

GERMAN CULTURE NEWS

CORNELL UNIVERSITY INSTITUTE FOR GERMAN CULTURAL STUDIES

December 1997

Volume VI No. 1

RETROSPECTIVE OF GERMAN COLLOQUIUM: FALL 1997

Michael Richardson
and
John Kim

The Institute for German Cultural Studies Fall Colloquium series included a wide array of original, yet interrelated papers. The colloquium began with a presentation by **Andreas Huyssen**, Professor of German at Columbia University. Huyssen's paper, entitled "The Disturbance of Vision in Vienna Modernism," represented a preliminary draft of his project on Viennese modernism, a project that developed out of his interest in *Kurzprosa* and its micrological look at modern life. Uncomfortable with using genre as a criterion for evaluation, he instead focused his discussion through the issue of visibility. His claim was that the categories of vision and visibility should be of central concern for literary scholars working as cultural historians. By focusing on examples from Hofmannsthal, Musil, and Schnitzler, Huyssen outlined several moments in these modernist texts that dealt implicitly and explicitly with what he termed a disturbance of vision.

Scholarship on *fin de siècle* Viennese literature has focused primarily on its contributions to discussions of the modernist crisis of poetic language and the dissolution and transformation of traditional modes of narration. According to Huyssen, this language crisis was usually seen only in the context of literary modernism; attempts to transcend this crisis focused on the development of some "other" language, one which attained the status of a "pure language of poetic form."

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George Mosse

GEORGE MOSSE ON "THE CONCEPTS OF DEMOCRACY"

Rachel Nussbaum

George Mosse, the A. D. White Professor-at-Large at Cornell University and John C. Bascom Professor Emeritus of History and Weinstein Professor Emeritus of Jewish Studies at the University of Wisconsin, Madison, lectured on September 24 on the topic "Concepts of Democracy: The Liberal Inheritance and the National Socialist Public Sphere." The event was sponsored by the Society for the Humanities. Mosse began his talk by stating that the definition of democracy used in the United States blinds us to another concept of democracy, the "totalitarian" version, also known as popular sovereignty. As J. L. Talmon argued in *The Origins of Totalitarian Democracy*, Rousseau's notion of direct democracy, taken up by the Jacobins, manifested itself in "games, festivals, ceremonials," that is, symbolic mass action. This concept was central to both the Bolshevik and fascist revolutions. Mosse asked whether the concept of totalitarian democracy is still with us.

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"DIALECTIC OF ENLIGHTENMENT REVISITED, 1947-1997"

Richard Schaefer

On Saturday, November 22, 1997, the Institute for German Cultural Studies hosted a day-long symposium at Cornell's A.D. White House on the occasion of the fiftieth anniversary of the appearance of Max Horkheimer's and Theodor Adorno's *Dialectic of Enlightenment*. Organized by Peter U. Hohendahl, the symposium brought together a group of interesting panelists from across the disciplines to reflect on the work and its contemporary relevance. The diverse composition of the symposium and its participants, of course, itself reflected both the multi-disciplinary nature of the work as well as the expansive interests of those thinkers associated with what was later to be termed the "Frankfurt School." Drawn exclusively from Cornell faculty and graduate students, the symposium offered an important opportunity to showcase in-house talent and provided a forum for discussing divergent perspectives and interests for those in the humanities. The event was extremely well attended, attesting to the continued interest in the questions raised by the work and its lasting ability to motivate their discussion.

There remains a sense in which the life of a text and the import of its argument can only emerge against the horizon of its own becoming, which is to say, how it is read over time. In this way, marking the fiftieth anniversary of the *Dialectic of Enlightenment* signals something much more important than merely reasserting the primacy of a canonical text amid a chorus of uncritical "happy birthdays."

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"THINKING CULTURE: LITERATURE AND BEYOND" GRADUATE STUDENT CONFERENCE

Michelle Duncan

Graduate students from universities across the United States and Canada convened on November 7-8 for the conference "Thinking Culture: Literature and Beyond." The highlight of this year's interdisciplinary event, hosted by the Department of German Studies, was the keynote address of Cornell alumna Tina Campt, Assistant Professor of Women's Studies at the University of California, Santa Cruz, which was received by an appreciative, standing-room-only crowd at the A.D. White House. Campt's paper, "Talking Black, Talking German: Thinking Through Race and Gender in German Studies" explored the complexity of race and gender when compounded by questions of sexuality, nationality and cultural identity. Campt's analysis was based upon interviews she conducted in conjunction with her lengthy research project in Germany.

Campt constructed her rich and evocative address upon the narratives of interviewees "Clara M." and "Peter K." whose re-telling she interpreted as "characterized less by speech than by silence." According to Campt, this "loud silence," betrayed their "strategies of memory and story-telling" with discursive "material and political consequences." "Clara M.," born in Germany in 1929, pursued her talent by studying at an academy of dance until her expulsion by the Nazis because she was a "Neger-Mischling." She was put to work in the barrack kitchen of Frankenburg. Forced to shuttle between life in Germany, the "center", and life in the Frankenburg, the "periphery", the barrack kitchen became for her a metaphorical "Nomadsland." "Clara M's" life experience was marked by the dynamic of perpetual shuttling — back and forth, back and forth — between locations. Her sense of never officially belonging was excruciatingly "ambivalent

and contradictory." After the war this dynamic continued, illustrated perhaps most vividly by the denial of the state for retribution of wartime damages because she wasn't considered to have been officially hurt by the Nazis.

Experiences determined by race are co-determined by gender, Campt argued. The experiences of "Peter K." were markedly different than those of "Clara M." "Peter K.," born in Germany in 1920, was the son of a German mother and Algerian father. He became a member of the *Hitler Jugend* for two years where his identity was defined by the *Hitler Jugend* uniform. His uniform symbolized membership to a political organization, a membership that foregrounded markers that symbolized belonging to the markers of race. "Nobody saw I didn't belong," he told Campt, who interpreted the uniform as a "mark of camouflage" that afforded "privilege and protection." The dynamic of belonging was significantly more complex than outward markers can determine, however, as "Peter M." was what was referred to as a "Rheinland bastard," a group of males who underwent forced sterilization by the Nazis because of their race. Campt interpreted his sterilization as a sanction that did more than forbid procreation. In the case of "Peter K.," sterilization was an attempt to emasculate him as an Afro-German. Campt explained that the enormous fear of black male sexuality within Germany was camouflaged by a rhetoric of racial purification.

Campt's analytical depth and willingness to thoughtfully engage with politically sensitive issues with criticism and integrity set the tone for the conference. Four graduate student panels gave conference participants an opportunity to present and discuss their various projects.

The first panel, "Cultural Politics in Contemporary Germany," was a forum for several controversial issues. Yasemin Yildiz (Cornell), panel moderator and respondent, introduced Gamin Bartle (University of Virginia), whose paper, "Ausländer in Germany, Germany in Ausländer" "interrogated the relationship of writers who are not considered German to the German language...focus[ing] on the relationship between Germanness and the German language." In Bartle's analysis, the German language is the defining factor in distinguishing German identity, a distinction Yildiz believed overlooked the bilingualism of writers such as Zafer Senocak or Renan Demirkan. "How much 'Germany' has there to be in 'Ausländer' in order not to be designated 'Ausländer' anymore?" Yildiz inquired, a question that invited debate among the audience.

Karen Eng (Georgetown) turned attention to another contemporary issue in her paper, "The Role of the New German *Rechtsschreibreform* in 'Defining the German'." Eng explored how ideological values within the German Culture might be related to the strong public reaction prompted by the *Rechtsschreibreform*. Eng also posited a relationship between the cultural formation of language, the cultural formation of a nation, and the cultural formation of the self. Yildiz questioned Eng about orthography in the *Rechtsschreibreform* debate and opinions were exchanged about the actual goal of the reforms.

Brigitte Ebel (University of Mississippi) presented her paper "Westdeutsche Medien bestimmen den Verlauf der Identitätssuche der DDR Bewohner," which considered the position of East German identification throughout the *Wiedervereinigung* and suggested that West German media had misrepresented

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Tina Campt

"THE PLACE AND ROLE OF GERMAN STUDIES IN NORTH AMERICA" SUMMER 1997 SEMINAR

Brad Prager

In the summer of 1997, Cornell University had the opportunity to host a summer seminar with the support of the German Academic Exchange Service (DAAD). This year, the issue for the six-week long program was the future of German Studies. In particular, the seminar attempted to provide answers to the question: What is the place and role of German Studies in North America?

The goal of the seminar was a radical reassessment of professional goals and commitments which was viewed both in connection with the transformations currently taking place in the humanities as well as with the changing interests of the student body. The seminar struggled with questions such as: How does one define German Culture Studies? Is it identical with the traditional literary canon? How does one conceptualize an interdisciplinary program?

Because the focus of such questions is thematically aligned with contemporary methodological debates in fields such as English, History and Cultural Studies, the seminar attracted visiting scholars both from within the discipline of German Studies and from without. The group was composed of professors from German Studies departments in Pennsylvania, Colorado and California among others, as well as scholars from Canada, and representatives from disciplines such as English and Comparative Literature. Additionally, it took account not simply of canonical attempts to define the space of German Studies, but also of texts which provided a comparatist and interdisciplinary approach. The theoretical texts in the background were those of Bill Readings, for example, whose argument comes from the perspective of a professor of English who finds the swing in the direction of Cultural Studies in many ways theoretically problematic and consistent with a corporatization of the university. With a similar comparatist intention,

Gerald Graff's history of university English departments was taken as a model for a potential, still to be written, history of American Germanics.

The seminar, conducted by Peter Hohendahl, was in part conceived as an attempt to understand and respond to what is known within the discipline as "the crisis of the seventies." This became the rubric under which the seminar came to understand the decline in enrollments that followed the movement in a number of colleges and universities to drop mandatory language requirements. This turn of events continues to provoke a reassessment in the field of its traditional goals and commitments. According to Hohendahl, younger Germanists in this country welcomed the reassessment as the "Americanization" of

German Studies, but this may be, he argues, to disavow prematurely the influence of German Germanistik on contemporary literary practices. In order to theorize some answers to these questions, the project of the seminar was to study the history of the discipline and thereafter begin to consider its prospects for the future.

The seminar began by exploring the history of Germanistik from its origins. As far as these origins were concerned, exemplary texts were read such as Wilhelm von Humboldt's essay "On the Inner and Outer Organization of the Higher Scientific Divisions in Berlin," in which he describes the way in which Academy and University have to maintain their independence, but the Academy (which he himself organized in Berlin) in particular was to be the highest and last place of scientific research and retain its pure independence. The seminar noted that Humboldt's ideas were imported to America by scholars such as James Morgan Hart, who, although he studied in

Göttingen, was a professor of Modern Languages at Cornell throughout much of the late nineteenth century. Hart was, as he wrote in 1874, very impressed by the ideals of *Lern- und Lehrfreiheit*. He was exhilarated by the way in which German university students were "free to attend or stay away, free to agree with the professor or to differ."

The seminar then spent time examining the way in which German Studies was both imported to and built in America. The question of importation and exportation rapidly became a leitmotif of the seminar. Among the texts that were im-

portant for this research were the writings of M. D. Learned who helped form the Association of Teachers of German in 1898. This



insight came from John A. McCarthy from Vanderbilt University, who was the seminar's first guest speaker. He hoped to derive insight into the current crisis through examining the past. He presented a detailed survey of the history of Germanics at the University of Pennsylvania, including a study of the types of dissertations that were produced around the turn of the century. The group noticed the way in which the dissertation topics were surprisingly slanted towards historical and cultural developments. Some of the projects that seemed to, in many ways, anticipate modes of cultural studies included "Benjamin Franklin and Germany," "Beliefs and Superstitions of the Pennsylvania Germans," and "Schiller and America." In many ways, Learned's philosophy resonated with the projects of German language training in America today, which included an emphasis on developing pedagogical strategies, and making sure that German is available to students on the high school level.

Historically speaking, the subsequent
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"YOUTH CULTURES" IS THEME OF DAAD WEEKEND CONFERENCE

Christopher Clark

On September 20-21, Cornell hosted the DAAD Weekend conference on "Youth Cultures," organized by Professor Geoff Waite. Inspired by discussions during the last DAAD Weekend in 1995, the conference theme included investigations into the ways in which "youth" has been constructed and valued in twentieth-century German culture, as well as the consequences for actual young people in Germany. The conference invited participants from colleges in the upstate New York area, providing undergraduates from small colleges who are interested in German Studies with access to advanced research in the discipline, as well as the opportunity to meet others with similar interests.

The first talk, "Monster Metaphors: Reconstructing German Youth in the Weimar Republic," was presented by Professor Luke Springman of Bloomsburg University. Springman examined the role of science fiction as a popular genre for youth in the 1920s. He argued that only the trappings of this science fiction were new, as many of the "monsters" were imported directly from the German fairy tale tradition, suggesting a deeper bourgeois legacy not immediately apparent in the science fiction.

George Mosse, currently a Cornell Professor-at-Large, spoke on "The Assimilation of Youth Cultures," also focusing largely on the Weimar era. Looking at the *Wandervogel* movement, which stood for "[male] youth among itself," Mosse argued that the movement, as a voluntary community based on friendship, represented the potential for cultural revolution as something different from the bourgeoisie. However, like Expressionism, this movement was quickly co-opted by the middle class, which neutralized the power of love of nature, assigning nature a fixed spot as a vacation destination. Comparing the Weimar era to the youth culture of the 1960s, Mosse argued that

in each case, youth culture expanded the boundaries of bourgeois "respectability" without destroying it; Mosse noted the staying power of "respectability" and called for a social history of the concept itself.

Cornell Professor of Anthropology John Borneman then posed the question, "Is the Love Parade a New Form of Political Identification?" Analyzing Berlin's Love Parade, the annual summer festival dedicated to rave and techno music, Borneman argues that it represents neither a "neofascist self-worship" of youth nor a "political celebration of humanity," choosing instead to situate it in a tradition of mass participatory events in entertainment and politics and new forms of religiosity. Borneman showed video footage of last summer's Love Parade, analyzing the movements of the dancing as a monadic, isolated experience. He argued that the Love Parade represents a trend toward "non-political politics" or a politics of non-engagement. Discussion after the talk was lively, as many in the audience who had been to the Love Parade contended that Borneman had fundamentally misunderstood the phenomena he had observed.

That evening, Professor Ingeborg Majer O'Sickey of Binghamton University introduced the film *Europa, Europa* by discussing its complicated initial reception in 1991. Discussion about the film at that time focused largely on the controversy about its not being nominated for an American Academy Award, rather than on the film's content or aesthetic value. Majer O'Sickey interprets this refusal to address the film's content as another layer of repression of the past in German culture. The film, argued Majer O'Sickey, calls into question the integrity of national borders and of ethnic and racial "purity." Majer O'Sickey argued that the film also rejects the view that only first-hand survivors of the Holocaust can make a film about it. Ultimately, however, the film is uncritical in portraying its protagonist as taking advantage of masculine privilege; Majer O'Sickey argued that the film thus upholds an ideal of masculinity, sidestepping issues of gender oppression and

letting "youth" remain coded as male.

David Brenner, Professor of German at Colorado State University and currently a Mellon Fellow at Cornell, spoke the next day on "Jewish Youth in Germany." Brenner looked at cultural movements coexisting with those analyzed by Mosse, examining the *Blau-Weiss*, a Jewish/Zionist version of the *Wandervogel* with a romantic love of nature. These movements (in which about a third of German Jewish youth participated in the 1930s) idealized rural life and community, rejecting urban Jewish life as shallow and bourgeois. Brenner then examined two serialized novels printed in the *Israelitisches Familienblatt* in 1922-23, which reached 15% of the Jewish community. In these novels Brenner identified not only reference to current events at the time (e.g., a rising anti-Semitism) and an emphasis on the ideals of the *Blau-Weiss* (e.g., physical fitness and a return to nature), but a dramatizing of consensus through reconciliation.

Concluding the conference was a panel discussion by Cornell German Studies graduate students. Barbara Mennel looked at the gendering of youth culture and noted the problem of focusing on the biggest and most prominent youth cultures. Mennel called for an attention to girls, as well as to gay and lesbian youth, many of whom have a youth far from the idealized (adult) vision of most youth cultures; she also noted the role of youth as producers of youth culture, rather than just as passive consumers. Eva Reeves discussed the political dimensions of youth culture, noting the ability of the dominant order to manipulate and neutralize the potential radicality of youth cultures. Brad Prager challenged the audience to think of youth as a performance that might include ironic elements, rather than always taking youth at face value. Prager also asked where critical voices are going to emerge if mainstream youth is no longer engaged in transgressing respectability. •

Christopher Clark is a graduate student in the Department of German Studies at Cornell.

HAROLD MAH MAKES RETURN VISIT TO CORNELL

Brad Prager

This October Cornell University welcomed the historian Harold Mah, from Queen's University in Canada. Mah was a visiting fellow two years ago at the Society for the Humanities where he taught and researched problems in European cultural history. Mah has written a number of articles on nineteenth-century France and Germany, and is the author of "The End of Philosophy, the Origin of 'Ideology': Karl Marx and the Crisis of the Young Hegelians" (Berkeley, 1987). He is presently finishing a book on constructions and deconstructions of subjectivity in France and Germany focusing on texts from Diderot and Herder to Nietzsche. This time around he presented his reinterpretation of the traditional understanding of Classicism under the title, "Strange Classicism: Winckelmann to Nietzsche and Beyond."

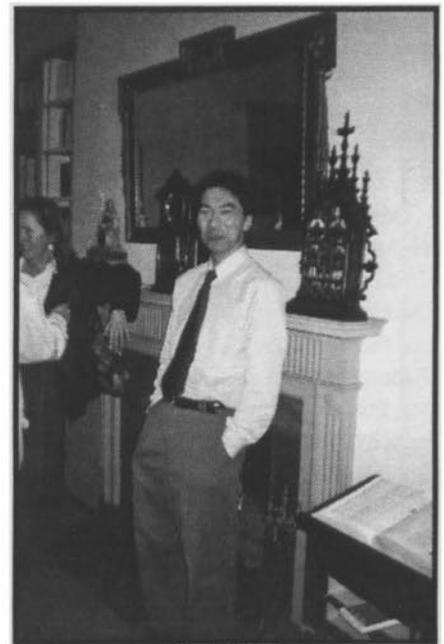
Mah began his argument by providing a larger context of the competing intellectual traditions in Europe. He argued specifically against the view of Lambropoulos who divides up European culture into Hellenic and Hebraic traditions. Though he accepted the view that there is a twentieth-century denigration of specifically Hellenic lines of thought, which can be found in the first part of Horkheimer and Adorno's *Dialectic of Enlightenment*, his paper set out to explain this denigration as emerging from the complexities present in Classicism itself. Mah made it clear that his talk was not an attempt to save Classicism from those who would critique it, rather to elaborate our understanding of its contradictions. He intended, dialectically, to turn around the traditional identity of Classicism as an attempt to fix a stable subjectivity and read it instead as the undermining of that self-representation. Mah examined not only texts which were explicitly Classicist, but also those which were part of the legacy of German Classicism such as Nietzsche's *The Birth of*

Tragedy and Mann's *Death in Venice*.

Classicism, Mah contended, had a complex and problematical character from the moment of its inception in Italy where it functioned as a response to the sensuality of the Rococo. Classicism was, in turn, meant to represent a mode of sobriety. For Classicism, the viewing of art was coterminous with rational contemplation, and by its standards, beauty was not to be viewed as sensuality, rather, as Mah claimed, beauty could be understood as an idea presented to the senses. In this respect, one has to understand the transformative agenda of Classicism as a transformation of the act of vision; a movement from sensual perception into rational contemplation. Classicism intends to bring the creator and the viewer out of the material sphere into the kingdom of incorporeal forms. In this movement, Mah contended, its goal was to bring the observer out of the temporal into the ur-Rational — a goal which is conspicuously contradictory with the sensuous materiality of sculpture.

In his consideration of the sculpted "Laokoon group," for example, the Classicist Winckelmann, searched out the stoic suppression of gesture. According to Mah, Winckelmann looked for rational subjectivity in the face of Laokoon. The sculpture is, in Winckelmann's imagination, about the exertion of rational will in the suppression of pain. Ideal subjectivity, as represented in the sculpture, is in this case understood as self-mastery, the kind of mastery which overcomes the physicality and the materiality of the external world. Rational self-mastery of this sort, Mah reads as a type of Classicist masculinity, which is constituted by rational control over desire at the expense of sensuality. The Classicists, he contends, went so far away from sensuality that they explicitly wished to avoid going to Greece, for fear that they would lose rational control and become absorbed in the sensual world.

A product of this contradiction, however, was that the prescribed "looking" of the ideal classicist was impossible to enact. Beholding the beautiful object carried the ideal viewer from one kind of looking into another. Classicist behold-



Harold Mah

ing was intended to be analogous to the glance of a tranquil ocean. But such looking was confused by the object and converted into a prolonged gaze that as it studied the object moved from the whole to the parts, specifically stated, to the parts of the human body, and thereby became compromised as desire enters the contemplative paradigm. In a revision of the terms of the art-historian Norman Bryson, the act of looking shifts from glancing to gazing. Mah argues that the gaze, far from producing a masterful rational contemplation, ends up behaving like the glance of desire. Classicist looking does simultaneously then two things. It is marked, as Mah eloquently stated, by a line which both is, and is to come. In the moment of that transition the Classicist experiences vision and subjectivity as split. He sees himself seeing from the point of view of another, Winckelmann from the point of view of the statue of Apollo, for example.

With this in mind, Mah moved into his reading of Nietzsche's *Birth of Tragedy*, in which he locates a double Classical moment in Nietzsche's understanding of the Dionysian and Apollinian. According to Mah, Nietzsche's two modes overflow the boundaries of their genres, producing another variety of strange Classicism. The Dionysian is associated with music, but as Nietzsche's argument makes

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RENATE HOLUB ON HANNAH ARENDT

John Crutchfield

On Thursday, November 20th, Renate Holub, Professor of Italian Literature and Critical Theory at UC/Berkeley, spoke to the Cornell German Studies community on the topic of "Hannah Arendt Not Among the Germans,"—a rather surprising title for a paper, unless one is well-read in current Arendt scholarship. Citing a handful of recent monographs on Arendt, Prof. Holub had little difficulty showing their tendency to ignore or elide what she sees as Arendt's deep involvement in the conservative intellectual climate of her "formative years" in Weimar Germany. Instead, Arendt has been treated primarily as an originator of ideas, specifically of political theories, and this in such a way as to disregard the cultural and psychological contexts of those ideas. The reason for this, Prof. Holub suggested, may be that most scholars currently writing on Arendt are themselves political theorists, and, as such, are interested in Arendt's ideas for their analytical power (especially as a means of critiquing American liberalism), without seeming to question whether the usefulness of those ideas may be influenced—even attempts to put Arendt back in her place, namely, "among the Germans"; and more generally, to ask what is the relationship between thought and the context of thought?

Though Prof. Holub left the audience to deduce for themselves her answer to this broader question, her examination of Arendt's work made this fairly easy. Her argument was essentially that the *forms* of Arendt's thought—what she called Arendt's "conceptual style" as distinguished from its content—exhibit certain structural properties which link her thought to the intellectual climate of the German academy in the 1920s. This link, moreover, is one of causality: in its most basic architectonic, Arendt's thought reproduces, and hence is "caused" by, the conservative humanism then dominant among German intellectuals, a world-

view at bottom both dualistic and authoritarian. The effects of such "laws of tendency," (and here Prof. Holub acknowledged her debt to the Italian Marxist, Antonio Gramsci) are difficult to trace at the level of content. At the level of style, however, one begins to notice certain patterns which seem to convey a content of their own, a content more directly traceable to the "civil society" of the academic elite to which Arendt, as well as Martin Heidegger and Karl Mannheim, belonged. Paraphrasing a famous passage from Marx's essay on the 18th Brumaire, Prof. Holub suggested that, "Theorists make their own theories...but under found circumstances." But in Arendt's case, it seems, the circumstances of the German academic elite were hardly "found": it was, in Prof. Holub's phrase, Arendt's "privileged childhood which provided access to this elite, insuring her citizenship in the higher academy."

Along with such citizenship went, as it were, a certain intellectual land grant. Arendt's mature thought, her intellectual habitus or style as a thinker, reveals a thoroughgoing accommodation to the territory, which Prof. Holub, apparently drawing on Foucault, referred to as "intellectual fields and fields of knowledge." Another phrase, this time borrowed from Gramsci, was "structure of feeling," with its cognate, "structure of thought." Though Prof. Holub did not detail her view on how the institutional or social demarcation of fields of knowledge interacts with the psychological systems of feeling and thought, the important point is the suggestion that, first Arendt's work was patterned by forces operating more or less unconsciously, and second, that it is to these patterns that we must turn if we want the clear understanding necessary to evaluate the ultimate political investments of that work.

Prof. Holub found these patterns most evident in Arendt's prose style. Like Heidegger and Schmitt, who were also keenly interested in matters of style, Arendt frequently uses metaphors of struggle, agnostics, violence, placing such metaphors in fact at the foundation of her ontology. One also finds a preference for

solitary nouns over qualifiers: adjectives are either absent or nominalized, producing a hierarchy of concepts in which "multiplicity, qualification, indication, characterization, evaluation" are "erased." The effect is an "illusion of pure things without qualities," or rather, of pure things whose evaluation has already occurred and is buried in them inextricably. At the level of syntax, Arendt's style is typified by binary constructions having a strongly polarizing effect: *wir* or *sie*, *alle* or *keine* (often *gar keine* or *überhaupt keine*), *immer* or *niemals*, *keineswegs*, *unter keinen Umständen*, and the characteristic *das kommt überhaupt nicht in Frage*—all of which suggest an "authoritarian mode of speech and thought," one which systematically works to the "exclusion of alternate views."

Taken together, these stylistic features constitute a level of communication distinct from, often contrary to, and, Prof. Holub would suggest, hermeneutically prior to the set of philosophical propositions Arendt's writing offers as its content. Thus one might say the theoretical basis of Prof. Holub's analysis is a distinction between exoteric and esoteric modes of communication, or (in Gregory Bateson's terms) between communication and metacommunication,—and the priority of the latter. But this priority is hermeneutic because it is ontological: the crux of Prof. Holub's argument came in the assertion of a necessary (and mimetic) connection between the stylistic features of Arendt's writing, the "deep structure" of her thought, and the context of that thought. Prof. Holub argued that stylistic patterns, unlike particular meanings or "content," are uniform throughout the body of a writer's work; and that this "body" is necessarily connected to the physical body of the writer herself, to

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German Culture News is published by the
Institute for German Cultural Studies
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"ARCHITECTURAL MODERNISM AND THE VISUAL ARTS"

Professors Christian Otto and Anthony Vidler of the College of Architecture, Art and Planning, together with the Institute for German Cultural Studies, are organizing a conference – "Architectural Modernism and the Visual Arts" – for February 21. Venue will be 157 Sibley Hall on Cornell campus.

Papers and subsequent discussions will engage the issue of architecture and art as ornament, whether in terms of the cultural theory advanced by writers such as Adorno, Bloch, Gadamer, and Vattimo, or as historical explanation and understanding. Springboard for this discussion will be the reexamination of one of the founding anti-ornament manifestoes of the Modern Movement, "Ornament and Crime," written in 1908 by Viennese architect Adolf Loos. The manifesto will be discussed in all its cultural and social implications, and in the light of present concerns for feminism, ethnicity, postcolonialism, and the more general concern to rewrite the canonical history of modernism in architecture and the other arts.

This conference is open to the public.

GERMAN COLLOQUIUM SERIES CONTINUES IN SPRING SEMESTER

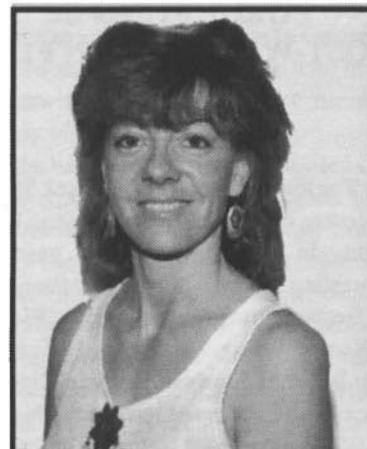
The German Colloquium series, sponsored by the Institute for German Cultural Studies, will open the spring semester line-up on January 30 with the first paper being presented by David Brenner, University of Colorado/Boulder and this year Mellon Postdoctoral Fellow for German-Jewish Studies, Department of German Studies. He will be followed by Claudia Koonz, Professor, Department of History, Duke University; Anton Kaes, Department of German, University of California/Berkeley; and Michelle Duncan, Eva Reeves, and Yvonne Houy, all graduate students in the Department of German Studies, Cornell. •

FACULTY PROFILE

Janet Lungstrum, Visiting Fellow at the Institute for German Cultural Studies for the Fall semester 1997, is Assistant Professor of German Studies at the University of Colorado at Boulder. She gained her Ph.D. in 1993 from the University of Virginia, where she wrote a dissertation on Nietzsche and German modernism. Her M.A. is in Comparative Literature from the University of Pennsylvania (1989), and her B.A. is from the University of London (1985, First Class Combined Hons., French and German).

Janet has been spending the Fall semester completing a new book, entitled *Weimar Surfaces: Urban Visual Culture in 1920s Germany*. In this project, she offers a critical portrait of Weimar Germany's obsession with what Kracauer defined as "surface glamor," particularly prevalent during the stabilization or New Objectivity years of 1924-1929, in such areas as architecture, fashion, the film industry, advertising and consumerism.

Janet's current research and teaching interests are primarily in the visual culture of Weimar and Nazi Germany, as well as in theories of creativity, technology, race, and sexuality. She is also the co-editor with Elizabeth Sauer of the recently appeared volume, *Agonistics: Arenas of Creative Contest* (State University of New



Janet Lungstrum

York Press, 1997), which derives its focus from the Nietzschean social agon as a creative force and analyzes its applicability in cultural philosophy, narrative theory, psychoanalytic and racial conflicts, as well as gender and the body.

Her published and forthcoming articles, in such journals as *Deutsche Vierteljahrsschrift* and *Screen*, include studies on Expressionist architecture, Weimar and contemporary German film, the philosophy of language in Wittgenstein and Nietzsche, as well as modernist creativity in Musil, Kafka, Gide, Proust, and Rilke. She has been the recipient of various NEH and DAAD summer grants and awards from the University of Colorado at Boulder, and is a member of the Executive Committee of the Kafka Society of America.

CRITICAL THEORY CONFERENCE TO BE HELD IN APRIL

Taking the fiftieth anniversary of the publication of Max Horkheimer and Theodor Adorno's book "Dialectic of Enlightenment" as an incentive, Professor Peter U. Hohendahl is organizing an April 3-5 conference at Cornell entitled "The Future of Critical Theory: A Reassessment." Although Critical Theory has gone through a number of shifts and changes since 1947, the Horkheimer/Adorno work has maintained its validity despite revisions of theoretical foundations by the following generations of

critical theorists.

Professor Hohendahl sees this as the right time for a critical reassessment of the legacy of the Frankfurt School.

Participants will be invited scholars from outside universities and from Cornell. Each participant will present a paper on a pertinent topic, with group discussion following.

For further information, please contact puh1@cornell.edu or js75@cornell.edu, or (607) 255-8408. The public is cordially invited. •

FRANK STERN: REMEMBERING AND FORGETTING IN POST-WAR GERMAN FILM

Shelah Weiss

On Tuesday, September 23, Frank Stern, Professor of History at Ben-Gurion University in Beer-Sheva, Israel, gave an interesting and insightful talk at the Society for the Humanities entitled, "Waves of Remembering — Waves of Forgetting: Images of Jews in German Cinema Since 1945." Born in Germany in hiding in 1944, he studied at Hebrew University in Jerusalem, Tel Aviv University, and the Freie Universität in Berlin. In his talk, Stern emphasized that remembering and forgetting go hand in hand in Germany's understanding of the past. This is true for its cinema as well. The knowledge of the Holocaust in the post-war period has instigated a search for new film language and form. This search, which he traced in his talk from the immediate post-war era to the present, has taken many guises as Germany remembers and forgets its past.

A shift in the cultural representation of Jews characterized the earliest years of post-war cinema. While in the late 1940s, Jewish figures in films had names and individualities, the cinema of the 1950s used cultural metaphors of guilt and historical representation to deal with the past. Disremembering functioned to protect the decency of people, which had gained importance in Germany in this decade. As German society tried to come to terms with itself, rather than the victims of the Holocaust, collective reconciliation substituted collective guilt. Nonetheless, elements of the past still existed in cinematic representations as part of the cultural present. Even before the development of the New German Cinema, Stern observes, construction of memory was established in the medium of film.

The wave of anti-Semitism which swept across Germany in 1959-1960 also brought on a wave of remembering. Public discussion brought on by texts by authors such as Frisch and Weiss led to a



Professor Leslie Adelson with Frank Stern

growing awareness of the singularity of the event of the Holocaust. This awareness would continue to develop through 1968. Stern critiques the 68ers, though, for giving a larger cultural significance to the silence occurring in the 1940s and 50s. Nevertheless, films such as *Abschied von Gestern* and *Der Passagiere* from this period articulate both a breakthrough film language for dealing with the Holocaust, and a fundamental critique of post-war film.

Stern maintained that the discourse in film is ongoing, and that German filmmakers and their public are still searching for ways of portraying and dealing with the Holocaust. While many films have nothing to do with German Jews, and contain no Jewish characters, Stern notes that these films are often still participating in public discourse about the past. The aesthetics of remembering are sometimes hidden, sometimes outright, in which filmmakers search for a new cinematic language to tell the story of the Holocaust, or use the Holocaust to face contemporary political and social problems.

Finally, Professor Stern expressed his great hope for the future of German cinematic memory; he predicts many more films acted, directed, and written by Jews, will continue to play an important part in Holocaust discourse. •

Shelah Weiss is a graduate student in the Department of German Studies at Cornell.

Contributions to *German Culture News* are welcome. If you would like an event listed or have an article to contribute, please contact Julia Stewart at 255-8408 or e-mail: js75@cornell.edu.

UNIVERSITY OF GIESSEN PROFESSORS DISCUSS FRENCH/GERMAN NATIONAL IDENTITY

Tracie Matysik

Bernhard Giesen, professor of sociology from the University of Giessen, and author of *Nationale und kulturelle Identität. Studien zur Entwicklung des kollektiven Bewusstseins*, presented on October 27 a public lecture entitled 'Identity and Society in Late 18th and Early 19th Century France and Germany.' His talk was followed by a brief response from Guenther Lottes, professor of history and a colleague of Giesen at the University of Giessen. Lottes is known as the author of *Soziale Sicherheit in Europa. Renten- und Socialversicherungssysteme im Vergleich*, and as editor of *Region, Nation, Europa. Historische Determinanten der Neugliederung eines Kontinents*. The joint presentation was sponsored by Cornell's Program in French Studies.

Giesen began his lecture with a discussion of three ideal types of national boundary construction, which he labeled primordial, traditional, and universal. According to Giesen, the first ideal type, the primordial, establishes a "fixed" identity, deriving from claims to ethnic origins. Giesen did not elaborate on the second ideal type, the traditional, describing it only as diffuse and implicated in historical patterns. He designated the third type, the universal, as inflected by a notion of the sacred or transcendental. This model ideally is based on a conception of inclusion, and regards non-members as potential converts. According to Giesen, the traditional sociological thesis maintains that German national identity contains strong elements of the primordial type, while French national identity resembles the universal type. Giesen's talk sought to complicate this thesis, suggesting that in the history of both Germany and France one can detect serious tendencies toward all three types.

Looking primarily at modern German history, Giesen identified primordial strains of nationalism in the early Ro-

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WELFARE, WOMEN, WAGES: GERMANY AND THE U. S. 1984-1991

Jolanda Williams

Within the context of the October 3-5 conference on "Revisioning the Social Welfare State: Feminist Perspectives on the U. S. and Europe," convened by Ulrike Liebert, Nancy Hirschmann, and Mary Katzenstein, and sponsored by the DAAD, Institute for European Studies, Government Department, Institute for German Cultural Studies, Women's Studies Program, Society for the Humanities, Einaudi Center and Cornell University lectures Committee, two of the presenters, **Francine D. Blau** and **Joyce Mushaben**, focused on Germany, the glowing image of the welfare state, and its effects on matters concerning gender.

Blau, professor of Industrial Labor Relations at Cornell, discussed her paper, "Gender and Youth Employment Outcomes: The U. S. and West Germany, 1984-1991," written in conjunction with Professor Lawrence M. Kahn of the same department. The work, an historical, comparative analysis of the United States and Germany, focuses on gender, and the outcome of employment for disadvantaged workers (disadvantaged meaning young, less skilled, and less educated individuals) in both countries.

Blau began her talk by explaining how she and Kahn became interested in the issue of wage inequality in an effort to understand more about the causes and the consequences of high levels of wage inequality. Their work emphasizes the difference between the United States and other countries, which, liberal or conservative, tend to have much lower levels of wage inequalities than the U. S., which has very high levels of wage inequality. They believe that the important factor in determining the wage gap is the type of wage setting institution. The U. S., on the contrary, takes a much smaller role in unions and wage setting.

Most other countries have a wage distribution that is compressed from the bottom and moves up by setting minimum wages across a wide variety of sectors,

and since in all countries women are disproportionately represented at the bottom of the wage distribution, institutions which bring up the bottom, disproportionately benefit women. The United States has traditionally had one of the largest pay gaps between men and women, due to the fact that its wage setting institutions lack the type of floor other countries have. This affects how women fare economically in the U. S. Over the last twenty years, one of the trends in the labor market of the U. S. (and to some extent other countries) is that wage inequality has risen drastically. Women are located at the bottom of the scale; yet during the 1980s, a period in which wage inequalities increased the most in the U. S., American women were more successful in narrowing the gender gap, resulting in higher wages, occupation upgrades and improvement in qualifications.

The less skilled youth in the U. S., however, have had a less than happy outcome; in fact, Blau states, "...they are bearing the brunt of this trend" towards falling wages and employment. But this is not true in all countries. One of the reasons why Blau and Kahn focused on Germany is because it has not experienced this same trend. They had expected less skilled youth to have better wages in Germany than in the United States due to the wage setting institutions of Germany that set a higher wage floor, and this did, in fact, prove to be correct. But they also expected to see Germany with a lower employment rate for less skilled workers, because they were setting wages above what was necessary for the market. Germany, however, actually maintained both higher wages and higher employment.

Institutional differences between Germany and the United States help to understand how Germany has both high employment and high wages at the same time. These differences consist of the setting of higher wages and institution of apprenticeship programs by Germany. Apprenticeship helps the entry of non-college individuals into the labor market to a greater extent than in the U. S.; the youth as a result have a higher level of basic skills. Blau and Kahn attribute

some of the increase in wage and employment to these two factors, but believe that an even greater contribution is the large government sector in Germany, which absorbs young people who might otherwise be unemployed by the relatively high wage.

Blau had not expected less skilled German women to have an outcome more favorable than that of American women since the social and economic conditions in Germany are such that, especially among married women, participation in the labor force is low, whereas in the U. S. women have a strong connection to the labor market. Another factor that led Blau and Kahn to expect the employment rates of German women to be lower than those of the United States is the German maternity and parental leave that grants a paid leave of absence. In 1984, women were granted fourteen weeks of fully paid maternity leave; in 1991, they added twelve months with a paid allowance, not fully paid; and then increased that to fourteen months with a fully paid allowance. They later decided that women could keep some of this allowance if they worked nineteen hours or less after their fourteen months were up, encouraging women to work parttime. This has now been increased to three years. This should have potentially lowered the employment rate of women in Germany, especially fulltime employment of women in Germany compared to the United States. But this plan is heavily targeted at disadvantaged young women and single mothers, possibly encouraging employment for German mothers. The U. S. welfare system, on the other hand, discourages employment among this group, yet it still does not explain the low employment of less skilled women in the U. S. They occupy a variety of marital family categories and all have a low employment rate in relation to that of Germany, particularly married and single women without children. Only German married women with children have a comparable employment rate to U. S. women of the same status.

For both men and women, low skilled individuals have lower employment rates in the United States than in Germany but

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(*Enlightenment* - continued from page 1)

For, as the symposium made clear, the text's real value consists in its remaining a site for critical re-evaluations related to contemporary concerns. Moreover, all indications are that it will continue to be a crucial text for those interested in discussing and evaluating the nature and relative success of the Enlightenment project. While undoubtedly, as was raised several times during the symposium, one might rightly pose the question of relevance to a text which can only discuss aspects of the culture industry from a late forties perspective, it is nevertheless the case that the work itself foregrounds the important problem of static categories in a hyper-text world. For the question of how to ground normativity is perhaps the work's most salient feature. And the fact that the arguments in it ride a fine line between dialectics and hyperbole demands that engaging the work be itself a sustained effort in defining the work of redefining concepts such as "subject" and "reason." In this regard, it is worth recalling the following from the introduction: "The point is . . . that the Enlightenment *must consider itself*, if men are not to be wholly betrayed. The task to be accomplished is not the conservation of the past, but the redemption of the hopes of the past. Today, however, the past is preserved as the destruction of the past."

Following the format of *Dialectic of Enlightenment*, the symposium consisted of three panels, each corresponding to one of the major chapters in the work. In the first panel, *The Concept of Enlightenment*, all three panelists took the opportunity of engaging in the 'serious work of the concept' and related the matter of defining the Enlightenment project to specific fields of inquiry. Brian Jacobs, a fellow at IGCS, began by stressing the fundamental self-critical dimensions of Enlightenment philosophy. Rather than situate Horkheimer and Adorno in opposition to Kant, Jacobs argued that their discussion of *chantage*, or the seductive 'dark side' of reason, recuperates what already exists in the Kantian project of "radical self-critique." According to Jacobs, this self-critique is tied as much to a struggle with self-determination as to the effort at emancipation through rea-

son. Here, secularization operates as the horizon for understanding this element in Kant, inasmuch as secular reason operates as the displaced form of mythological self-determination in the manner discussed by Horkheimer and Adorno.

The second panelist, Brad Prager, a graduate student in German Studies, extended the terms of this struggle of self-determination in a brilliant analysis of the film *The Deer Hunter*. Framing his discussion within the terms of the problem of instrumental reason as it configures the relation in and among humans, the concept of utility and nature, Prager argued that the film narrates something like a journey of overcoming. The character Michael, for whom identity thinking and instrumental rationality constitute the singular horizon of his life-world, initially stands opposed to, and apart from, the nature that he hunts. This opposition is forgone, however, when Michael returns from Vietnam and resumes his hunting only to discover himself in a different relation to nature: namely, as within. Demonstrating how this change is documented cinematographically, Prager shows how Michael is thereby capable of eschewing a strictly instrumental attitude towards the deer he hunts and allows himself the capricious act of simply letting the animal go free.

Like Prager, Professor Michael Steinberg (History) related his discussion of Enlightenment to a particular sphere of cultural production, in this case, music. Steinberg introduced his discussion by pointing out an important ambiguity in the original German title "Dialektik der Aufklärung," where the genitive operates to obscure whether the "dialectic" being discussed is a result of the Enlightenment, or its constitutive process. How one answers this ambiguity is, of course, important, for the former suggests resignation to irreversible reification whereas the latter portends a perhaps longer and more fruitful interactive process of which contemporary debates themselves might be a part. For his part, Steinberg seemed to take the latter view, and, using a psychoanalytically informed perspective, he related this more open understanding of the 'dialectic of en-

lightenment' to Adorno's music criticism. In his criticism, Steinberg emphasized how Adorno's work on music performs this open dialectic, inasmuch as Adorno's prose resists strictly analytic categories. Such a refusal to deductively conclude arguments arguably raises the question of a more tense interaction between repetition and closure, and the possibilities of more open answers to such questions as the relation between instrumental rationality and the emancipation of the subject.

This theme—of the possibilities of operating outside strict instrumental rationality—emerged again as the guiding thread of the ensuing question period, and more than a few questions were directed towards the possibility of evading binary opposites and their fundamental relation to instrumental thinking. For his part, Steinberg once again reiterated the importance of being clear on the very relation between questions and answers that duplicate paralyzing binary oppositions and prevent the examination of alternatives. For Steinberg, it is essential to determine new forms of what will count as alternatives in order to be able to rethink positions. Prager conceded that his discussion remained within the human/nature binary, but argued that this was a necessary component of staging his analysis.

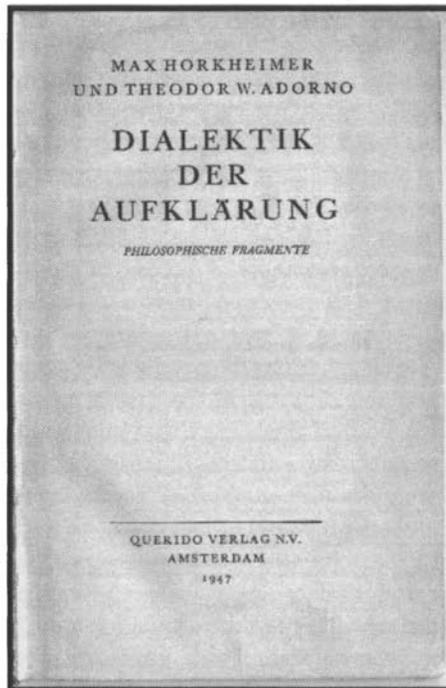
After lunch, the symposium reconvened to listen to a panel discussion on the *Culture Industry* chapter. Neil Saccamano, professor of English, took the opportunity to offer general comments on the structure of the argument of the chapter. In a manner that recalled concerns raised during the question period of the previous panel, Saccamano pointed to the problem of how to escape a totalizing narrative of reification, where something even as undetermined as chance becomes overdetermined and reduced to a variable in a probability calculus. Saccamano placed politics at the head of his discussion by asking whether the argument, itself a totalizing gesture, was a flight from resistance. By way of trying to answer his own question, Saccamano responded that the problem with the culture industry argument was its own

objectivizing imperative. The hypostatization of a central concept of culture, and of its 'objects' itself inaugurates a dominating scheme of singularly passive reception that seems to allow for no possibility of resistance. This can be countered, argued Saccamano, by looking to the genealogy of the concept of "culture" itself, which historically resisted exactly this kind of absolute scheme of classification. Accordingly, it should be possible to rethink the entire model of reception of commodities as not strictly passive, but perhaps containing carnivalesque moments of "maladjustment."

Like Saccamano, Professor David Bathrick (German Studies/Theater, Film, Dance) discussed the culture industry in relation to history, locating the text at a nexus between German history and specific features of the culture industry. Like Saccamano, Bathrick pointed to reductive tendencies in the chapter's structural analysis, such as the conflation of nationalism with "Fordist capitalism." This tendency homogenizes all differences and contributes to an overly simple profile of fascism; one that is contested historically inasmuch as the debate still rages over whether fascism was a reaction to, or an intensification of, capitalism. Looking to the historical relation of National Socialism in the Third Reich to film, Bathrick observed a move within Nazi propaganda towards a self-domestication from its "jack-boot image to a more Hollywood-like image," a fact which falls outside any frame of reference for Horkheimer and Adorno to the extent that their structural analysis pays no attention to any one specific German film. By conceiving of their model of the culture industry on the universal plane of how particulars can only confirm the capitalist mode of production, Bathrick argued that, for Adorno and Horkheimer, the mere fact of a film being produced under the Nazi regime made it a prime facie Nazi instrument of ideology.

Returning to Saccamano's opening question regarding the space for possible resistance in a fully reified world, both Timothy Murray of the English Department and Michael Richardson of German

Studies expressed optimism over potential alternatives. Timothy Murray's expanded discussion of alternative theories of cinema in France raised the possibility of responding to commodity culture as such through recognizing the inherent mutability of forms and the possibilities of repetition as disclosing the commodity nature of culture. In his discussion, Murray identified a key feature in Adorno and Horkheimer's thought that prevents them from conceding the possibility of resisting a reified commodity culture, namely the possibility of reflection, and argued that this one form of cognitive resistance does not exhaust the possibili-



ties insofar as the medium of film can itself express and activate emotions and other elements of psychology. He further challenged that Adorno and Horkheimer thus remain within an overly narrow cognitive field by not allowing themselves to think of something like imagination as itself a faculty of sensual experience, and so expanding the sphere of possible resistances. For his part, Michael Richardson attempted to do just that by arguing that certain modes of interaction with/on the internet portend possible subversions of standard capitalist forms of interaction. Expanding on the work of Enzensberger, as well as that of Negt and Kluge, all of whom are critical of Horkheimer and

Adorno, Richardson made the case for a more sophisticated and comprehensive theory of the new media and its possibilities than is available in *Dialectic of Enlightenment*. As examples of possible emancipatory responses to the extension of capitalism on the net Richardson cited the sharing of software, the mass appeal of the internet, and its inherent dialogic mode communication. During question period, this latter argument was contested by Saccamano who argued that "all talking is not communication."

In a lively question period following the panel discussions, a variety of audience members contested what seemed to be implicit normative categories in the speakers' presentations and in Horkheimer's and Adorno's thinking in general. Peter Gilgen of German Studies raised the possibility that the very quest for some type of unalienated subject might be the wrong question, to the extent that such an ideal fiction might operate to obscure the real ways in which subjects are constituted in and through language and the various modern media. In this connection, Gilgen cited the work of McLuhan and Wittgenstein as thinkers offering pertinent alternatives to Horkheimer and Adorno's work. In his response to Gilgen, Murray emphasized how his presentation had attempted to offer just such an example of an alternative process of the constitution of subject-positions by locating potential responses as functionally related to different film techniques. Saccamano too agreed with Gilgen saying that his introduction attempted to highlight the very problem of the binary between full resistance or emancipation and the argument of a fully commodified or reified world. At this point, Dominick LaCapra asked whether Zizek's conception of "cynical reason" might not be helpful in conceiving of how one might be simultaneously within and potentially outside of the commodity system at the same time. Geoff Waite attempted to place the problem within a larger problem of post-Nietzschean discourse and argued that the issue turned on one's metaphysical disposition towards eternal return and the seemingly impossible aporia of repetition and difference. Making

an oblique reference to LaCapra's suggestion, Waite lamented whether or not there might exist anything beyond cynicism as a more positive possibility.

Following a brief Kaffee-Pause the symposium concluded with a third and final panel, *Elements of Anti-Semitism*. Barry Maxwell of the Department of Comparative Literature began by examining the thematics of happiness, and particularly happiness without power, as it appears in the Odysseus chapter. Recalling two instances where happiness figures in the formulation of decisions, the first regarding Odysseus's response to the Lotus eaters and the second being his own decision to have himself tied to the mast to listen to the Sirens, Maxwell made the claim that both offer significantly different attitudes towards happiness as it relates to power. According to Maxwell, the crucial difference involves the question of the social nature of happiness in the first instance and its relation to uniform behavior. Individual actions, such as Odysseus's decision to have himself alone tied to the mast, signify a strict economy between happiness and the need for limits in the interest of self-preservation, whereas mass activity of any sort contains within itself false, and dangerous, messianic expectations. Maxwell then transposed this frame of reference of the relation between limits and happiness to a reading of the Anti-Semitism chapter, where he argued that Adorno's thoughts sustain the critique of the mass appeal of the extermination of the Jews. But it does so also inasmuch as the same criticism can be turned against both the "complicity of liberal attempts to safeguard the rights of 'all men'," and the problem of the "bargain in which Jews gave up power to achieve such a safeguard."

Professor Dominick LaCapra, of Cornell's History Department and the Society for the Humanities, followed Maxwell's discussion with a detailed analysis of what he identified as two lines of argumentation in the anti-Semitism chapter. The first, and perhaps more easily recognizable, relates to the specific dialectical articulation of the problem of anti-Semitism in terms of progress and

regress. According to LaCapra, this form of presenting the problem remains within a narrowly linear temporal, or "staged," frame of historical understanding necessary for the positing of a so-called 'Golden Age' from which things supposedly regress and/or to which things might also be argued to be headed. The problem with this view is that, insofar as it apprehends historical phenomena in terms of pure opposites, it issues from a matrix of utopian thinking that cannot address the more specific and complicated relations between empirical phenomena and criticism. LaCapra argued that, at times, this type of binary reversal threatens to repeat certain processes that Adorno and Horkheimer are themselves critical of, namely, the tendency towards uncontrolled hyperbole and scapegoating. For his part, LaCapra held that a second line of argumentation in the chapter operates as a type of supplement to the first inasmuch as it might indicate an attempt to register something of a return of the repressed. This form of argument, framed in terms of a temporal scheme of displacement, offers the possibility of recuperating elements of the past in a non-teleological framework that might suggest alternative understandings of the Nazi atrocities than as merely a 'regression to barbarism'. Within the terms of a return of the repressed, LaCapra argued that certain dimensions of the Nazi genocide, unassimilable within simple terms such as progress and regress, might better be understood as elements of repressed sacrificialism. During question period, LaCapra maintained that both lines of argumentation are important in varying degrees depending on how they are framed, and preferred to see them both as necessary supplements of one another rather than as putatively 'better' explanations. In this way, he added, his point was to reintroduce the return of the repressed as an undertheorized element of the debate, and not to champion it as a catch-all answer to the problem.

Limiting his role in the day's events to that of organizer and discussion facilitator, Peter Hohendahl remarked at the close of the session that very little of the day's discussion had addressed the im-

portant concept of mimesis. Itself underdeveloped in *Dialectic of Enlightenment*, mimesis however forms an important counterpoint to the more 'pessimistic' elements of the work. For mimesis is introduced as a form of relating to the world and to knowledge that foregrounds the activity of acquisitive self-forming, a form of relating to the world that is not strictly related to the passive reception of pre-formed, reified phenomena. And in this sense, it is an attempt to think through the dialectic of self-imploding reason in its march towards full instrumentalization. Certainly, the concept is not declaratively articulated, appearing instead between the lines of stronger articulations. But it is this de-emphasis, I think, that is its greatest merit. For it is only after many careful re-readings, and re-visitations of *Dialectic of Enlightenment* that such a quiet, subtle affirmation discloses its value. •

Richard Schaefer is a graduate student in the Department of History at Cornell.

(Mosse - continued from page 1)

The democracy of Weimar Germany stood for openness and individualism. These ideals were based on the liberal conception of an educated public open to rational debate. Liberals did not take Hitler seriously because they failed to see that the Jacobin style of democracy was far more popular. Mosse identified the liberal and middle-class contempt for Hitler as arising from arrogance and an inability to grasp the reality of the Nazi appeal. Fascism rested on consent, including that of the working class.

The model of direct democracy fit into renewed political experimentation "based on their [the masses'] hopes and dreams." Liberal individualism left people "hanging in the wind," thus nationalism became a civic religion, which reached its zenith in the fascist period. Christian forms and rituals contributed a great deal to this civic religion. Fascist rituals transformed the crowd and gave people a feeling of solidarity. Liberalism was always at a disadvantage because it lacked

(Colloquium - continued from page 1)

a center in the form of the leader.

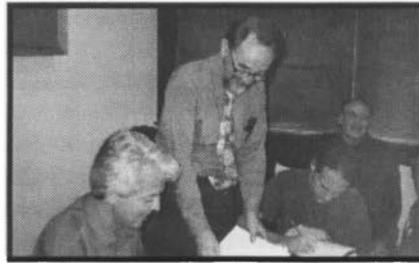
The symbols of totalitarian democracy were made concrete by racism, which focused on allegedly obvious and immutable features of the human body. This provided a sense of simultaneity of past and present. While fascism was a way of life, which did not distinguish between life and art, Weimar democracy could not provide a similar totality. The fascist and liberal belief systems had some common elements – respectability, manliness and a stress on morality – but liberalism was unable to counter the aesthetic appeal of fascism, which convinced many intellectuals to support it.

Fascism had no “political theory” in the liberal sense, according to Mosse, because it was a belief system, not a theory. Reasoned argument was irrelevant to fascism. How people perceived the success of fascism was just as important as the success itself. While liberals believed in the power of reason and feared the masses, they did not see that the age of masses had arrived.

Mosse continued with a discussion of whether totalitarian democracy is still an important force today. While anti-parliamentary groups are unlikely to seize power, elements of totalitarian democracy have allied themselves with liberalism rather than disappearing. What was once called propaganda is now called public relations: “Politics as theater...comes to us at home.” While this situation is not to be confused with fascism, the direct appeal to people’s hopes and fears is still powerful and should not be ignored. In fascism, the *mise-en-scène* is important, not what is said. Today, this might well be different.

Mosse concluded with the question, “Is it still worth asking what kind of democracy will be victorious?” If we dismiss propaganda, we miss seeing the appeal of direct democracy. Fascist movements were not anti-democratic movements; rather, they were “built on a different definition of democracy.” •

Rachel Nussbaum is a graduate student in the Department of History at Cornell.



Andreas Huyssen and Peter Hohendahl

While this language crisis has also been seen as part of a modernist identity crisis, coded as a “binary opposition between a stable Ego or self vs. *Ich-Verlust* or *Ent-Ichung* [Ego loss or deindividuation],” recent theoretical discussions about subjectivity, language, and visuality, which describe a split or decentered subject, challenge these traditional codings of the modernist identity crisis, which are implicitly built on “assumptions of loss and nostalgia on the one hand and hopes for reconstitution and redemption of self and identity on the other.”

Earlier discussions of Viennese modernism also neglected the intimate connection between issues of visuality and this crisis of language and identity. For Huyssen, it is precisely the disturbance of vision brought on by the experiences of urban life – specifically the urban space of the city of Vienna and the emergence of new visual media such as film – that is in fact the cause of the class, gender, race and sexuality crises of identity that dominated Viennese literature of the *fin de siècle*. Huyssen provided three distinct examples of this crisis of vision: in Hugo von Hofmannsthal’s “The Tale of the 672nd Night,” it was the protagonist’s experience of being observed by the city’s underclass that undermined and threatened his identity; in Arthur Schnitzler’s *Fräulein Else*, it is Else’s lack of control over her visual field – a field dominated by the gaze of male desire and power – that leads to her dispersed and chaotic use of language; in Robert Musil’s “Binoculars”, it is a “self-conscious vision in which the spectator sees himself seeing” that denaturalizes vision to the point that the subject is annihilated.

Huyssen’s paper provoked a lively debate from the overflowing classroom. A major topic of discussion was methodology: one participant was concerned that

Huyssen employed theory, for example in his elucidation of a passage from Jacques Lacan’s *Four Fundamental Concepts of Psychoanalysis*, without explicitly elaborating on his methodology. Huyssen noted this concern, but re-asserted that he had chosen theoretical passages that best corresponded to his thematic concern with visuality, without sacrificing theoretical depth. The discussion also elaborated upon Huyssen’s analysis of class as a moment of this disturbance. While Hofmannsthal himself, in his explanation of the success of the cinema in Vienna’s *Vorstädte*, argued that it was the masses who were afraid of written language, Huyssen saw this as an inversion of the real state of affairs, namely a middle class anxiety about new visual forms of urban cultural articulation overwhelming traditional written arts.

Brad Prager, a doctoral candidate in the Department of German Studies at Cornell, continued this discussion of the tension between visual and written artistic representations, this time in connection with Ludwig Tieck’s *Franz Sternbalds Wanderungen*. Prager’s paper, “‘I picture things a certain way’: Ideal Fetishism in *Franz Sternbalds Wanderungen*,” represented part of his dissertation on textual representations of the encounter with the visual artwork in German Romantic literature. Using G.E. Lessing’s prioritization of poetic language over visual images in the activation of the imagination in his study on *Laokoon* as a starting point, Prager’s paper engaged both Lessing and Wilhelm Heinrich Wackenroder, who, in *Herzensergiessungen eines kunstliebenden Klosterbruders*, argued the inverse of Lessing’s binarism, namely that visual perception allows more of an access to the divine. While noting that Tieck himself saw his and Wackenroder’s projects as complimentary, Prager argued that even though Tieck claims to be representing the encounter with the visual artwork, he privileges a readerly stance, a stance that Lessing would have attributed to the encounter with the written word.

The way in which Lessing describes the encounter with the visual arts becomes,

in Tieck, something different – it becomes the moment of artistic production. Tieck's Sternbald thus experiences the visual arts in the way that Lessing describes the experiencing of written texts. The fundamental character of this moment is its contradictory nature. Thus when Prager writes that for Lessing's experience of Virgil's Laokoon, "A cloak is both a cloak and not a cloak, Laokoon both has it and he doesn't have it. This ability to contradict, to be at once both one thing and another " characterizes both what appeals to Lessing about language and what appeals to Tieck about painting. Prager uses Freud's notion of the fetish to describe this experience, citing Giorgio Agamben's formulation of the fetish object: "Insofar as it is a presence, the fetish object is in fact something concrete and tangible; but insofar as it is the presence of an absence, it is, at the same time immaterial and intangible, because it alludes continuously beyond itself to something that cannot be possessed." In Tieck's novel, this fetish object takes the form both of a painting, in the story within the novel that Florestan narrates to Sternbald, and the phantasmatic image of a woman, who serves as a Romantic muse for Sternbald. By using a non-material image as Romantic muse, Tieck avoids Lessing and Wackenroder's rigid genre distinctions, instead championing their conjunction. In short, "Tieck resolves the dilemma by subordinating the visual and the textual to a higher order, i.e. Romantic transcendence, which is more an existential position of longing than an aesthetic principle."

The richness of Prager's paper inspired a number of interesting connections in the follow-up discussion. One participant felt that, with respect to the artwork's play of absence and presence, the simultaneous invocation and disavowal of the incomprehensible, using Benjamin's notion of allegory and the emblem would be a productive link to Prager's discussion of the fetish. Another participant, in a comment that reflected Huysen's presentation, noted that Prager's discussion of the ekphrastic fear that haunted Lessing's *Laokoon* pointed to the origins

of more recent fears of the visual overtaking the textual.

Nahum D. Chandler, a participant of IGCS's summer seminar on the status of German Studies in the United States, returned to Cornell to introduce and discuss two papers on W.E.B. Du Bois. The first, entitled "The Economy of the Exorbitant: W.E.B. Du Bois, G.W.F. Hegel and the Question of Tradition" was an extended inquiry into the epistemo-methodological challenges of Du Bois Studies vis-à-vis the discursive act of writing history. The second, "The Economy of Desedimentation: W.E.B. Du Bois and the Discourses of the Negro" localized the same question by focusing on the "double articulation" of the deployment of racial categories in the writings of the late intellectual and social activist.

Chandler, a professor of English at Duke University and the author of a forthcoming book on Du Bois, began his talk by introducing the intellectual biography of Du Bois. A driving force behind the NAACP and the editor-in-chief of the organization's journal "Crisis: A Record of the Darker Races," Du Bois studied in Berlin from 1892 to 1894, where his long-lasting philosophical engagement with Hegel and the question of identity began to take root. Chandler criticized many intellectual historians for bracketing off Du Bois's time in Germany as a mere "disturbance in his thought." For Chandler, Du Bois's early readings in Hegel signaled the emergence of a new theoretical formation in his philosophical itinerary, particularly in regard to the dislocation of the "Negro" not only from society but from himself. Indeed, as Chandler would continue to analyze, the Hegelian narrative of the constitution of self-consciousness in the *Phänomenologie des Geistes* proved to be a seminal moment for Du Bois.

Chandler stressed the need to regard

both the historical figure of Du Bois as well as Du Bois's writings by the terms and relations which situate the question of identity as it appears in his theoretical and semi-autobiographical texts. For this fundamental epistemo-methodological question, Chandler draws upon the Althusserian concept of the "problématique" both as a structural grounding and a proleptic opening of intellectual work: "the suggestion here is that historicity as such a context is only possible if iterability is understood as essentially other than a pure continuity. The horizon of a thought, such as that of Du Bois's, is thus essentially open.



Nahum Chandler at German Colloquium

Chandler sought to develop an approach which can recognize that context, however necessary for the signification of text, is essentially open. With this, Chandler simultaneously expressed his respect for those scholars who have brought details of Du Bois's life and work to the fore and his criticism of these same scholars for having closed off the vicissitudes of signification in Du Bois's texts by writing him into a closed historical framework. Thus, the temporal double-articulation of Du Bois as a figure appears within the context of disciplinary history: a Du Bois closed off by the past, and a Du Bois open to the future.

In a similar fashion, Chandler raised the issue of Du Bois's confrontation with the double-articulation of race. Du Bois confronted a certain productive irony in his own writing regarding the manifestation of racial difference as a discursive (read: historical) phenomenon. To rudely summarize Chandler's finely nuanced argument: on the one hand, Du Bois set as a telos an explicitly anti-essentialist project regarding the discursive status of the "Negro," all the while recognizing that such a telos must remain unattainable, not because essences exist but because in order to reverse the terms of essentialism

one is faced with the antithetical necessity to deploy essentialist categories—"the Negro" against "the Negro." However, what remains affirmative in this antinomy, Chandler argued, is that Du Bois's strategy represented "a critical moment of desedimentation" which "challenges an existing project of [racial] purity by the elucidation of a differential presence."

The political question of tradition and history resumed itself with the colloquium's next speaker **Michael Richardson**, a doctoral candidate in the Department of German Studies at Cornell. His presentation on Friedrich Wolf—the early twentieth century Marxist playwright, not the late eighteenth century classical philologist—attempts to document and analyze the theoretical-political motivations underpinning the author's artistic practice. As his title "Viele tausende Jahre steht der Mangobaum... Friedrich Wolf and the Bourgeois Literary Heritage" suggests, the distinction between revolutionary and bourgeois modes of artistic production is less clear and more demanding of scrutiny than the distinction itself would have it. Moreover, by focusing on a largely overlooked literary figure such as Wolf, Richardson expressed his desire to demonstrate internal differences among Marxist playwrights whose own works have been overshadowed by the posthumous legacy of the avatar cum poster-child of revolutionary theater, Bertolt Brecht.

Indeed, as Richardson indicated during the talk, Wolf himself was not at all blind to the problematics subtending this division, rather he sought to engage critically with while not being subdued by literary antecedents: he "saw the bourgeois literary heritage as an essential pre-history for proletarian literature." However, this historical framework does not translate into a naïve atavism in Wolf's works, rather it testifies to formative complexities of contemporary art and politics as only becoming coherent through the lens of history. Yet mitigating Wolf's declamatory enthusiasm for the importance of "heritage" is his even more obstinate distaste for the *bourgeois* heritage.

Thus Richardson argues that Wolf's "relationship to the past had to be a dynamic one. He is careful not to overvalue the past, either theoretically or formally." In this regard, Wolf refocuses the terms of history and heritage away from bourgeois determinants and onto proletarian grounds and their political life. This emphasis is most conspicuously manifest in the piece *Tai Yang Erwacht*, the play which Richardson references in the title of his paper. At the center of this dramatic work, Richardson indicates, is the protagonist's relationship to her heritage, both as a Chinese in face of the 1927-28 revolution and as an exploited laborer in a factory. The play opens with a song about a mango tree which has stood for millennia "silently witnessing generations come and go" and then is interrupted by a communist worker who, continuing the song, lyrically transforms the allegorical figure of the tree into a source for spears, torches, and shafts—in short weapons. This song with its variant stands for Richardson as an invocation of "both Chinese history and heritage, as well as the need to reevaluate heritage in light of new events."

Richardson also raised the issue of national identity in the work of Wolf. This issue falls in two directions, both practical and theoretical. He cited that the political circumstances in which Wolf produced his plays were such that any explicit reference to political revolution in Germany would preclude their performance under the prevailing censorship laws, while the same reference in regard to a culturally distant space such as China would be evaded by state interventions. The theoretical advantage to such a strategy, as Richardson notes, was to underscore the transnational identification of the working class, while maintaining the staged nature of the theatrical presentation by dressing the actors with masks of Chinese faces. With this, Richardson sharply criticized Wolf's artistic theory: "There is a danger in Wolf that questions of nation (and, subsequently questions of race) simply disappear into class distinctions, which despite their international (interracial) nature, seem to be equally hereditary and not socially constructed."

In the last paper of the colloquium, **Janet Lungstrum**, Professor of German at the University of Colorado at Boulder, returned to the Weimar period, this time with a focus on *Neue Sachlichkeit* and the shift in architecture brought about by the use of electric light displays. Her paper, "Street S(t)imulations: The Shock of the New Objectivity in Weimar German Advertising," was adapted from her book length work-in-progress *Weimar Surface: Urban Visual Culture in 1920s Germany*. Lungstrum characterized her relationship to the material as a "theory and archives" double approach—she sought to achieve a perspectival balance between a historically panoramic *Gesamtblick* and a more intimate "walking along the street" gaze. Through an array of photographs and slides, Lungstrum demonstrated the development of advertising as part of the general development of the surface culture of urban Weimar while arguing, using Benjamin as her theoretical justification, that advertising and its resultant impact on the architecture of the city had the split function of shocking passersby out of the "Dream consciousness of the collective" and at the same time sending them into a new, pleasure-filled sleep.

Charging that with the end of Weimar came a postmodern "perversion of surface culture" and an end to our amazement at spectacles, she called for the use of nostalgia as a category for reclaiming the moment of modernism in the Weimar Republic—"the reenchantment of modernity via apparently rational means"—that she saw as on the verge of disappearing entirely. While architectural modernism has in recent years been given a bad name, Lungstrum argued that a consideration of it that focused on its particular function during Weimar, its supplanting of Expressionism's rough religious warmth with cool smoothness, would restore to the present a tension between depth and surface. The sense of self-recognition in the construction and perception of surface culture in Weimar, its oscillation "over the tension-filled difference between depth and surface, dark and light, stasis and tempo, real text and advertising text," could thus provide the contemporary situation with a necessary

link between the modern and the postmodern.

As with Huyssen's presentation, the discussion that followed Lungstrum's paper concerned methodology. Although Lungstrum's presentation included a harsh critique of deconstruction and cultural studies – which she saw as implicitly connected – some participants felt that her paper, which used a wide array of theories and citations, was susceptible to the very sort of critique that she presented in her introduction. Others wanted to know more about the specifics of her double approach. Lungstrum mentioned Clifford Geertz's notion of "thick description" as a guiding concept for her attempt to balance both prongs of her approach, as well as the Weimar journalistic work of Sigfried Kracauer as a concrete example of the sort of methodology she was developing. Another participant questioned her use of Benjamin's notion of *Jetztzeit* from his "Theses on the Philosophy of History" as justification for a nostalgic reconstruction of the Weimar period, arguing that Benjamin's essay allowed only for the possibility of brief recollections of the past, which quickly disappeared. In response to this, Lungstrum noted that Benjamin's *Passagenwerk* relied much more on the total reconstruction of the past, specifically late nineteenth century France. In conclusion, Lungstrum discussed future plans to link her discussion of advertising in Weimar with its continuation in the Nazi period. Lungstrum's presentation, like all of the colloquium presentations, was followed by a reception in the Max Kade German lounge. •

Michael Richardson and John Kim are graduate students in the Department of German Studies at Cornell.



Brad Prager's presentation

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era for consideration was that of the World Wars. They posed serious problems and questions for the self-representation of German Studies. Following Learned's program, one had to reconsider the goals and aims of German Studies in light of these developments. In 1918 J. D. Diehl wrote about his experiences as a teacher of German subject to harassment, and offered advice to other teachers of German. He also recommended teaching fantastic stories from German literature in text-based courses rather than stories such as *Höher als die Kirche* which deals with children glorifying Kaiser Maximilian. The climate for such a story, he adds, may not have been "desirable." Other writings that the seminar unearthed included the paranoid text "The German Conspiracy in American Education," from 1919 in which U.S. Army Captain Gustavus Ohlinger argues that the drive to build a German Academy of Sciences in this country was bound to the desire to spread a rhetoric of *Kultur* and bound to German imperialism.

Hohendahl's research led him to conclude that German Studies changed significantly during this period not simply because German departments and professional organizations had to deal with representatives of Nazi Germany, but because the political changes at the German University led to the immigration of many German-Jewish scholars to this country. Many of the immigrants wanted to focus their work on the traditional canon of German literature, in order to salvage both its image and its critical content. Problematically, however, the same emphasis became a mode of conservatism which hindered the development and expansion of German Studies. Remarkable change happened in the period after 1945. On the one hand some émigrés favored the aforementioned return to canonical approaches whereas others, such as Egon Schwarz viewed this period as that of the transformation of German Studies into "German Area Studies." He considered it productive that the discipline had a lack of direction at the time, enabling the opening of the canon, the development of holocaust studies, the growth of connections to popular

culture, and the introduction of film and media courses. In a way, Germanistik can be said to have been at war on the allied side, a trend which mirrored the transformations which accompanied the dawning Cold War.

One of the major outgrowths of the 1960s and 70s was the introduction of journals such as *New German Critique* and *Telos*. The seminar was visited by Anson Rabinbach who discussed the origins and aims of NGC, in particular, the fact that the journal was understood as one of the new responses to the crisis of German Studies because it attempted to offer an alternative model for the discipline. Rabinbach outlined three phases through which the journal developed. In the 70s, the journal was concerned with a criticism of the New Left and an interest in the project of the GDR. The following phase, throughout the 80s, he characterized by the importation of critical theoretical models and discourses such as the Brecht-Lukacs debate. This was a point at which the journal made a contribution to German Area Studies by emphasizing cultural theory instead of either literature or sociology. Finally, he asserted that the current phase is marked by an interest in the contemporary issues particularly concerned with the *Wende*, which had an impact on the journal that the editors had not anticipated. The seminar used exemplary texts from the early years of the journal as examples to grasp the ways in which it has attempted to stay consistent with its original aims, but has had to be flexible as the historical situation has changed dramatically.

The emergent question of theoretical importation and exportation was not only relevant to *New German Critique*, but also to the question of modes of feminism and women's studies, which differ sharply between Germany and the United States. Sara Lennox and Patricia Herminhouse spent time with the seminar reviewing the past and the prospects for women in the discipline. In particular they focused on the development and future of the organization "Women in German." Lennox discussed the importance of U. S. feminisms, and their impact on the discipline as a whole. Though American

feminisms, in particular those of the sixties, were crucial for transforming the discipline, it was acknowledged that many such models create problems and contradictions. Questions remain as far as the present role of French feminism and Queer theory, which are often elided by American feminism. The seminar discussed, among other texts, Barbara Becker-Cantarino's theses on feminist Germanistik which were published in 1992 in which she called for a revision of dominant modes of textual interpretation, and greater attention given to structural and demographic transformations. Also discussed was a text by Sara Friedrichsmeyer and Jeanette Clausen entitled "WIG 2000: Feminism and the Future of Germanistik," in which the authors claim that redefining their relationship to the "already empowered center" of feminist scholarship will challenge them to reexamine their feminist convictions and priorities.

Questions of race and nationality figured prominently in discourses about the future of German Studies in America. The seminar was pleased to welcome Leslie Adelson who spoke about her recently written text "Minor Chords: Migration, Murder, and Multiculturalism," in which she increases the complexity of contemporary discussions of "minority discourse." She programmatically rejected three assumptions at the outset of her article which, in many ways, determined the contours of her argument. The three assumptions she rejects were: "1) that Turks in Germany produce literature in a separate sphere that can be definitively distinguished from German concerns; 2) that all makers of Turkish-German culture or Turkish culture in Germany pursue the same agenda or speak with the same voice; and 3) that all minority discourse in Germany today can be reduced to a so-called 'Turkish' question." The problem foregrounded in her current work is a methodological one, and thereby relevant for the discipline as a whole. The seminar was interested in the question of how German Studies can render culture intelligible, in this case Turkish-German culture, while establishing clear frames of reference. It was clear

from Adelson's interaction with the seminar that her primary concern, from the perspective of German Cultural Studies, is the question of separating discursive narrative structures and concrete historical reality.

Within the seminar there were a number of outstanding presentations by the participants. Among others, Nahum Chandler from Duke University presented his own research about the work of W.E.B. Du Bois, whose writings intersect with German Studies because of the long duration of his stay in Germany and his reflections and writings on Hegel and others. Chandler asserted that one must be careful when attempting to understand the writings of Du Bois, not to, quite unhistorically, assume the ideas of the author himself to be fixed in their referentiality. He issued the same challenge to German Studies which he issued to Africanist studies, which is that theorists ceaselessly return to the antecedent discourses in African American and African Diasporic studies so that they need not be reinvented anew for each successive generation. In particular he wanted to think critically about and engage with interventions such as those of Russell Berman who had recently written on Du Bois, in order to produce dialogues about representation of race within German Literary scholarship. Other presentations included one by David Brenner in which he discussed the current employment market and its demands in an essay about the status of the teaching portfolio.

The participants of the seminar were encouraged throughout to reassess the role and function of German Studies in North America. The truly original aspect of the summer-long project was the creation of a portrait of the field as a whole within the institutional context of the university, where German Studies is situated as a department among others. The seminar spent some time considering organizing both a conference and a volume of essays to address contemporary concerns and disciplinary structures. Seminar participant Roy Sellars, who, as a comparatist, has a particular interest in disciplines and issues of disciplinarity, offered to work on such a volume. •

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the historical events that caused an identity crisis in East Germany. Yildiz expressed surprise that Ebel had overlooked the effects of National Socialism, World War II and the Holocaust in her analysis of East German Identity, "especially because you used the terms *Wiedergutmachung* and *Vergangenheitsbewältigung* ...with reference to the German division." The panel and its audience discussed these issues at length following the official presentations.

On Saturday morning, Andrés Nader (Cornell) reconvened the conference by introducing the panel "History, Memory, and the Holocaust." David Brenner (Assistant Professor of Germanic and Slavic Languages and Literatures at the University of Colorado Boulder and Mellon Postdoctoral Fellow in German-Jewish Studies, Cornell) opened the session with his paper, "'Knowing' the Holocaust: On Hans Robert Jauss and the Traumas of Historical Objectivity, Memory, and Reception." Brenner's paper suggested that Jauss deployed silence and evasiveness under the guise of traumatic memory in order to disassociate himself from his complicity with National Socialism as a young man. Brenner discussed the Jauss case compared to that of other intellectuals such as Martin Heidegger and Paul de Man, and suggested that the recent light shed upon Jauss' past warrants a reinterpretation of his intellectual work. Nader responded favorably to Brenner's analyses and asked Brenner to speculate about his own personal position vis-à-vis his own transference toward the Jauss case.

Panelist Patricia Smith (University of Colorado) presented her paper, "Testimony from the Third Reich: Considerations of Collective Memory and History," a study about the reliability of memory. Smith interrogated the believability of the oral testimony in Alison Owings' *Frauen.: German Women Recall the Third Reich*, pointing out that certain claims seemed dubious and/or contradictory. Nader encouraged Smith not to underestimate the complexity of experience during the Third Reich. He proposed that these experiences themselves were inherently contradictory, a fact which makes a quest for a "true"

history virtually unattainable regardless of the reliability and/or unreliability of collective memory.

Dennis Wall (University of Toronto) presented his project entitled "The Ethics of Representation: The German *Historikerstreit* and the Holocaust." Wall's paper attempted to map out a historical methodology for representing the Holocaust, rejecting the positions of both Ernst Nolte and Juergen Habermas as polemical. Building upon the theory of Jean Baudrillard, Wall proposed: "rather than attempt to represent the event [the Holocaust] in terms of reconciliation or bracketing, [to] take and appropriate (ethical) ambivalence toward it, one which distrusts the representation of the Holocaust with the self-assured stability that historical perspectives imply...." Nader observed a contrast between Wall's post-modern historiography and Tina Camp's methodology as exhibited in her keynote address. Nader felt that Wall's methodology abstracted history from the historical experience and thus rendered it logical rather than meaningful, a move that detracted from Wall's precise historicity.

The last presenter of this varied session was Erin McGlothlin (University of Virginia), who wished to carve out a location of the mother in *Vaterliteratur*. McGlothlin's "My Mom Wears a Hitler-mustache: Memory and Mother in *Vaterliteratur*" questioned the political incentive of literary criticism to privilege the father-son, and subsequently father-daughter conflict when, in fact, it is oftentimes the mother who plays a predominant role in perpetuating National Socialism in the so-called *Vaterliteratur*. McGlothlin proposed, "a method that critically examines the role of the mother (and the ambiguities of her status as a simultaneously passive and active agent within fascist society and the family) in addition to that of the father."

After lunch, the conference turned its attention to the third session entitled, "Psychoanalytic Culture, Cultural Psychoanalysis." Panel respondent Christian Gundermann (Cornell) introduced Christoph Holzhey (Columbia) and his theoretically sophisticated paper, "Masochisms and Narcissisms in Herder's

Liebe und Selbstheit." Holzhey conceptualized a philosophical and psychoanalytical reading of Herder the "paradox and incomprehensibility" of masochism offers

a way to overcome alienation in the fragmented, modern world. Holzhey argued that, "[i]n striking confirmation of Lacan's insistence on the intimate connection between sexual difference and the mere existence of a symbolic order...in Herder this heterosexation appears primarily as the consequence of attempting to escape the theoretical problem of polarity and to domesticate the potentially radically disruptive economy of masochism." Gundermann was keen to discuss Holzhey's project. He encouraged Holzhey to make two clearer distinctions: first, between masochism and narcissism, and second, between primary and secondary narcissism. In addition, Gundermann wondered if Holzhey's reading romanticized masochism, a question taken up in the ensuing discussion. Like Holzhey, Jonathan Mueller (University of California, Berkeley) was concerned with questions of the modern, fragmented self. Mueller's "Remembering the Modern Self: Aesthetic Memory and *Fin-de-Siècle* Identity in Selected Works of Arthur Schnitzler" read *Der Weg ins Freie*, playing with the concepts of remember and re-member. Mueller proposed re-membering as a way to simultaneously forge collective identity and to overcome the condition of a modern self which cannot remember. Gundermann responded to Mueller by questioning the existence of an original, unified self before modern fragmentation. He wondered, "is there ever a complete event that can be remembered in the first place?"



After a brief break, Kevin Ohi (Cornell) charmed his audience with witty sidebars to his "Rock-a-Bye Baby": Child Seduction and the Rhetoric of Honesty in Ferenczi's 'Confusion of Tongues Between Adults and the Child.'"

Ohi's analyses ought on no count to be dismissed, however, as his interrogation of Ferenczi's *Confusion of Tongues* vis-à-vis Freud mapped out a satisfying yet recuperative critique of infantile sexuality. Ultimately, Ohi posited that Ferenczi's insistence on honesty, "might be thought of as learning to be able to hear the language of tenderness from the perspective of the language of passion." Ohi defined the paradox of Ferenczi's position: "the transference as identical to the trauma is necessary to enable the transference as different from the trauma." Thus, Ohi concludes, the paradox must, "rupture...the prior world of tenderness by an intervening passion that constitutes the tenderness it ruptures." Gundermann pressed Ohi on whether or not he could defend a position that sought to dispense with the category of the unconscious.

The last panel of the conference, "Der, die oder das? Thinking Gender and Sexuality," was moderated by respondent Michelle Duncan (Cornell) who expressed appreciation for the hard work of conference organizers Christopher Clark, Yvonne Houy, Barbara Mennel, Brad Prager and Shelah Weiss. Yvonne Houy (Cornell) presented her paper, "The New Woman and the National Socialist Feminine Ideal" which investigated visual representations of women in the media during National Socialism. Houy argued that the New Woman was imbued with markers that made her culturally readable, "a spectacle to be looked at, scrutinized, and evaluated," and fascinated the audience with slides to support her analy-

sis from the Kulturforum Kunstbibliothek in Berlin. Duncan encouraged Houy to take her analysis a step further by examining the articulation of power in the depictions that Houy had analyzed. In particular, Duncan wondered about the political consequences rendered by the sexual exploitation of women with obvious Aryan features within the National Socialist schema of desire.

The second panelist, Tanja Nusser (University of California Berkeley), presented her paper "*Das Unheimliche der heimlichen Ängste oder Warum Bart-Frauen als nicht mögliche Zeichen gelesen werden können: Zu Ulrike Ottingers Freak Orlando.*" Nusser posited that Ottinger consciously blurs the subject-object relationship through the bearded lady by locating her in the borderlands which usually distinguish subject and object from each other. By embodying the marker of the other, the bearded lady distorts the distinction of other and forces the observer to struggle for a sense of location. Duncan expressed fascination at Nusser's incorporation of melancholy into her analyses and asked if Nusser could conceptualize the bearded lady as a metaphor for the struggle of German identity. Again referencing Camp's work, Duncan wondered if the conception of German identity could be shifted away from the idea of a center and its margins towards the concept of a pluralistic borderland which would encompass the whole. She asked if this was what Nusser was suggesting when she said, "Wenn jedoch das Andere in den eigenen Körper als identifikatorisches Moment eingeschrieben ist, kann das Ich nicht mehr als originärer Schöpfer seiner Welt auftreten, sondern muss deren Konstitution als eine hinterfragen, die ihre eigene Entfremdung inkorporiert hat."

The last panelist of the day was Dara Bryant (Michigan State) who presented her paper "Personal Interpretations of Past Time: Memory, Identity, and GDR Lesbians." Bryant's paper discussed the difficulty of documenting a cohesive history of GDR lesbians because of their vastly conflicting and contradictory memories and testimonials. Duncan ob-

served that identity is never fixed or static and suggested that the question therefore becomes how to listen to narratives of memory and of history for, in Camp's words, "strategies of memory and storytelling" with "material and political consequences." Duncan asked Bryant if the insistence of GDR lesbians that their oral history be honored despite its inconsistencies may, in fact, be a political strategy that enables a self-definition of the subject position.

The 1997 Graduate Student Conference adjourned with the wish to continue intellectually stimulating events of this kind at Cornell and by thanking the many interesting panelists and the long list of conference sponsors: The Institute for German Cultural Studies, The Society for the Humanities, the Graduate and Professional Student Assembly Finance Commission, the Departments of Anthropology, Comparative Literature, Government, History, Theater, Film, and Dance, as well as the Programs of Women's Studies, Peace Studies, and Lesbian, Bisexual and Gay Studies. •

Michelle Duncan is a graduate student in the Department of German Studies at Cornell.

(Mah - continued from page 5)

clear, Nietzsche's Dionysian absorption in music turns out to be a form of visual alienation. Subjectivity is, in Nietzsche's text, schematically presented in two modes which, according to Mah, generates a misleading binarism between hearing and seeing, misleading because Nietzsche ends up in a strictly visual realm. Like Winckelmann, Nietzsche in the Dionysian experience, experiences a visual transformation. He beholds himself seeing a vision outside of himself, as he too is led by another to monitor his own desire. In that very moment, he sees himself seeing, and, as in the case of Winckelmann, stable, autonomous subjectivity is lost in the splitting of representations of visuality.

Finally Mah described the strange Classicist ambivalence in Aschenbach's infatuation with Tadzio in Mann's *Death in*

Venice. Aschenbach is also a victim of the disturbance of vision, and suffers from waking hallucinations. He has the sensation that he is guided in his desire for the boy. Aschenbach fantasizes in turn, that this desire is desire instigated by another. When his gaze is finally returned, and the boy Tadzio glances back at him, according to Mah, autonomous subjectivity gives way to subjection. Aschenbach's subjectivity becomes allegorical of Classicist deflection and loss. •

Brad Prager is a graduate student in the Department of German Studies at Cornell.

(Holub - continued from page 6)

her existential situation in a recoverable historical context. Arendt's prose style, then, gives us the key to her intellectual "habitus," which turns out to be fundamentally authoritarian, making Arendt (unwittingly?) an "organic product of the conservative, humanistic intelligentsia" of her time.

One might, as did a member of the audience during the discussion, call into question both major links in this chain: the hierarchy of communication and metacommunication, and the expressive causality of context and text (again a hierarchy). In both cases, intention is made the dupe of contingency, whether in the form of history or the unconscious. Yet the theorization of the distinction itself between thought and its existential conditions (social and psychological) falls on the side of thought. To the extent such conditions are thinkable, they are no longer the efficacious forces they were purported to be, and hence they elude our attempts to posit them as a sound basis for interpretation and evaluation. The question becomes not what contexts determined the texts of Arendt's thought, but what is it about our habits of reading her that make us pose the question in this way. •

John Crutchfield is a graduate student in the Department of English at Cornell.

(Giesen - continued from page 8)

mantic movement and the idea of the natural nation. Here, according to Giesen, Germany was considered to have a dark national essence ascertained only through an aesthetic reduction of culture to nature. In the second half of the nineteenth century this quest for purification was replaced by a modified desire for harmony between culture and nature, represented in Germany by a supposed unity between poet and peasant. In Giesen's argument modernization threatened primordial conceptions of national identity. A conservative reaction developed a more radical model of purification, a racialized "purity" reaching its racist zenith with National Socialism. Giesen remarked that primordial tendencies continue today to mar German citizenship laws.

Whereas the traditional sociological thesis may stop here, Giesen went on to delineate traditional and universal tendencies in the history of German national identity. Regarding traditionalism, Giesen emphasized German work in commemoration of national history. He suggested that this work tends to devalue the recent past, focusing rather on the long duree of a "code of virtues" canonized as stable and uniquely German. Although reversing the nature-culture hierarchy, the traditionalist recourse to German virtues recalls primordialist racial constructions through delineation of categories of the "German" and the "not German."

Giesen located the rise of a universalist model of German national identity at the beginning of the nineteenth century. This took the form of a German cultural and educational mission. Giesen suggested that the education of the bourgeoisie was intended to establish a carrier for the mission of universal education. He also saw in the revolution of 1848 emancipatory ideals modeled on a universalist conception of human equality.

Switching the focus to France, Giesen identified the origins of French primordial national identity in "La France de Charlemagne." Unlike German primordialism, however, French primordialism relies on a notion of "embodied culture." This interpretation recognizes religion as a primordial national possession. Accordingly, Giesen argued that the politics

of the Dreyfus Affair demonstrated the tension between primordial and universalist claims to French national identity.

Giesen collected the traditional elements of French national identity under the title "le chateau et le village." These elements were characterized by reference to the set of manners practiced by residents of the chateau or village, a habitus positing and excluding the "uncivilized." Here Giesen noted that French exclusion of outsiders never derives from primordial, but rather from "civilizational," identity.

The conventional universalist attribute of French national identity arose, according to Giesen, in the form of *la nation revolutionnaire*. This conception assumed an enlightened and inclusive political community. Revolutionary inclusivity tended to eliminate traditional boundaries of the French state. French colonialism could be seen thus as an extension and aberration of the universalist mission.

Lottes gave a very brief response, focusing his comments on the role of memory in both the creation and preservation of collective identities. Historians, he argued, must continually negotiate their relationship to memory, recognizing that their profession grants no monopoly on the interpretation of the past. He added that historians should resist supporting master narratives that tend to derive from fictitious cultural myths.

The audience posed several critical questions, creating an animated discussion. One participant asked both speakers about the gendering of the discourse of national identity, of the nation, and of the state. Another questioned Giesen on the role of institutional carriers of national identities. Finally, Giesen's focus on citizenship laws was queried, with the suggestion that he investigate in greater detail legal traditions in relation to other cultural discourses. At the reception conversation continued over cheese and wine.*

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the gap is especially large for women. The middle education bracket is quite comparable in the two countries, and college educated women in the U. S. have an advantage over college educated women in Germany. In the U. S. low skilled women are less likely to be employed, whereas high skilled women are more likely to be employed, the exact opposite of the situation in Germany. The less skilled youth in the United States earn less money than those in Germany, the middle skilled earn relatively the same in both countries, and the highly skilled workers in the U. S. make considerably more than the Germans. The gap favoring the highly skilled is closing in the U. S. and the gap in relation to the low skilled is widening. The U. S. has less than 5% low skilled individuals employed by the government, compared to 17% in Germany. Blau and Kahn maintain that employment levels for low skilled individuals could possibly have been dependent on the involvement of a much larger government sector that was able to play the role of employer, but that it was less so due to any specific policy.

Later in the day, Joyce Mushaben, professor at St. Louis University, presented a paper entitled "The Gender Politics of Social Welfare Reforms: Germany and the U. S." She opened the discussion by commenting that she had had little experience dealing with the impact of women's movements and organizations in the two years she spent working in Germany on social welfare politics, so she decided to pursue two different subtexts in her essay: 1) that these systems are no longer closed systems, and 2) a look at West Germany from the perspective of East Germany. Mushaben began by pointing out gender neutral crises that are affecting both the United States and Germany, by looking at some of the shared goals that are being pursued by them, and then trying to analyze ideological structural differences between the two countries. She argued that "cutback politics in the United States are effecting a much more substantial paradigm shift as regards women's 'place' in society than can be said of recent changes in the Federal Republic."

Mushaben summarized some of the problems faced by both countries - the first being the problem of increasing national debt, which is caused by different sources in both countries. In Germany, it is caused in part by the privatization of 85-95% of East German property by West Germans, which limits the potential for capital formation in Germany, "the new lender," and in part by the health contention plans, which are being used to finance unemployed people in Eastern Germany, causing policy makers to keep raising taxes on those who have jobs.

The second problem that Blau focused on is the population change in both countries; in the U. S. the population is expected to increase by 50% over the next fifty years, and in Germany by the year 2030, half of the German voters will be over the age of fifty-five, yet the average number of children born to German women has dropped, putting them nowhere near replacement rates. The last major problem of both countries is the increasing gap between the "haves and have-nots," causing single mothers in both countries to suffer.

Policy makers in both the United States and Germany have set common goals to help address these issues. The first goal, cost containment, Mushaben stated, accounts for short term savings only, and not long term savings. Another, the desire to stabilize contribution to health insurance based on earnings, has created a burden for workers with smaller earnings, and leave those with high pay without high taxes due to their exclusion from "obligatory insurance contribution." And yet another, the idea of "choice" and individual responsibility emphasizes personal responsibility more than work opportunity. The last common fault, Mushaben noted, is that both countries have reduced labor costs, which accounts for lower income jobs, as well as fewer jobs. These types of labor policies, which do not include protection from labor policies or take out welfare benefits, do not facilitate people in a movement away from the poverty level.

The other significant change taking place, not only to unpaid work but with paid work, in regard to men and women,

is the statistics for parttime and temporary work. There has been an increase in the number of people being replaced by parttime and temporary workers, and these new workers are given no benefit packages. Also in Germany, in order to eliminate and keep women off the unemployment statistics, women over forty-five are sent into involuntary retirement and other women are placed in job training programs. Jobs are disappearing in Germany at a very fast pace, while in the U. S., the opposite is occurring; there is a "booming economy," and millions of jobs are being created. The U. S. is overworked, and Germany is underworked.

Mushaben then talked about the constitutionality of the welfare state in both countries. The United States Supreme Court has been hostile to any notion of equal protection in regard to welfare rights. The one thing the Supreme Court has done is to make parenting a fundamental right. Parents have a fundamental right to rear their own children the way they want to, so it cannot be said that welfare mothers lack the right to make decisions about raising their children, and yet a lot of the legislation is restrictive to them in terms of child rearing. In Germany, the constitutional court has stopped many things lawmakers have attempted to do within the last two years. They have been told to increase women's pensions for those who have children, as they are receiving unequal pensions relative to the women who have no children, so the constitutional court there has been a source of positive change.

Mushaben concluded by pointing to some of the pros and cons of both countries regarding gender issues. U. S. lawmakers have abandoned the idea of "true womanhood," but they have adopted the idea that maternal roles are intrinsic and valuable to society. Motherhood is now a part of personal responsibility and paid labor is needed for state assistance, which disregards single mothers who cannot work. The breadwinner model of Germany is also falling apart under the conditions of globalization, because it requires one to have a steady job for thirty or forty years, (which is no longer so); it is based on earnings based contributions

and assumes that wages will continue to rise, (which is also no longer the case) and marriage must be a permanent condition, eliminating unmarried persons. •

Jolanda Williams is a graduate student in the Department of German Studies at Cornell.

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**INSTITUTE FOR GERMAN CULTURAL STUDIES
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SPRING 1998**

January 30

David Brenner, Mellon Postdoctoral Fellow for German-Jewish Studies

"Representing the Holocaust: The Latest Controversies"

February 13

Claudia Koonz, Duke University

"Nazi Aesthetics and the 'Aryan' Moral Community"

February 27

Eva Reeves, Graduate Student, Cornell University

"Max Frisch's 'Mein Name sei Gantenbein': A Lacanian 'Game for Four Players'"

March 27

Michelle Duncan, Graduate Student, Cornell University

"Undressing Beethoven's *Fidelio*"

April 17

Anton Kaes, University of California, Berkeley

"Weimar Cinema and the Trauma of the Great War"

April 24

Yvonne Houy, Graduate Student, Cornell University

"Sie alle sind Ausdruck einer neuen Zeit"

The colloquia are held in Room 181, Goldwin Smith Hall, beginning at 3:00. Papers can be picked up one week in advance at 183 Goldwin Smith or at the Institute for German Cultural Studies, 726 University Avenue.

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