impact on Germany's policies as the leading power in Europe. The German election could become even more critical, depending on the results of the French presidential election in April. Two Eurosceptic candidates have risen in the polls in recent weeks, Marine Le Pen on the far right and Jean-Luc Mélenchon on the far left. If their candidacies succeed in upending French politics, Alberts observed, Germany may be the only remaining leader capable of defending centrist European integration. (David Dunham)

Lampedusa in Winter

April 19, 2017



On April 19, 2017, Cornell Cinema screened the award-winning documentary *Lampedusa in Winter* by Jakob Brossmann, which premiered at the Locarno Film Festival in 2015. Both the director Brossmann and the film's translator and interpreter Stefania Schenk Vitale were present for riveting discussion with a diverse audience. The event was introduced by Sabine Haenni (Performing and Media Arts), who together with Leslie A. Adelson (German Studies) taught this year's University Course titled “Imagining Migration in Film and Literature.” Brossmann and Vitale had

been invited to campus in connection with that course and extended their multifaceted discussion of the film the next day in class.

As the European territory closest to Libya, the Sicilian island of Lampedusa has, since the early 2000s, become a location for horrific depictions of the so-called refugee crisis in the mass media, because the island serves as a destination for streams of migrants in crowded boats making their often fatal journey across the Mediterranean Sea. By contrast, Brossmann's film stages the horrors that could not be captured by a journalist's camera. The Brossmann documentary opens by juxtaposing a late-night distress call by a refugee boat that was ultimately not found by the Italian Coast Guard with pictures of empty refugee camp containers and abandoned shipwrecks with personal belongings salvaged and then carefully displayed by Lampedusan artists.

The film also concentrates on the permanent inhabitants of the island of Lampedusa, and on the melancholy of life in winter, when tourists have left and the structural problems of everyday life become apparent. It documents struggles that pervade the island, such as those of mayor Giusi Nicolini and local fishermen petitioning for a new ferry that would connect the island to mainland Italy after a fire destroyed

the old one. Here the film shows that the struggle of Lampedusa's residents in the face of an overpowering bureaucracy unites them with the refugees, who are struggling to migrate to the European mainland.

Unlike the stream of reporters that visit the island, Brossmann stated during the question and answer session following the film that he originally wanted to portray Lampedusa without refugees. But in what would become a major turning point for the project, the mayor Nicolini made it very clear that the refugees *are* Lampedusa inasmuch as they are shaping the face of the island. This aspect is most impressively taken up in the scenes that portray the Lampedusan activist Paola La Rosa. Coping with having witnessed one of the numerous tragic boat accidents close to her home, La Rosa started searching for ways to facilitate exchange between inhabitants and refugees as well as to integrate them into the Lampedusan historical record by fighting for memorial places for them in the local graveyard. Opening with the shocking number of people that have recently died in the Mediterranean Sea, *Lampedusa in Winter* closes with a long aerial shot looking down on the island, lying in the calm sea on a sunny day, an image that sets the horrors of a global conflict of interests against the backdrop of what might once have been seen only as a tourist's paradise. (Pauline Selbig)

Patrizia McBride Presents Her New Book, *The Chatter of the Visible*

February 15, 2017

Her book's central thesis is that montage, by mixing together non-narrative codes and media, advances a new form of narrative practice, one that places less emphasis on

argued, it was uniquely positioned to engage with concepts of narrative that critique sense-making in favor of collective experientiality. She claimed that this tolerance for the violation associated with montage emerged out of the indexical quality that audiences ascribed to fragments, perceiving them not as representative figures, but as material traces of the real that have been recombined. Furthermore, the rise of film and photography at the time promoted the idea of the world as a visible surface that can be copied and recombined. McBride argues that this recombination of fragments, which themselves index elements of the world, implies an understanding of the moment of perception of forms. This perception is in turn independent from the moment of storytelling, in which meaning is assigned. Her presentation concluded with an analysis of John Heartfield's 1930 montage "Ich bin ein Kohlkopf/kennt Ihr meine Blätter." McBride argued that this image deploys a strategy of literalization to show a worker being manipulated by newspapers. One can understand the image as posing a riddle, which the title of the image helps the reader to solve. At the same time that the image engages the viewer on an allegorical level, McBride argued, the viewer must also understand it as posing a certain configuration of material objects. What would it mean for a person's head to consist literally of newspapers? This image thus becomes a symptom of montage's understanding of storytelling as emphasizing "the thing-ness of things." Or to put it another way, material traces cannot be resolved in signification. For McBride, Heartfield's image stands as exemplary of montage during the period, a form that poses a new understanding of reality instead of focusing primarily on sense-making. (Jacy Tackett)



On February 15, 2017, **Patrizia McBride** (Cornell University) participated in Cornell's faculty publication series, "Chats in the Stacks: Book Talks at the Library," in which she introduced her recently published monograph, *The Chatter of the Visible: Montage and Narrative in Weimar Germany* (University of Michigan Press, 2016) to an interdisciplinary audience.

McBride's talk focused on montage as a discursive trope in Weimar Germany. She defined montage as a principle that entails assembling artifacts, objects, and narratives by culling fragments from different contexts.

moments of sense-making, and instead favors means by which new technologies "interact with the human sensorium" to form a "new ability to register reality."

McBride claimed that new methods of storytelling in Weimar Germany were precipitated by a perceived challenge to narrative and text-based modes of print culture. This challenge arrived in the form of new graphic arts and advertising that introduced a radical relationship between image and text. Because the German-language media environment of the time had a high tolerance for the violence of fracturing representations of human figures, McBride

Call for Submissions

The Peter Uwe Hohendahl Graduate Essay Prize in Critical Theory

The Institute for German Cultural Studies is pleased to announce its 2017 call for submissions for *The Peter Uwe Hohendahl Graduate Essay Prize in Critical Theory*. This named prize honors a distinguished scholar of international renown for his many publications on German literatures of modernity, comparative intellectual histories, critical theory writ large and the Frankfurt School especially, and the history and desiderata of university education in Europe and North America. As Jacob Gould Schurman Professor of German Studies and Comparative Literature from 1977 to 2011, Peter Uwe Hohendahl taught and inspired many Cornell students on the importance of critical theory for public life and the collective good.

Essay submissions may be submitted in German or English on any topic pertaining to critical theory, and registered graduate students in any relevant field of study at Cornell University are eligible to apply. Only one submission per person. The author of the winning essay will be awarded a prize of \$250.

Essays may be up to 25 double-spaced pages in length. **Please submit your essay via email attachment. In the body of the email please include your name, the essay title, your department, and your email address.** The essay itself should have a title but not include your name anywhere. **The deadline for submission is October 15. Entries should be submitted to Olga Petrova**, Assistant to the Director of the Institute for German Cultural Studies, at <ogp2@cornell.edu>.

The Peter Uwe Hohendahl Graduate Essay Prize in Critical Theory is made possible by a generous gift from an anonymous donor.

IGCS 25th Anniversary Lecture

Eva Geulen

Director of the Zentrum
für Literatur- und Kulturforschung
Berlin

Anti-Academicism: Old and New, German and American



Wednesday, September 13, 4:30pm
A.D. White House
reception to follow

Co-sponsored by the Institute for German Cultural Studies, the Department of German Studies,
and the Society for the Humanities

IGCS 25th Anniversary Event

Zafer Şenocak
liest aus eigenen Werken

LITERARISCHE LESUNG UND DISKUSSION

Wednesday, November 15, 4:30pm
A.D. White House
reception to follow



Photo Credit: Menevşe Toprak

Zafer Şenocak gilt in internationalen Kreisen als eine der wichtigsten türkisch-deutschen Stimmen in der deutschsprachigen Literatur und Kulturkritik der Gegenwart. Heute liest er aus eigenen literarischen Werken, u.a. aus seinem neuesten Buch, In deinen Worten—Mutmaßungen über den Glauben meines Vaters (2016). Intim, poetisch und politisch zugleich laden seine Texte auf oft überraschende Weise zur Bewegung und zum Nachdenken ein.

Co-sponsored by the Institute for German Cultural Studies, the Department of German Studies, and the Society for the Humanities

Jewish Studies Program

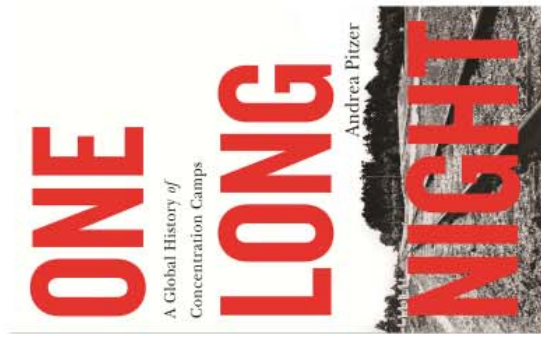
October 17, 4:30pm Harbingers and Echoes of the Shoah: A Century of Concentration Camps



Andrea Pitzer

Concentration camps have existed since the 1890s. First World War internment normalized the concept and helped to usher in the Nazi machinery of extermination. Even as the world tried to reckon with the singular nature of the Shoah, other camps persisted in its wake. This talk recounts their staggering toll on humanity.

G76 Goldwin Smith Hall
Lewis Auditorium



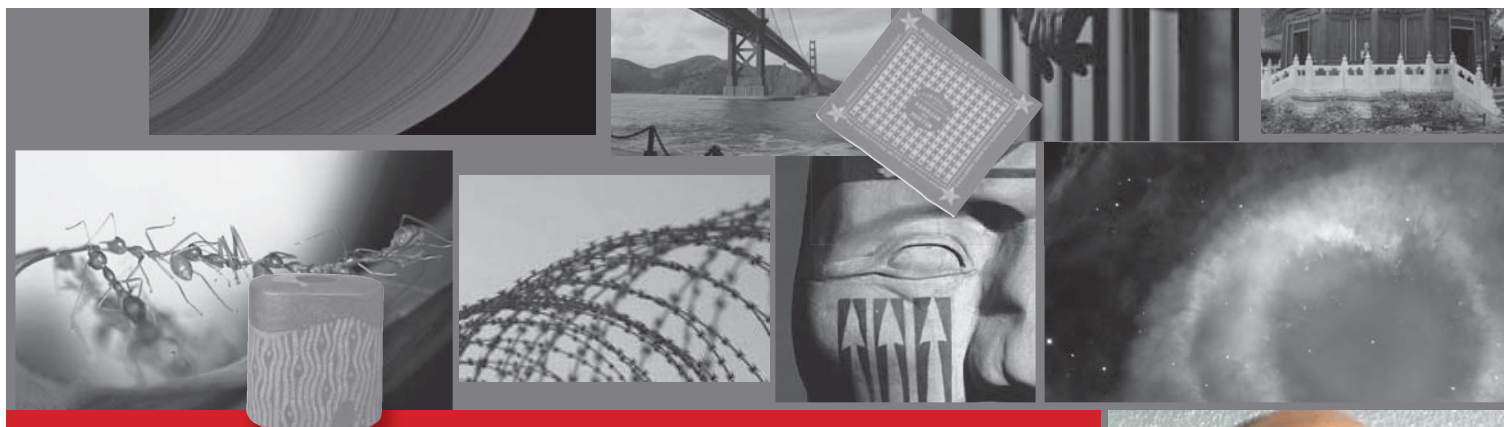
Book Sale & Signing
Following the Lecture

If you need accommodations to participate in this event, please contact Ayla Cline at akc52@cornell.edu.



Jewish Studies Program

Co-sponsors: Society for the Humanities,
Judith Reppy Institute for Peace and
Conflict Studies, Institute for German
Cultural Studies, Department of History



Zafer Şenocak

Creative Writer and Public Intellectual

Photo by Merve Toprak



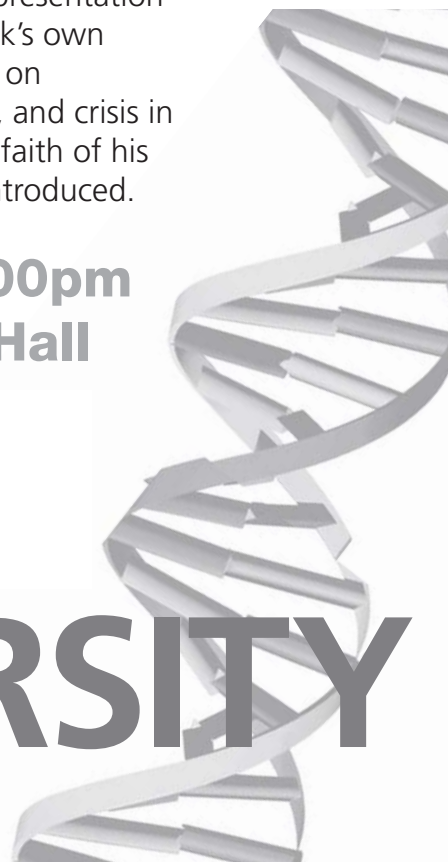
Imagining Migration in Contemporary Europe: A Literary Author's Perspective

A widely published poet, novelist, and essayist in both German and Turkish, Zafer Şenocak is also a literary translator, freelance journalist, and Germany's most discerning public intellectual from the field of Turkish migration. This presentation in English takes the innovative form of literary interludes from Şenocak's own creative writing and political commentary from his unique perspective on contemporary debates about migration, refugees, religion, secularism, and crisis in Europe. An English translation of his newest book—about the Islamic faith of his father, a Turkish immigrant to Germany in another era—will also be introduced.

Tuesday, November 14 2017 • 4:30-6:00pm
Lewis Auditorium in Goldwin Smith Hall

The Public is Invited

UNIVERSITY LECTURES



Fall 2017 Colloquium Series

August 25 **Stephen Klemm**
German Studies
Cornell University
Historicism, Anthropology, and
Goethe's Idea of World Literature

September 8 **Carsten Strathausen**
German Studies
MU - Columbia
Kant and Posthumanism

September 29 **Manuel Köppen**
Institut für deutsche Literatur
Humboldt Universität zu Berlin
Gespiegelte Welten
Reflektionen des Kinos

FRIDAYS @ 2:30PM
please note new times!

181 GOLDWIN SMITH HALL

IGCS 25th Anniversary

Advance copies of each paper will be available
at the Dept. of German Studies, 181 Goldwin Smith Hall
For more information, please email ogp2@cornell.edu

October 20 **Racha Kirakosian**
Germanic Languages
and Literatures
Harvard University
Time in a Text(ile).
Gertrude the Great's Easter Vision

November 10 **Paul Buchholz**
German Studies
Emory University
"Nur das Kind erwischten sie
nicht": Family and Collectivity
in Nicolas Born's Wasteland

Additional information about all events listed is available
on our website: <http://igcs.cornell.edu>. Event listings will
be updated throughout the semester. If you would like to
be added to our mailing list, please contact Olga Petrova
(ogp2@cornell.edu).

Archived copies of past newsletters are available elec-
tronically at <http://ecommons.library.cornell.edu/handle/1813/10777>

Contributions to German Culture News are welcome. If you would like
an event listed or have a brief review or article to submit, please con-
tact Olga Petrova (ogp2@cornell.edu).

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