

Challenging Centers and
Delimiting Margins:
Voices of Authority in German
Literature

7th Annual Graduate Student Symposium

Washington University Department of
Germanic Languages and Literatures

March 13, 1999
Stix International House

Schedule

9:00-9:30 Coffee and Pastries

9:30-10:30 Public and Private Discussions: Marriage and Gender through the Ages

Moderator: Sarah McGaughy

Stephen Carey, "A Re-evaluation of the Blutstropfenepisode in Wolfram von Eschenbach's *Parzival*"

Tobias Rütger, "Der bewußte Preis des Krieges: Die Figur der Natalie in Heinrich von Kleists *Prinz Friedrich von Homburg*"

David Johnson, "Exposing the Open Secret: Heinrich Mann's Critique of Public and Private Hypocrisies in *Professor Unrat*"

10:45-11:45 Devotion and Destruction: Religious Debates in the Proseroman

Moderator: David Tingey

Mike Divine, "'Gott auf seinen Richterstuhl': Conceptions of Justice in Two Early Modern Proseromane"

Karnaal Haque, "Islamic-Christian Relations in Four Proseromane": *Hug Schapler, Melusine, Fortunatus and Magelone*"

Mark Buechsel, "Autorität und die Läuterung Ihrer Missächter in Veit Warbecks Die Schön Magelona"

11:45-1:00 Pot Luck Lunch

1:00-2:00 Disruptive Voices: From the Early Modern to the Postmodern

Moderator: Maria Snyder

Petra Krumme, "'Narr bei Narren und Weiß bei Weissen': Das Lachen über die Eulenspiegel-Historien"

Elizabeth Dick, "Goethe, Eckermann, and Arno Schmidt"

Fred Yaniga, "In a Fit of History: Thomas Bernhard's Autobiographical Writings"

Symposium Organizing Committee:

Keri Cascio

Amy Eisen Cisto

Michael Divine

David Johnson

Sarah McGaughy

Shelly Stumme

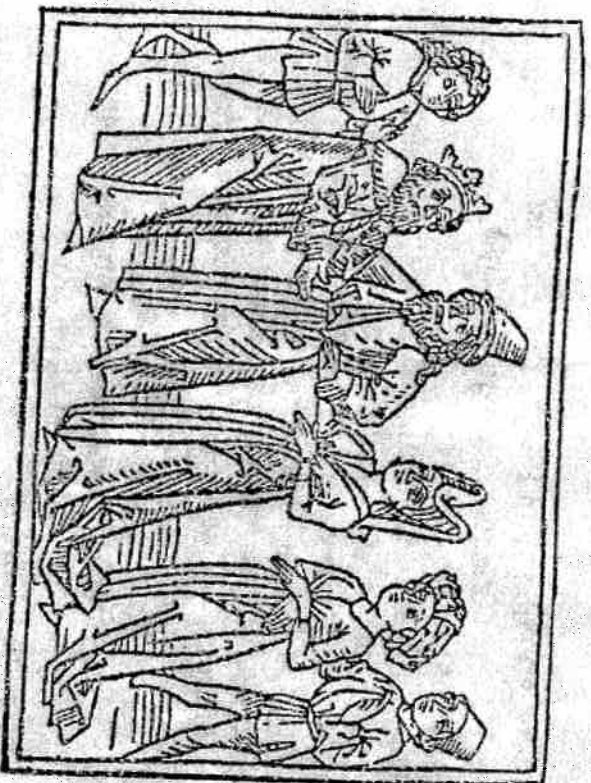
David Tingey

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Program designed by: Amy Eisen Cisto and Michael Divine

Public and Private Discussions: Marriage and Gender through the Ages

Moderator: Sarah McGaughy



Stephen Carey, "A Re-evaluation of the *Blutstropfen* episode in Wolfram von Eschenbach's *Parzival*"

The dialogic nature of Wolfram's language and the multiple perspectives that characterize his narrative have been consistently discussed over the last two decades. It is surprising then, that variant interpretations of key passages enabled by Wolfram's multi-voiced discourse are rarely presented. Contrary to prevailing critical opinion, the imagery and context of the *Blutstropfen* episode support a negative evaluation of the love trance. This episode serves to highlight the cause of Parzival's failure at the Grail Castle. The language and imagery of this scene show that Parzival shares the sin of immodest desire with Anfortas that he must overcome before he can come to his uncle's aid.

Tobias Rütger, "Der bewußte Preis des Krieges: Die Figur der Natalie in Heinrich von Kleists "Prinz Friedrich von Homburg"

Der Vortrag untersucht die Figur der Natalie in Heinrich von Kleists "Prinz Friedrich von Homburg" als Pfand im Friedensschluß zwischen Preußen und Schweden. Im Lichte dieser politischen Inanspruchnahme Natalies gewinnt das Schauspiel einen neuen Charakter. Nun stellt es auch eine politische Praxis europäischer Königshäuser dar, die vermittels strategischen Eheschlusses ihre Hausmacht festigten oder, wie bei Kleist, ihre Kriege beenden. Unter Zuhilfenahme von Gayle Rubins Schrift "The Traffic in Women" werden wirkender patriarchalischer Diskurs und Natalies "Warenwert" ermittelt. Natalie ist nicht allein Preis, Pfand oder Opfer, sondern vielmehr ein überlebenswichtiges Element im Selbsterhaltungskampf des preußischen Staates. Natalies Vergabe an die Schweden hätte dessen Einheit unterminiert. Homburg muß sie heiraten, um die "Staatsfamilie", deren Band in der Entfaltung des Schauspiels bis zum Zerreißen gespannt wird, von innen zu festigen und nach außen zu stärken.

David Johnson, "Exposing the Open Secret: Heinrich Mann's Critique of Public and Private Hypocrisies in *Professor Unrat* oder *Das Ende eines Tyrannen*"

Heinrich Mann's 1905 novel *Professor Unrat* oder *Das Ende eines Tyrannen* reveals the importance of sexuality and gender in the demarcation of power and authority in the public and the private spheres of bourgeois society in fin-de-siècle Germany. Despite the wide array of medical, legal, and political discourses aimed at regulating gender roles and keeping sexuality private, Mann's novel illustrates bourgeois society's public obsession with sex and the consequent blurring of the boundary between public and private. The novel furthermore shows that the moral authority of bourgeois society rested not on a superior sense of morality, but on a scapegoating and expulsion of those who could expose its members' moral hypocrisy and illicit sexual desires.

Devotion and Destruction: Religious Debates in the *Prosaromane*

Moderator: David Tingey



Mike Divine, "Gott auf seinen Richterstuel: Conceptions of Justice in Two Early Modern *Prosaromane*"

The early modern German *Prosaromane* were written during a period of transition of popular, professional, and academic understandings of the nature and practice of law. The adoption of Roman law and its emphasis on legal process meant that the old convention of retributive, "quid pro quo" justice had to give way to state enforcement. While this transformation was occurring throughout Europe, the belief that justice ultimately rests in God's hands did not change. Two *Prosaromane* - *Melusine* (1456) and *Historia von D. Johann Fausten* (1587) - reflect the interplay of retributive and state concepts of justice on both the earthly and worldly plane, all the while maintaining the precept that God is the final arbiter.

Kamaal Haque, "Islamic-Christian Relations in Four *Prosaromane*: *Hug Schapler*, *Melusine*, *Fortunatus* and *Magelone*"

Throughout history, encounters between members of the Islamic and Christian worlds have been numerous and varied. This diversity and frequency is reflected in the encounters between Christians and Muslims in the *Prosaromanen Hug Schapler*, *Melusine*, *Fortunatus* and *Magelone*. There is much differentiation in these meetings. They may occur on European soil or in the Islamic world and they may be martial or mercantile. But, despite the variety, there is one commonality that is shared by all encounters, namely the outcome. Regardless of the settings, motivating factors and justifications, all of the encounters, without exception, ultimately end with those in the Islamic world having been negatively impacted.

Mark Buechsel, "Autorität und die Läuterung Ihrer Missächter in Veit Warbecks *Die Schön Magelona*"

In 1527 the Saxon courtier Veit Warbeck translated into German a 15th century French epic called *La Belle Maguelonne*; this epic, very Catholic and medieval in outlook, was revised by its Protestant translator in order for it to function as a spiritual paradigm for the Protestant reader. Two main characters, Peter of Provence and Magelona of Naples, pray frequently and extensively, displaying proper responses to the divine discipline brought upon them because of trespasses against divine authority and the rules of society. In the course of their adventures, God's grace leads the lovers to humility before Him and all people, and to a pure, selfless love for each other.

Disruptive Voices: From Early Modern to the Postmodern

Moderator: Maria Snyder



Petra Krumme, "Narr bei Narren und Weiß bei Weissen". Das Lachen über die Eulenspiegel-Historien"

Die in der Vorrede genannte Intention des Eulenspiegel-Buchs ist "Fröden" und Lachen. Im Aufsatz wird untersucht, worüber genau vermutlich gelacht werden sollte, und welche Stellung der Text demzufolge zur damaligen Welt und dem gültigen Normsystem einnimmt. Ist Eulenspiegel der lächerliche Narr, der aus dem Rahmen fällt, ist er proletarischer Vorkämpfer, ist er der fortschrittliche Sprachkritiker seiner Zeit? An der 15. Historie wird exemplarisch dargelegt, wie das Lachen einerseits "moralisch-kritisches Überlegenheitslachen" über die dummen, von Eulenspiegel hereingelegten Leute ist und zweitens ein sympathisierendes Lachen mit dem Titelhelden, der die "Charakterfehler" der dargestellten Menschen ins Extrem verzerrt. Die Intention des Buches und der Eulenspiegel-Figur ist also übers Lachen hinaus die "Restauration" des gültigen und gefährdeten Normsystems.

Elizabeth Dick, "Goethe, Eckermann, and Arno Schmidt"

Arno Schmidt's "Goethe und Einer Seiner Bewunderer" presents the tale of a revived Johann Wolfgang von Goethe visiting the Germany of the 1950s. The exchange between Goethe and his guide, who bears a strong resemblance to Schmidt himself, reminds one of another collection of conversations with the German cultural icon: Johann Peter Eckermann's "Gesprache mit Goethe." Schmidt cleverly mimics this work's structure while playing with Goethe's monumental image, in large part created and perpetuated by the "Gesprache," and portrays a very different Goethe than ever seen before. Schmidt's emphasis on the clash of the ideal and the real embodies an entertaining twist on the Eckermann-Goethe relationship.

Fred Yaniga, "In a Fit of History: Thomas Bernhard's Autobiographical Writings"

Autobiographical writing has perhaps never really been about telling the truth. The poet is not bound by the rigors of historical objectivity even when writing biographically. By his very nature he is apt to tell a few tall tales. It is in times of historical repression, however, that these creative reconstructions of the past begin to take on great importance. Thomas Bernhard's five autobiographical novels, written between 1975 and 1982, are a prime examples of how an author constructively abuses historical fact in order to reconstruct the truths of a repressed national memory.

