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Experiencing ethics not only refers to being confronted with a situation in which one must choose a course of action; it also makes reference to giving a narrative account of the circumstances and chain of events leading to such crossroads. Between both there is a chasm, a space of indeterminacy into which R. Musil and L. Sterne delve with aesthetic means. Their poetics move in opposite directions, but by following them to their last critical consequences this study reveals a kindred ethical stance. This interpretation sheds light on the ethics revolving around character construction by examining the constraints thwarting any attempt to complete a biographical account or convey a protagonist that led his or her life. Neither Musil nor Sterne posit a narrative agenda that could reach a last chapter or lead to a groundwork determining their ethics. A closer look into their tight-knit prose reveals that both rely on the narrating, on a skill that must be incessantly cultivated through a digressive or essayistic style. Equipped with a vast theoretical repertoire, this approach makes a strong case for a new constellation in comparative literature.

Far from teleological historiography, the pan-European perspective on Early Modern drama offered in this volume provides answers to why, how, where and when the given phenomena of theatre appear in history. Using theories of circulation and other concepts of exchange, transfer and movement, the authors analyze the development and differentiation of European secular and religious drama, within the disciplinary framework of comparative literature and the history of literature and concepts. Within this frame, aspects of major interest are the relationship between tradition and innovation, the status of genre, the proportion of autonomous and heteronomous creational dispositions within the artefacts or genres they belong to, as well as strategies of functionalization in the context of a given part of the cultural net. Contributions cover a broad range of topics, including poetics of Early Modern Drama; political, institutional and social practices; history of themes and motifs (Stoffgeschichte); history of genres/cross-fertilization between genres; textual traditions and distribution of texts; questions of originality and authorship; theories of circulation and net structures in Drama Studies.

Combining the tools of political, social, cultural, and intellectual history, *Consumption and Violence: Radical Protest in Cold-War West Germany* explores strategies of legitimization developed by advocates of militant resistance to certain manifestations of consumer capitalism. The book contributes to a more sober evaluation of West German protest movements, not just terrorism, as it refrains from emotional and moral judgments, but takes the protesters' approaches seriously, which, regarding consumer society, had a rational core. Political violence is not presented as the result of individual shortcomings, but emerges in

relation to major societal changes, i.e., the unprecedented growth of consumption. This new perspective sheds important light on violence and radical protest in post-war Germany, as previous books have failed to examine to what extent these forms of resistance should be regarded as reactions to changing regimes of provision. Continuing the recently growing interest in the interdependence of countercultures and consumer society, the focus on violence gives the argument a unique twist, making the book thought-provoking and engaging.

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(Applause Books). Sophocles, Holderlin, Brecht, Malina four major figures in the world's theatre have all left their imprint on this remarkable dramatic text. Friedrich Holderlin translated Sophocles into German, Brecht adapted Holderlin, and now Judith Malina has rendered Brecht's version into a stunning English incarnation. Available for the first time in English.

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