INTERFACE

The Aesthetic of the Other
–Critical Thoughts
on
Intercultural
Communication

Guest Editor: Christian Hein

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EDITORIAL:

The *Other* and Intercultural Communication

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Without a doubt the world as we know it today has been through various phases of evolution and devolution. Cultures and the societies imbedded in it are made of a matrix which is usually identified as tradition or identity. In a process of self-reference every cultural system sustains itself by comparing itself to its tradition in order to distinguish itself from other cultural systems. But what appears as a unique culture among other deviating cultures is the result of a communication process which includes and excludes various cultural elements which originally were foreign.

The aspect of the Other as being a variable —an unfamiliar factor and disturbance — contrary to the known constants of a familiar cultural environment or a mentality connected with a certain cultural programming is examined primarily in the difficult realtions between the East and the West. When different mentalities and systems of thought meet problems arise. Throughout history cross-cultural communication has been difficult and prone to failure. Indeed, this tendency to go wrong due to different cultural backgrounds is still a current problem of the globalized world at the beginning of the twenty-first century. The Other is still viewed as the Other. Although multi-culturalism is a popular term frequently used in the media and an ideal(ist) concept of the globalized (or globalizing) world, the old dilemma of failed cross-cultural communication has not disappeared. On the contrary, the fact that even more different cultures than ever before are now living next to each other makes the problem of cross-culturalism and inter-cultural communication a very acute issue.

INTERFACE

This third issue of INTERFACE is accordingly titled *The Aesthetic of the Other –Critical Thoughts on Intercultural Communication*. It includes papers on a variety of topics connected with representations of unknown cultural elements in art, music, and literature in East and West. The papers focus on the critical discourse in cross-cultural communication. The papers presented here cover a wide range of cross-cultural communication problems in various epochs of human civilization in a variety of different cultural systems. Although the focus is on Europe and Asia, it will become obvious that the issues discussed in the papers are not limited to certain regions of the world but mark analyses of matters that can be applied to every aspect of cross-cultural communication. It does not matter in this context where and when cross-cultural communication is attempted. The problems which arise have been an underlying matter of human civilization from its beginnings until present day. The papers collected in this issue can be seen as case studies of cross-cultural communication that are able to shed light on the basic mechanisms of dealing with different cultures through representations of the Other in art, music, and literature as well as the role of the Other in the process of cross-cultural communication in general.
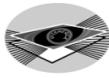
Walking by Night —Shedding Light on a Motif as the ´Aftermath´ of Disenchantment

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Abstract

Beginning with an etymological approach to the connection between spectre, ghost, unheimlich, heimlich, uncanny, home, night, darkness and the unknown, fear, enlightenment and disenchantment, this paper seeks to establish a literary motif Walking by Night by analyzing a number of concrete examples from German, French, English as well as Taiwanese literature and attempts to come to terms with the question why the fear of spectre, especially in the European literature, just could not be deleted in spite of the quite successful enlightenment. In addition to fear, the combination of fear and enjoyment also plays a significant role in this article. Finally, in order to explore the metaphorical meaning of this motif in different circumstances this paper addresses some aspects of the undertaking of transforming a daily feeling into a motif of Walking by Night in the literature generally.

Keywords: Motif, Disenchantment, Enlightment, Comparative Literature

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Walking by Night —Shedding Light on a Motif as the ´Aftermath´ of Disenchantment

Helping people conquer their fear of the mysterious and threatening nature by way of casting the cold light of day on it (disenchantment or in German after Max Weber: *die Entzauberung der Welt*) was one of the most important tasks of the European Enlightenment. Indeed, they have broken the spell of the sacred nature to a great extent, successfully, yet not fully, which, and this is the contention of this treatise, has found expression in the German literature, viz. in the motif *Walking by Night*, —Walking or riding by Night in the forest, in the marsh or on a deserted street in some countryside described for example in *Erlkönig* of Johann Wolfgang Goethe (1749-1832), *Ein Knabe im Moor* (The little Lad in the Fen) of Annette Droste-Hülshoff (1797-1848), *Ein Doppelgänger* of Theodor Storm (1817-1888) and in *Das Judenauto* (The Jewish Car) of Franz Fühmann (1922-1984).

According to my observation the German literature concerning with this motif has always been like a chain-letter spreading, transporting and treating the above-mentioned fear which was as a matter of fact somehow tabooed, for it did not comply with the so called Zeitgeist of the Enlightenment completely since the emergence of that very epoch or movement. However, the German literature is not standing alone with this motif, it has also found companion in the literature of its European neighbors such as in the French roman Les Misérables of Victor Hugo (1802-1885) and in the British lyric The Night-Wind of Emily Jane Brontë (1818-1848). We even, just to round it off, found this motif across the Atlantic, namely in the story The Triumph of Night of Edith Wharton (1862-1937). Last but not the least, the western literature has not taken out a patent on this motif for Ch´ing-Wen CHENG (鄭清文, 1932-), an internationally recognized Writer of the contemporary Taiwanese literature, has also made his contribution to this Motif with

his novel Autumn Night (秋夜).

Based on the literary works mentioned above I will try to show in the following chapters how this motif can be identified, in which way it is dealt with and under what kind of circumstances it can emerge as a key figure to help the reader understand the text better.

1 A Spectre is haunting Europe

"A spectre is haunting Europe – the spectre of Communism," (Marx & Engels, 1969, p. 98) with these words Karl Marx (1818-1883) and Friedrich Engels (1820-1895) opened their pamphlet *Manifesto of the Communist Party.* In the original language, German: "*Ein Gespenst geht um in Europa, das Gespenst des Kommunismus*" (Marx & Engels, 1848, p. 3). It was published in London 1848. I will leave it open as to whether the publishing house was also a haunted one —accompanied by a close friend with the name ENGELS meaning "Angels" in German, Karl Marx certainly had no reason to be afraid of ghosts – yet the chance could still be estimated as high considering the fact that "England's capital has the reputation of being the most haunted capital city in the world, with ghosts that span the centuries and often illuminate dark corners of a brutal past."[1] Actually not only in London, but also, for example, in the Scottish Island Skye, about which the German writer Erich Loest (1926-203) once wrote:

> No fog swept the sky of the Island Skye as the direct consequence of the so called British summer of the century /.../, no hunch of fairy and local ghosts would arise, which used to waver there customarily.[2]

This statement about England's notorious haunting tradition might

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1 'Welcome to haunted London. A Celebration of Ghosts and Legends of London'. Retrieved from http://www.haunted-london.com/ on September 9, 2013.
2 "Der britische Jahrhundertsommer brachte es mit sich, daß über der Insel Skye keine Nebel wallten /.../, keine Ahnung erstand von Feen und anderen ortsüblichen Gespenstern, die sonst dort wabern"

explain why Thomas Mann arranged at the beginning of his novel *Death in Venice* Aschenbach's encounter with the ghost-like, strange and exotic looking person in nowhere else than in the *English* Garden.

Doubtlessly, Marx and Engels were using both *spectre* and *haunt* merely as metaphors, but a judicial judgment of a tribunal in London actually authenticated the existence of ghost as a proven fact when it approved a century later, 1952, the application of the tenants of a house for a rent discount because some unidentified, ghostly noises indicated that the house concerned was undoubtedly haunted.[3]

Obviously the British judge did nothing else but following the opinion a French college three centuries before his times; according to the jurist Pierre Le Loyer and the Council of Higher Regional Court a tenant should be exempted from paying the rent, if his fear of the ghosts haunting the house he lives in is well-founded.[4]   The landlord was probably frustrated and would have felt better, had he known the tragic fate of the Landlord of a castle in the ghost story The Beggar Woman of Locarno (Das Bettelweib von Locarno) of Heinrich von Kleist (1777-1811):

> The Marquis, overcome with horror, and tired of life, had taken a candle and set fire to the wooden paneling on all sides. In vain she (his wife*) sent people in to rescue the wretched man; he had already found his end in the most horrible manner possible; and his white bones, gathered together by his people, still lie in that corner of the room from which he once ordered the beggar-woman of Locarno to rise.[5]

It is a case of a hunting upper nobleman vs. a haunting beggar-woman and ends up with the moral: *heaven can wait; hell, too.* She dies in the Marquis's castle, and obviously her spirit had never left there, waylaying

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3   See Avenarius (1987, p. 246): "Sogar die Rechtspflege sah sich zur Anerkennung des Spukes veranlaßt: ein Londoner Tribunal bewilligte 1952 den Bewohnern eines Hauses, das von unerklärlichen spukhaften Schlägen heimgesuchte wurden (sic!), eine Mieterabsetzung."

4   For details see Delumeau (1985, p. 111).

5   Translation by E.K. Bennett, © 1994-1999 Robert Godwin-Jones Virginia Commonwealth University, http://germanstories.vcu.edu/kleist/bettelweib_e.html.

the chance to take revenge on her tormentor, sneers then at the burned-out Marquise, muttering to him: "My home is your castle".

As a matter of fact, Gero von Wilpert's voluminous, over 400 pages, detailed and very informative book *Die deutsche Gespenstergeschichte. Motiv. Form. Entwicklung* (*On the History of the German Ghost Stories. Motif, Form and Development*) allows us to claim that the History of the German Literature is teeming with ghosts and swarms with spectres demonstrating an unbroken line from the Middle Ages through the Age of the Enlightenment, the classical period with Goethe and Schiller right into the twentieth century. And Wilhelm Avenarius, editor of the book *Rund um die Weisse Frau. Ein Geister-Handbuch* (*White Lady. A Handbook on Ghosts*) felt compelled to point out that only a small part of all the collected materials could be published. And as regard to the English literature Davies, (1985, p. 1) points out that the literary critic Joseph Addison (1672-1719) wondered in a 1712 published essay on the popularity of ghosts and spirits why 'we abound with more Stores of this Nature'. How much more annoyed would Addison then feel if he, nearly two centuries later, could ever read the words with which a book with the title *The Gothic in Children's Literature*: Haunting the Borders begins:

> Walk into any children's bookstore and you will note a decidedly Gothic flavor to many of the titles on display. From creepy picture books to Harry Potter to Lemony Snickle to the Spiderwick Chronicles to countless vampire series for young adult readers, fear or pretence of fear has become a dominant mode of enjoyment in literature for young people. (Jackson et al., 2008, p. 1)

The answer to the question why *fear* and *enjoyment* can be combined together was examined by Gero von Wilpert, who talks about the supernatural plot as literary fear —*die literarische Angst*; Wilpert (1994, p. 49)— attempting to determine why the fear is still extant in spite of the far advanced achievements of science follows the thesis of Richard Alewyn and argues:

In this enlightened and thus disenchanted world the room for our fantasy and emotion has been enormously restricted. Consequently, our organs and instincts, which would have developed themselves in the darkness and secret corners, become stunted and shriveled. The human ability to deal with fear then was transferred into desire to experience adventure, danger or risks. Reading ghost stories and watching horror movies thus can be defined as a kind of surrogate for this unsatisfied unconscious need. It is a desire that cannot be deleted with Raison/Vernunft and disenchantment.

(Wilpert, 1994, pp. 52-53; translated by me).

All in all, this means: the more enlightened the world, the more strengthened the desire to taste the fear. In this sense supernatural fiction blossomed naturally in England as the birth place of industry and modern technological progress. As Owen Davies (2007, p. 1) noted: "England has long had a reputation for being haunted."

2 Heimsuchung

Being haunted in the house (*Heimsuchung* in German) where you live means no possibility to shake off the ghost, such a situation reminds me why the Velco (hook-and-loop fastener) is given the Chinese name 魔鬼氈 (devil-fastener). What was once *homely,* has now become *Un-Heimlich.* As a matter of fact, the etymological root of the verb HAUNT can be traced back to the meaning of HOME as the place to frequent and consequently with which we are familiar with.[6] The old English form of HOME is HAM, and this offers a very proper chance to take a quick glance at Shakespeare Tragedy *Hamlet.*

King Hamlet's ghost appears before his son and demands Hamlet avenge him. Uncertain of the ghost's reality as well as the reliability Hamlet vacillates between confrontation and compromise, just like the

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6   So the *Chambers Dictionary of Etymology* under "haunt" states: "originally, of a spirit coming back to the house he had lived in. Probably from Old Icelandic heimta bring home, from Proto-Germanic *Haimatjanan, from *Heimaz HOME".

ghost itself wandering along the boundary between the human domain and the underworld, between reality and imagination, between 'to be' and 'not to be.' In other words, as an appetizing entrée this apparition implements the main course successfully. With his father murdered and mother married, Prince *Hamlet* has become actually Prince *Homeless*, which is a perfect incarnation of *Heimsuchung* meaning both *haunted* in the own house and seeking for a *home* by way of taking revenge. The first step would be killing his stepfather in order to get his mother and home back, in the sense of the German Word: *heimzahlen* (pay back). The saying 'My home is my castle' is changed into 'My home has been cancelled.'

If Freud had had a good command of the Chinese language, he would not have had to trouble himself so much to prove the extremely bizarre relation between *heimlich* and *unheimlich*[7] for, on behalf of ghost, alone the fact that the etymological root of the Chinese concept for ghost (gui 鬼) originates in the meaning "return" (gui 歸).[8] The coincidence of *Unheimlich* and *Heimlich* occurs when an already deceased member of the family 'comes' back after the death. This Janus face is, on the one hand/face, very familiar for the rest of the family left behind. On the other hand/face, an encounter with this person, conscious that he/she (or even better: it) is already dead would mean nothing but an encounter with the death itself. Karl Rosenkranz follows the same line of reasoning in the following passage:

> Life shies from death, that is the nature of life. I have treated the topic of death above. If a dead person appears alive again, which is actually very much against the nature of death, then a ghost becomes out of a dead person. The paradox that a dead person should be alive causes the fear of ghost. A deceased life as such

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7   Freud goes through numerous examples in the dictionaries as well as works of some other writers, E. T. A. Hoffmann especially, and argues that "*heimlich* is a word the meaning of which develops toward an ambivalence, until it finally coincides with its opposite, *unheimlich*. *Unheimlich* is in some way or other a sub-species of *heimlich*." (Freud, 1925, p. 377).

8   In this case, the word ghoul (gül) deserves our attention: horrible demon believed to feed on corpse; borrowed, in a translation of Beckford's Oriental romance Vathek, from Arabic ghul, an evil spirit that in Muslim countries is believed to rob graves and feed on corpses, from ghala he seized. (Chambers, under "ghoul"). Could there be any etymological link between this ghoul and the Chinese gui (鬼)?

does not cause fear of ghost.
[Translated by me from Rosenkranz (1990, pp. 271-272)].

For whom can this statement be better applied than for a deceased member of a family? Accordingly it stands to reason why in some literature an encountering flavored with sexual allusion or even action can only take place between the male protagonist and a *completely strange* woman, who then turns out to be a ghost. This fear, dread and horrifying terror is universal. The Chinese *gui* finds its counterpart namely in the German word *Wiedergänger* (the dead that returns to his family) as well as in the French *revenant* (the dead who comes back home). If the dead is not a member of the family, then he does not return, but *appears*, for whatever reason. For the latter case a proper concept would be *apparition*.

Nevertheless, the haunted house is certainly not necessarily the only place where the ghosts or something like that can have an easy win:

forsaken upland valleys, far-off wailing heard at night upon a lonesome sea-shore, transcendental ecstasies in summer meadows, the furtive shifting of a headstone in a city graveyard'.
(Cavaliero, 1995, p. vi).

Anyone of these geographical places is capable of acting as a candidate for the stage where supernatural things can take place. But I would concentrate my attention exclusively on places located away from civilization, which means deserted street on the countryside, marsh or fen, wild forest. They have one thing in common: they all represent the exact opposite to a dwelling house and consequently can be marked with UN-HEIMLICH without exception. In this case my understanding of UNHEIMLICH leans not on Freud's Concept of Unheimlich as a mental state of the absence of feeling oneself at home. Martin Heidegger's principally pessimistic interpretation of the existence of the human being as a being-in-the-world would rather be capable of understanding the horrible feeling of the threatened protagonists in the outside world or on their way home. For Heidegger the being-in-the-world itself is

occupied with negative connotation and thus:

> "a mode of the uncanniness of existence, not the opposite."
> Fear as the underlying emotion of "being-in-the-world" imparts
> to existence an *Unheimlich* (uncanny) feeling; *Unheimlichkeit*
> means a "not-being-at-home". Existence must make out of the
> original Unheimlichkeit a home in which it is possible to live.
>
> (Adolphs, 2013, 26-27.)

There is a pessimistic stigma attached to Heidegger's understanding of
the human Being (*Dasein*) from the very beginning for he regards 'Fear'
as "a mode of attunement" (1993, p. 133).[9] Furthermore he argued that:

> All modifications of fear's possibilities of attunement point
> to the fact that Da-sein as being-in-the-world is "fearful."
> This "fearfulness" must not be understood in the ontic sense
> of a factical, "isolated" tendency, but rather as the existential
> possibility of the essential attunement of Da-sein in general,
> which is, of course, not the only one
>
> (Heidegger, 1993, pp. 133-134).

Accordingly, for Heidegger threats are everywhere. Whether you are at
home or outside in the world does not matter much, whilst the French
philosopher Gaston Bachelard (1884-1962) has drawn a clear dividing
line between the house and the world outside und emphasized the
importance of all the positive characteristics of the house as a protecting
shelter for the human beings. On the basis of Rimbaud's short essay
Les déserts de l'amour (the Wastelands of Love) he made out of *house*
and *snow* a sharp contrast.[10] For Bachelard the house is so to speak
the ensemble of undisturbed intimacy, it is warm, colorful, safe and
thus the unchangeable destination we incessantly wish to reach, while
the winter landscape outside simply represents the negation of all these
positive characteristics:

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9   In the German original: "Furcht ist ein Modus der Befindlichkeit" (Heidegger, 1986, p. 141).

10   Rimbeau himself said: "C'était comme une nuit d'hiver, avec une neige pour étouffer le monde décidément. (it was like a winter's night, with snow to stifle the world for certain. See Bachelard, 1969, p. 40).

In any case, outside the occupied house, the winter cosmos is a simplified cosmos. It is a non-house in the same way that metaphysicians speak of a non-I /.../. Inside the house, everything may be differentiated and multiplied. The house derives reserves and refinements of intimacy from winter; while in the outside world, snow covers all tracks, blurs the road, muffles every sound, conceals all colors. As a result of this universal whiteness, we feel a form of cosmic negation in action. The dreamers of house know and sense this, and because of the diminished entity of the outside world, experience all the qualities of intimacy with increasing intensity.

(Bachelard, 1969, p. 40).

What Bachelard means to say corresponds to the Motto in the romanticist Novalis' fragment *Heinrich von Ofterdingen*: "Where are we going then? Home, we are always going home."[11] Yet, Heidegger and Bachelard do not contradict each other at all. For they have something in common in their treatment of fear as regard to the human attunement outside the house. And the darker it is, the more fear waylays us.

Before I come to terms with the motif of *walking by night* in the literature, I would like to fall back on an example first, which Freud cited in his treatise *Das Unheimliche*:

The notion of something hidden and dangerous, which is expressed in the last paragraph, is still further developed, so that 'heimlich' (*meaning free from ghostly influence, familiar, friendly, intimately) comes to have the meaning usually ascribed to 'unheimlich').[12] Thus: '*At times I feel like a man who walks in the night and believes in ghosts; every corner is heimlich and full of terrors for him*'.

(Freud, 1919, p. 377).

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11   In German: ‚Wo gehen wir den hin? Immer nach Hause', says Mathilde to the protagonist who had dreamed of her as a blue flower long before he met her. (Novalis, 1802, loc. 1969).

12   '*' means in this article 'inserted or stressed by the author of this article'. Freud cited this out of Grimm's Dictionary: Jakob und Wilhelm Grimm, Deutsches Wörterbuch, Leipzig, 1877, IV./2, p. 874 et seg. Freud, 376, footnote 1.

Feeling like a man, who walks in the night and believes in ghosts. On closer inspection, it is walking in the night that conditions the fear and not the belief in ghosts. As long as you are still underway, it can always be *un-heimlich*, according to Heidegger, as mentioned above, not-being-at-home (Heidegger, 1996, p. 176). The only home-work to do is to finish your home-walk safely, and let's launch out on this journey to a terrain of no return.

This study has tried to deal with a special part of a quite complicated subject *fear*, to be accurate *fear in the literature* caused either by encountering a ghost or by suspecting a kind of this encountering particularly while walking by night. Since this sort of passage I've come across in the literature abounds, it seems worthwhile for me to research the possibility to name it a motif, *a motif of walking by night*.

To begin with, the original idea derives from the Chinese saying 'Yehlu zou duo le, zong hui yu dao gui' (夜路走多了, 總會遇到鬼). It is said to warn someone not to push his luck. I would translate it as follows: 'Walking by night frequently: You better do not do. You could encounter a ghost eventually –your last rendezvous.' In the adults world this saying is doubtlessly understood as a metaphorical or figurative common usage to make the description, in this case the warning, more powerful and impressive. Yet for a 7 years old child like me in those days, whose daily walk to school passed through a dilapidated, deserted and desolate graveyard dating back to the end of Qing dynasty in the nineteenth century, always caused a creepy feeling of fear and slight horror in me by hearing a phrase like that, and indeed, I used to have truly frightening dreams in the night if I had to go to school alone that morning, or, even worse, come back home unaccompanied at or after sunset. For a long time no more nightmare was my daydream.

Since the death embodies the most unknown field for the human being, the Greeks settled the graveyard expressly close to the church or in the busiest district of the city so that the women and children could get used to the death and would not be affected by the fear of the dead people.[13]

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13   See Michel de Montaigne, Philosophieren heißt sterben lernen. Ders. Die Essais as cited in Benthien and Wulf (2001, p. 414).

They did it with good reasons. My case certainly is until today no exception at all, a children's book published 2007 by the award-winning author Veronika Martenova Charles was given the title *Do not Walk Alone at Night!* How this book is introduced deserves our attention:

> Cautionary tales from West Virginia, Africa, and Central Europe are related by each boy until they are certain Mothman, Monster, and Ghost are after them. Are they scared? Not enough to admit it, but they certainly are running for home a little faster than usual. [14]
>
> (Kobo, 2012).

Chased on the way home like a prey by an unidentified monster and running both for home and for life, no, it is not talk of Goethe's *Erlkönig*. It is the fate of the protagonist Dana in one of the horror stories in *Walking at Night* by the psychological thriller writer Brian J. Jarrett. Only Dana is not that lucky like the boys and girls portrayed by Veronika Martenova Charles. The furious chase along a country road and in a wood had been so terrifying that he even feels relieved when he finally got caught. The last thought going through his mind is as follows:

> Darkness began infiltrating his vision. Now, however, it was a good darkness; not like the evil black of night. It was not like the darkness that had tormented him as a boy, making him afraid of his own house, afraid of the woods at night. No, this was a darkness of peace and rest /…/. Then the darkness consumed him.
>
> (Jarrett, 1996-2011, p. 55).

'*Running for home*' or '*staying at home*' stands in this case in a sharp contrast to '*walking by night*'. This seems to be a timeless, universal

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14   In every story of this book the child as the protagonist is warned by the adult: "Don't walk alone at night!" because "It's dark outside" (Charles, 2007, loc 167. Indeed, in the story Emma and the Ghost the grandmother was right as she suggested Emma to wait till the next morning to go to the cemetery to find her ring which she obviously lost while cleaning the grave of her grandfather. Emma did not listen to her and realized that her grandmother was right as she walked into the cemetery to find that "the graveyard looked different at night. It was deserted and full of shadows" (Charles, 2007, Loc. 67-68).

phenomenon, and what a mother says to her little child on July 15 of the Lunar Calendar in Juliet Bredon's book about the Chinese Ghost Festival almost a century ago (1927) is noteworthy as well as available even today: "To-day", says the mother softly to her son, "all the dead leave their tombs and come back to us. The sky is thronged with an invisible procession." [Juliet Bredon and Igor Mitrophanow, *The Moon Year: A Record of Chinese Customs and Festivals*, as quoted in Taiser, (1996, p. 13).] Thus, 'naughty spirits are also abroad these days, ready to harm little boys and girls who, for this reason, are forbidden to go out after nightfall during this festival,' as we all know, not only during this festival. Being underway in the night nearly equals being waylaid by horrifying things, ghosts for example. 'Going out' means 'away from home' and the '*fear of night*' is "the reaction to anything unknown, impalpable and unsure, the vivid and graphical expression of which is then *darkness*. In this darkness fear of night thrives as well as fear of ghost."[15] This explains why the English equivalent to the German word *unheimlich* should be uncanny; *unheimlich* (literarily *un-homely*) seems to meet exactly the core of the thing and 'belongs to all that is terrible – to all that arouses dread and creeping horror' (Freud, 368). Freud points out moreover that:

> the German word unheimlich is obviously the opposite of heimlich, heimish, meaning 'familiar'; 'native', 'belonging to the home'; and we are attempted to conclude that what is 'uncanny' is frightening precisely because it is not known and familiar
>
> (Freud, 1925, p. 370).

A glance at the etymological root of the word *un-canny* explains what qualifies it for the equivalent of *unheimlich*, though not literarily. Let's trace the meaning of *canny* back to its origin and this is what we find: "1630s, Scottish and northern English formation from can (v.1) in its sense of 'know how to,' + -y (2). 'knowing,' hence, 'careful'". (*Online Etymology Dictionary*). We will then be told the following if we move further in the given direction to can: Old English 1st & 3rd

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15 My translation from the original: "Angst ist die Reaktion auf das Unbekannte, Ungreifbare, Ungewisse, dessen bildhafter Ausdruck das Dunkel ist. In ihm gedeihen Nachtangst und Gespensterfurcht." (Wilpert, 1994, p. 50).

person singular present indicative of *cunnan* "know" /…/, from Proto-German *kunnan* /…/. Old Norse *kenna* "to know, make known," Old Frisian *kanna* "to recognize." The suggested conclusion goes hence from 'canny' through 'can' via 'know' and finally to the end station 'recognize,' which explains why we say 'I see' in the meaning of 'I know.' This corresponds exactly with what H. P. Lovecraft (1973, p. 1) wrote: "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the *unknown*." (my emphasis)

Based on Richard Alywen's (1982) very outstanding and impressive treatise, Gero von Wilpert referred us to his viewpoint that "the surroundings and the figures around are not recognizable in the darkness, one has to speculate about whether they are present or not. The fear of darkness is the fear of the unrecognizable, which could be very possibly present".[16] In this connection the German writer Erich Löst cut right to the chase of the matter with the following words:

> In jenem Sommer hatten die Gespenster von Skye eine schwere Zeit. Ihr Lebenselixier ist der Nebel, aus sprühenden Regenvorhängen weben sie ihre Gewänder /…/.Es spukt sich miserable, wenn die Sonne knallt, Trockenheit den Moorflämmchen den Sumpfgashahn abdreht
>
> (Löst, 1992, p. 108).

Alywen has hunted for references in books to underpin his contention that our/their forefathers' anxiety about the night is most essentially to be traced back to their fruitless attempt to rationalize all those unfounded, yet deeply felt threats of "empty or pure imagination, ghosts, fear and sorcery or witchcraft…in front of which the human beings were helpless".[17] One example Alywen gives is a song written by Christian Gryphius (1649-1706):

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16   My translation from the original: 'Im Dunkeln sind die Umwelt und ihre Gestalten unsichtbar, ihre Anwesenheit ist Sache der Vermutung. Die Furcht vor dem Dunkel ist die Furcht vor dem nicht Erkennbaren, das möglicherweise anwesend ist'. (Wilpert, 1994, p. 51).

17   Translated by me from the original: "Diese Besorgnisse sind doch nur sekundäre Rationalisierungen von vernünftig nicht begründbaren Bedrohungen, die oft unverhohlen beim Namen genannt werden und denen gegenüber Menschenkraft ohnmächtig ist". (Alywen, 1974, p. 309)

Fright, o creepy midnight / With ghosts,
 / I am free, [*meaning safe]
/ 'Cause Jesus is guarding / At the windows
/ And throw a diamond's chain over my bed.[18]

Another even more persuasive example he cited originates from the Zedlers Universal-Lexicon, the Brockhouse Encyclopedia of the 18th century: "The night waylays the people with fear and terror".[19] On top of it, Alywen illustrated on the basis of a very convincing example why the enlightenment, which did certainly help the people realize that the existence of ghost is nothing but the product of our imagination, failed nevertheless to stop them from feeling themselves threatened by ghost: "Asked, if she believes in the existence of ghost, Marquise du Deffand gave the most memorable answer: 'I don't believe it, but I'm afraid of it'" (Je n'y crois pas, mais j'en ai peur).[20] Marquise du Deffand was a friend of Voltaire and enlightened enough to be convinced that everything in the world can be explained or even calculated; how can Marquise du Deffand's fear of ghosts then be explained in a logical way? Alywen knows the answer:

> The enlightenment has waged a crusade against anything believed to be unexplainable and incalculable in every area not only of the mind, but also of the life itself. This meant for the civilian world an extremely functioning curb on coincidence and arbitrariness, the dethronement of Fortuna, which had acted as an undistracted ruler of world's course.[21]

In short, this movement of enlightenment has seen to expand the room

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18   Translated by me from the original: "Schreck, o grause Mitternacht / Mit Gespenstern, / Ich bin frei, /Denn Jesus wacht / An den Fenstern / Und schleusst eine Demantkette / Um mein Bett". (Alywen, 1974, p. 309)

19   Translated by me from the original: "Die Nacht überfällt die Menschen mit Furcht und Schreck". (Alywen, 1982, p. 309).

20   Translated by me from the original: "Ich glaube nicht daran, aber ich fürchte mich davor". (Alywen, 1974, p. 316).

21   Translated by me from the original: "Die Aufklärung hatte 'ihren Feldzug gegen das Unberechenbare und das Unerklärliche auf allen Gebieten nicht nur des Denkens, sondern auch des Lebens. Das bedeutet im bürgerlichen Leben die planmäßige Eindämmung von Zufall und Willkür, die Entthronung von Fortuna, die bisher als unumschränkte Herrin des Weltlaufs gegolten hat". (Alywen, 1982, 316).

of the explainable and calculable so successfully that the business and life of the civilian world could be secured increasingly by law and police against any possible danger, (see Alywen, 1982, p. 316) and all this happened in the same way in the human spiritual world: "scheduled expansion of the front of the familiar and explainable toward the unidentified, unrecognized and unexplorable".[22] Alywen continued with his viewpoint and stated that:

> the primitive people were encircled by all kinds of demonic power, gods, monsters and ghosts und experienced the world as nothing but a chaos with all sorts of impalpable and unexplainable dangers, which they could only scantly ward off with the help of magic means.[23]

By writing this he certainly had Max Weber (1864-1920) in mind, who pointed out in his speech *Wissenschaft als Beruf* (*Science as Vocation*):

> rationalization] means that principally there are no mysterious incalculable forces that come into play, but rather that one can, in principle, master all things by calculation. This means that the world is disenchanted. One need no longer have recourse to magical means in order to master or implore the spirits, as did the savage, for whom such mysterious powers existed. Technical means and calculations perform the service.[24]

But Alywen was aiming at something else, because he then made a very

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22 Translated by me from the original: "Das bedeutet in der geistigen Welt die ebenso planmäßige Erweiterung der Front des Bekannten und erklärten gegenüber dem Unerkannten und Unerforschlichen". (Alywen, 1982, p. 316).

23 Translated by me from the original: "Der primitive Mensch, umzingelt von dämonischen Mächten, Göttern, Ungeheuern und Gespenstern, erfährt die Welt als ein Chaos von ungreifbaren und unerklärbaren Gefahren, deren er sich allenfalls durch magische Mittel notdürftig zu erwehren vermag". (Alywen, 1982, p. 312).

24 Quoted from http://www.wisdom.weizmann.ac.il/~oded/X/WeberScienceVocation.pdf. Original text in German: "Die zunehmende Intellektualisierung und Rationalisierung bedeutet /.../, daß es also prinzipiell keine geheimnisvollen unberechenbare Mächte gebe, die da hineinspielen, daß man vielmehr alle Dinge – im Prinzip – durch Berechnen beherrschen könne. Das aber bedeutet: die Entzauberung der Welt. Nicht mehr, wie der Wilde, für den es solche Mächte gab, muß man zu magischen Mitteln greifen, um die Geister zu beherrschen oder zu erbitten. Sondern technische Mittel und Berechnung leisten das. Dies vor allem bedeutet die Intellektualisierung als solche". (Weber, 1917, p.16)

significant conclusion referring to the fear:

> The civilization was uninterruptedly on the march and snatched painstakingly the relatively disenchanted, hence anxiety-free domain out of this wild world step by step. Gradually, this fear-free domain was finally so expanded and widened that there were - at least it is the case in the occidental world - opposite to what it once had been, only few remote places left for fear.[25]

As a result of this process of enlightenment, Alywen concludes, "repulsion turns into attraction and fear into pleasure".[26]

Alywen's conclusion is verified when the author of an brilliant book with the title *On Monsters* illustrates how his three-year-old son refused to avoid a hydrocephalic beggar on his way to school although he was clearly frightened by the sight of the lady's swollen head, as big as "a large beach ball, perhaps three times normal size," which she rested "sideways on her shoulder, while sitting on the sidewalk," (Asma, 2009, p. 6) and notes that this an example of "what we've all experienced at some time or other: the simultaneous lure and repulsion of the abnormal or extremely being. This duality is an important aspect of our notion of monsters too" (Asma, 2009, p. 6).[27] For Alywen precondition for this duality of lure and repulsion can be expressed in the phrase "Angst/fear without risk," (Alywen, 1982, p. 316) with which he explains the unbroken booming tradition of literature dealing with ghosts. Yet, for Alywen, fear in literature after the movement of enlightenment is no more fear, but a surrogate of fear, Wilpert (1994, p. 52) argued. Moreover, since the rationalism and enlightenment have aimed to disenchant the world the Romantiker turned the tables on the rationalism and made out their Todessehnsucht the thread of the night and darkness.

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25   Translated by me from the original: "Erst die fortschreitende Zivilisation entreißt der Wildnis langsam und mühsam relativ entzauberte und damit angstfreie Reviere, die sich allmählich ausdehnen, bis umgekehrt, zum mindesten in der abendländischen Welt, der Raum der Angst auf wenige entlegene Nester geschrumpft ist." (Alywen, 1982, p. 312)

26   Translated by me from the original: "Abstoßung schlägt um in Anziehung, die Angst in Lust." (Alywen, 1982, p. 313)

27   However, Asma makes reference to Kant and suggests that sometimes "we have an aesthetic experience that is both painful and pleasurable, and Kant calls this sublime," (Asma, 2009, p. 186)

3. Walking by Night as a Motif

Provided now, the ghost in literature is no more perceived as a physical phenomenon, then what kind of task has it been given to? The ballad *Elvenking* (*Erlkönig*, 1782) by Goethe would be a very suitable example to start with, yet since it is so well-known that I feel deeply obliged to add a bit of spice to reduce the unfortunately unavoidable banality of the meaning of this wonderful poem by means of reading it together with the ballad *The Little Lad in the Fen* (*Der Knabe im Moor*, 1842) of Annette Droste-Hülshoff. In Elvenking a father rides with his young boy through night, wind, meadow and forest, heading for home (in this case: der Hof). In the darkness and the breath of the wind the boy sees, hears and feels the Elvenking, who tries with promises to seduce him away from his father to join him and his daughters. The father, representing the *Enlightenment*, is never at a loss for a reasonable explanation for his son. The ride in the night ends in tragedy:

I love you! Your beauty is stirring my lust.
And if you're unwilling, I'll take as I must!
"O father! My father! He won't let me go!
Elvenking's holding me, hurting me so!"

The old gray wayside willow trees sway."
The father shudders. He spurs his horse on.
His arm is clasping his moaning son.
Back home under strain and stress he sped,
And there in his arms his son was dead.[28]

We can read this ballad as the struggle between REASON and the SUPERNATURAL as Goethe's warning toward a disenchanted tendency in the nature sciences, which marched over the dead body of the instincts and feelings without batting an eyelid. In comparison with the fate of the child in *Elvenking* the terrified school boy in Droste-Hülshoff's ballad *The Little Lad in the Fen*[29] survives his walking by

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28 Translated by Alexander Foreman, http://poemsintranslation.blogspot.tw/2010/04/goethe-elvenking-from-german.html.

29   The translations of this poem in my paper are from: https://www.lwl.org/droste-download/texte/

night through all kinds of horrible noises and phantoms, just because no one has been there to 'enlighten' him. In spite of the school book in his hand as a symbol of enlightenment the little boy *ducks down fearfully* as a sign of humility and modesty in front of the unknown nature:

The shivering child holds on to his school book
And runs as if being hunted.
The wind blusters hollow across the flat land.
What's rattling over there in the hedge?
That is the ghostly peat cutter
Who drinks away his master's best peat blocks
Whoo, whoo sounds forth, like an insane cow!
The little boy ducks down fearfully.

At the end of this lesson the school boy is lucky enough to be able to sight his home, obviously trembling all over his body:

Gradually now, the ground becomes firm And over there, next to the willow,
So homely twinkles the lamp. The boy stands at the edge;
He draws a deep breath and takes one more nervous look at the fen.
Indeed, in the reeds it was dreadful; How creepy it was in the fen!

But not for this creepy fear or at least this humble attitude in awe toward nature the little school boy would not have made it home in one piece; Droste-Hülshoff was giving a sign to her contemporaries as well as the generations after her to keep a tight rein on their ambition, which has become so conceited that they are no longer able to show respect for God or ghost. She was very skeptical about the technical progresses, of which most of the European at that time thought very highly. "The time flies so quickly and throws everything in a mess. The railway is to blame for that chaos, people live more and more apart, physically as well as mentally,"[30] as she wrote in a letter. Indeed, she foresaw that the technological progress would develop a mighty power capable of

Web-Text-Der-Knabe-im-Moor-Swan-LV.pdf. Translator unknown.
  30   Die Briefe der Annette von Droste-Hülshoff, ed. V. Karl Schulte Kemminghausen, 1944, Bd. II, p. 535, as cited by Nigg (1966, p. 101).

destroying everything (see Nigg, 1966, p. 101). The once so tiny and timid school boy could develop himself into a modern Prometheus, that's what Droste-Hülshoff was afraid of.

As a matter of fact Droste-Hülshoff's worry was a very well-founded suspicion, only she was preempted by Mary Shelley, who published her world-famous Gothic novel *Frankenstein*. Let us put the young Victor Frankenstein right beside the school boy of Droste-Hülshoff. On the one hand, we have the frightened little boy, on the other hand, Mary Shelley's reader are confronted with a scholar, who claims the following:

> In my education my father had taken the greatest precautions that my mind should be impressed with no supernatural horrors. I do not ever remember to have trembled at a tale of superstition or to have feared the apparition of a spirit. Darkness had no effect upon my fancy, and a churchyard was to me merely the receptacle of bodies deprived of life, which, from being the seat of beauty and strength, had become food for the worm
>
> (Shelley, 1965, p. 50).[31]

Yet, after the monstrous creature had run away and the state of feeling satisfied in Victors mind vanished immediately, he walked around in the street, and his "heart palpitated in the sickness of fear," (Shelley, 1965, p. 58) daring not to look around him. All of a sudden, Mary Shelley comes up with a *motif of walking by night* with a verse out of Coleridge's *The Rime of an Ancient Mariner*:

Like one who, on a lonely road,
Doth walk in fear and dread,
And, having once turned round, walks on,
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread

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31   In regard to these words Varnado (1987, p. 51) points out that Frankenstein's "conception of life and death is purely scientific and rational", "since all feeling for the numinous and the sacred was deliberately omitted from his childhood experience."

(Shelley, 1965, p. 58).

Like the ancient mariner, who shot the albatross, Victor is now cursed to be followed by the monstrous ghost-like creature. Victor is blessed with no victory, none of his deeply beloved family members stays alive at the end of the novel, not his wife, his best friend and he himself. The fact that the motif of walking by night is employed to criticize the human being's invasion of the sacred domain of the nature/God can not escape our notice.

In the following I would like to examine the novel *Ein Doppelgänger* by Theodor Storm, *Les Misérables* by Victor Hugo and a short story, *The Jewish Car* by Franz Fühmann, to see if the motif of Walking by night do fulfill a function of social critique. In *Ein Doppelgänger* the protagonist tried to steal or collect some potato outside in a deserted field in an icy cold night in order to take the edge off the hunger of his starving daughter. Unfortunately he falls into a deep, dried well and screamed fruitless to death for help. His daughter never found out what happened to his father, until around 30 years later or more, a visitor from her hometown recalls after a long conversation with her that Christian, a friend of him, rushed into the house with scared face pale with fright at one evening and shouted that he had been chased and followed by a ghost:

> There was a ghost! Don't laugh! I mean it! There, between the potato fields beside the knacker's well. I had gone there to catch some death's-head hawk moths, which should abound by twine light. Then I heard my name Christian called right from the cornfield some distance behind me. And since I fled headlong, the ghost chased after me and he very nearly got me.[32]

This motif of walking by night is employed to exercise a social critique.

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32   Translated by me from the original: "Es hat gespukt!" /…/ Zwischen den Kartoffeln auf dem Acker neben dem Schinderbrunnen war er gewesen, um sich den Totenkopf zu fangen, der in der Dämmerung dort fliegen sollte, da hatte es unweit von ihm aus dem Kornfeld seinen Namen „Christian" gerufen, /.../ und da er entsetzt davon gelaufen, sei es noch einmal hinter ihm hergekommen, als ob's ihn habe greifen wollen." (Storm, 1962, p .626).

The poor, pitiful John Glückstadt is actually the one who was haunted and hunted by hunger and poverty, not the Christian, who thought the call was aimed at him. It was the desperate scream after his little beloved daughter Christine! The name Christian should doubtless be understood as a sheer mockery of CHARITY.

A similar function fulfills the motif of walking by night in Franz Fühmann's story *The Jewish Car*. In this story there's a rumor going around in a middle school class that a yellow car with four Jews waylays solitary young German girls and tears their legs and hands off. As a girl whom the protagonist likes very much tells the whole class that invented story about the Jewish Car again, he verifies this rumor. He then falls into a daydream and imagines that he has freed her from the clutches of those Jewish people. While he's getting drunk in the daydream, imagining acting as a hero, who saves the very girl calling his name out of appreciation, he is waked up by the teacher. As a result of sleeping in the class, he is fined to stay two hours longer after the class and consequently destined to go home late. Excusing his late arrival, he faked a story about checking around about the brown Jewish car. In the twin light he really sees a yellow, or maybe brown car in some distance in the cornfield, respectively he imagines he sees it. Then he believes that the four Jewish men were determined to follow him. Nearly scared to death he pretends not to have seen or heard them speaking to him out of their car. Then all of a sudden he starts to run for his life till he reaches the street of his village. He turns back to make sure that the car is no longer there. On the next day he tells the whole class with details and a sort of unsuppressed pride what had happened the day before. But before he can enjoy the attention of the whole class fully the girl he likes interrupts him and starts to tell the whole class that her uncle had come to visit her family in car with two friends and lost their way in the cornfield outside there. When he saw a young man walking in the cornfield and asked him out of the window of his car how he could find the right way to the address he was heading for. Instead of giving him an answer, she says, the young man started to run like a lunatic. And that young man was wearing exact the trousers the protagonist now wears.

Everyone laughs loudly at the protagonist. And ashamed he tries to convince himself that he really had seen that yellow car with four Jewish people. At the end of the story, the protagonist screams: "It was all their fault, this Jewish people! Jews! Jews! Jews! I clench my fist. Jews! Jews! Jews! Jews! It's all their fault! I hated them."[33] This motif of walking by night or by twin light indicates again the fate of the Jewish people during the 12 years of the Nazi-regime from 1933 till 1945, Haunted and hunted in all the German-controlled countries in Europe.

Before I turn my attention to Autumn Night (秋夜) by the award-winning Taiwanese Writer Ch´ing-Wen CHENG (鄭清文, 1932-), I will look at the motif of walking by night in the world famous novel of the French writer Victor Hugo Les Misérables (1862). In volume two, Cosette, Book III, the poor little girl Cosette has a demand from her malevolent foster mother Madame Thenardiess to go into the wood to draw water for the guests in the chop-house. She has to pass through a long, deserted street. At the end of this street, she hesitates and stops:

> It was the open country; dark and deserted space was before her. She looked with despair into this darkness where nobody was, where there were beasts, where there were perhaps, ghosts. She looked intensely, and she heard the animals walking in the grass, and she distinctly saw the ghosts moving in the trees.
>
> (Hugo, 1950, p. 365).

She is so scared that she decides to come up with a lie: "I will tell her there isn't any more water!" (Hugo, 1950, p. 365) Then she really makes herself on the way back to the chop-house. But around 100 meter later she stops again and begins to scratch her head, because, now, "it was the Thenardiess that appeared to her, the hideous Thenardiess, with her hyena mouth, and wrath from her eyes" (Hugo, 1950, p. 365). At this moment, Cosette compares the ghost in the woods and Madame Thenardiess:

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33   Translated by me from the original: "Juden, sie waren schuld. Juden. Ich würgte und ballte die Fäuste. Juden. Juden Juden Juden Juden. Sie waren allein schuld. Ich haßte sie". (Fühmann, 2003, p. 270)

The child cast a pitiful glance before her, and behind her. What could she do? What would become of her? Where should she go? Before her, the specter of the Thenardiess; behind her all the phantoms of night and of the forest. It was at the Thenardiess that she recoiled. She took the road to the spring again and began to run.

(Hugo, 1950, pp. 365-366).

The fear of her foster mother is so strong that it yields to the fear of a ghost! Hugo emphasizes this incredible phenomenon again as if he wanted to make sure that his reader does not miss this significant message. A couple of lines later, we read the following passage:

Darkness makes the brain giddy. Man needs light. Whoever plunges into the opposite of day feels his heart chilled. When the eye sees blackness the mind sees trouble. In an eclipse, in night, in the sooty darkness, there is anxiety even to the strongest

(Hugo, 1950, p. 367).

And now in the next lines one reads actually the most essential part of what we wrote before about the motif of walking by night:

Nobody walks alone at night in the forest without trembling. /…/ the inconceivable outlines itself a few steps from you with a spectral clearness /…/. The hollowness of night /…/, the gloom reflected in the funeral /…/, the possible unknown being /…/, against all this you have no defense. /…/ you feel something hideous, as if the soul were amalgamating with the shadow. This penetration of the darkness is inexpressibly dismal for a child.

(Hugo, 1950, p. 367)

It's clear, the motif of walking by night alongside a deserted street into a forest in this novel aims exclusively to stress how hideous the foster mother Thenardiess is.

I'll devote the last, but not the least significant part of this paper, to

the only Taiwanese story treated in this study. Western literature has not taken out a patent on this motif of walking by night for Ch´ing-Wen CHENG (鄭清文), an internationally recognized contemporary Taiwanese writer, has also made his contribution to this Motif with his novel Autumn Night（秋夜）. The female protagonist Auntie is separated from her husband by her mother in law whose husband had passed away when she was thirty-eight years old. The other two sisters-in-law live with them. Therefore, all three daughters in law are asked to sleep alone. Auntie´s husband works in another village. She wishes very much to move to him, yet her mother-in-law just does not approve. One night, Auntie goes out to the outhouse to relieve herself. From there, she then makes the decision to go to her husband, around two hours distant. At first she goes along a canal. Then she passes through a deserted mountain road, almost steps on a snake, enters the woods and

> She remembered about ten years ago, when a village woman had hanged herself in the woods. Actually, there had been several incidents like that. The ghosts of these women were often said to appear, and, it was true, the souls of those who hanged themselves did linger, looking for other bodies to inhabit
>
> (Cheng, 1999, p. 128).

Then she almost bumps into a dog, which had not barked, so that she tells herself to be careful. Later on she passes a graveyard and is scared by a man who tries to harass her sexually or at least to seduce her. Yet she stands firm and holds her ground successfully. Finally she reaches her husband's dwelling in the other village. Walking by night, she has managed to overcome every obstacle that has been placed in the path to her husband. And the biggest obstacle has been the will to disobey her mother-in-law. Her mother-in-law, like the women who had hanged themselves in the woods and are looking for other bodies to inhabit, is going exactly the opposite way by means of stopping all her three daughters-in-law from being inhabited by their husband as well as other men. Her invincible will to rejoin her husband has finally overcome the fear of her mother-in-law. Both Cosette's foster mother and Auntie's

mother-in-law would have felt a creepy, chilling horror up their back if they could realize what role they are playing in the motif of walking by night. And, at the end of my treatise, I start to wonder how the 'so much feared' ghosts would react by encountering people like Cosett's foster mother or Auntie's mother-in-law in the night.

4 Conclusion: free of fear and awe-inspiring

As I pointed out at the beginning of this treatise, the motif of walking by night has its origin in the belief that people in and after the epoch of Enlightenment should no longer have fear of a supernatural NATURE. Yet this belief was unable to suppress the inner demand for the/a so called 'awe-inspiring' divinity or, when this divinity is not available, a demoniac something in the nature as the surrogate of the divinity. And when both of them are declared null and void, then the ghosts shall step into the breach, - alone the boom of the zombie-films two centuries later proves this incontrovertibly.

Finally, as a matter of fact, what I have tried to depict with the literature can also be applied to the paintings. A comparison between the German Romantic artist Caspar David Friedrich's oil painting *The Sea of Ice* (or: *The Wreck of Hope*) of the year 1823/24 and the British Romantic artist J. M. W. Turners oil painting of the year 1848 shows the paradigm shift from the NATURE to MACHINE: In the middle of a broken ice-sheet we see a shipwreck with the name Hope (German: Hoffnung), and the ice pieces appear like sharp edged tombs pointing to sky, while the idea of an awe-inspiring or extremely frightening something is clearly represented through the NATURE, the Sea of Ice in this case. Yet that something is replaced by the locomotive in Turners painting with a panicked hare running for its life in front of the fire spraying machine:

> The notion of the sublime was no longer confined to natural phenomena (as it had been for artists for the past century), but incarnated in machines created by a humanity with god-like

aspirations, whose new power it served to magnify.

<div align="right">(Meslay, 2005, p. 107)</div>

The feeling of that poor little hare can certainly be unrestrictedly compared with that of the little school boy in the ballad of Annette Droste-Hülshoff. Old motifs never die, they do not even fade away, they just find themselves another way.

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INTERFACE

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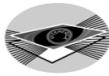
Literature as a Diagnosis of the Times —A Suggestion on How to Handle Literature in European Studies

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Abstract

Literature is a vital expression of human beings. As such, it reveals the essential structure of our existence, our <i>Sein</i>. In this paper, I examine how we can understand the meaning of a literary text both in its unique individuality and in its interwoveness with the epoch. Against the literary relativism, I argue that even creative reading requires some kind of objective standard that guides the reader through the labyrinth of literary texts. I hereby discuss the crucial question as to where we can derive such an objective standard from. I think the answer lies in the Literary Component Analysis (LCA). To substantiate this claim, I first introduce the fundamental premises of the LCA, and then interpret three different kinds of literary works to illustrate this theory.

Keywords: Literary Component Analysis; Wolfgang Herrndorf; Kim Ji-ha

Literature as a Diagnosis of the Times —A Suggestion on How to Handle Literature in European Studies

Current European Studies tend to place their emphasis on European politics or economics, rather than on literary works. This trend is largely attributable to the growing need of Europeans experts on the job market. Many universities try to meet this demand by equipping students with the entrepreneurial knowledge, offering multitudes of courses in European politics and economics. Yet, this usually happens at the expense of literary courses, since the number of courses they can provide is limited. As literary scholars, we cannot be content with this trend.

The study of literature is indispensable, for every literary work is a vital expression of human beings. It reveals the essential structure of our existence, or in German: our *Sein*. Hence, a proper understanding of literature leads to a better understanding of ourselves and what it means to be a human being in a particular time and place. Students will develop a much more self-conscious and robust personality, if they engage with literature intensively. Moreover, since every concrete literary work is closely linked to the history of mankind, literary studies will help young students find their own place in it. In this sense, I would like to summarize my vision for literary education as "intellectual orientation in the world".

My notion of literary study is primarily inspired by Johann Gottfried Herder, a German scholar of the 18th century. He tried to examine each literary work under two distinct, but intertwined aspects, namely its individuality and historicity. This is because he believed that a literary work owes its existence not only to the creativity of a particular author, but also to the historical epoch to which it belongs (Gutzen, Oellers, & Petersen, 1981; p.147). Thus, he claimed that to interpret literature is to understand it both in its unique individuality and in its interwovenness

with the epoch.

Up to this point, I suppose that most of my colleagues would deem my ideal of literary interpretation as admirable. But, the crucial question is yet to be answered: How can this goal be achieved? Some may raise skeptical voices and say that almost every ambitious theory of hermeneutic - ranging from Intellectual History, New Criticism, Structuralism to Marxism - has tried to offer a systematic approach to literary analysis, but failed eventually. While seemed promising at first, they turned out to be not as fruitful as hoped. Disappointed with earlier theories, the post-structuralists then came to the conclusion that the objective meaning of a literary work does not exist at all. Or even if it were to exist, it cannot be found, they say.

In fact, for many, the effort to make out an objective meaning of a literary piece has become not only impossible, but also undesirable and unfashionable. Scholars like Christine Lubkoll (1990) argue that you ought to 'play' with the piece in such a way that you create your own meaning of the piece. She holds that reading should no longer be a one-sided reception, but rather a process of mutual exchange between the text and its reader. In its essence, this kind of approach corresponds to the widespread belief in our democratic society: Everyone is entitled to his or her own interpretation; everyone is equally qualified to make out some personal meaning from the text. This approach may have its own merits. However, the other side of the coin is an extreme relativism, which threatens to invalidate every attempt to establish a binding interpretation. In the face of this relativism which has become pervasive among contemporary scholars, the Herderian ideal of literary studies seems to be at stake, more than ever.

Against this trend, I argue that even creative reading requires some kind of *objective* standard that can guide the reader through the labyrinth of literary texts. To justify this claim, I first want to elucidate my notion of literature. My thesis is that literature is a verbal expression of the *care-structure*. The concept of care-structure originally stems from Martin Heidegger, who defines in his book Being and Time 'care' as 'Being-ahead-of-oneself-Being-already-in-(the-world)   as   Being-alongside

(entities encountered within-the-world).' – or in German: '*Sich-vorweg-schon-sein-in-(der-Welt) als Sein-bei (innerweltlich begegnendem Seienden*)'.

As for our present topic, it suffices to understand the main idea of the Heideggerian notion. Heidegger asserts that, when penetrated to its core, the structure of human beings manifests itself as a care-structure. 'Care' in this context does not simply mean our daily concerns about money, housing, food or clothing, though they could be expressions of care as well. Rather, Heidegger understands care primarily as the possibility to actualize a certain vision of future, while still being in the present. As Heidegger puts it, care is being ahead of itself, while being already in the new state of Being, and being with the current one (Heidegger, 1993, p.191; my translation). Thus, a human being with care-structure means nothing but a being that possesses a certain potentiality at the present time and insists on its actualization in the near future.

Now, I would like to introduce a literary theory based on this conception of care. It is the 'Literary Component Analysis', or LCA, proposed by Walter Falk, a German professor of literature. He holds that the Heideggerian care-structure could be divided into three components: the Actual, Potential and Resultant Component. The first component, or the Actual Component, designates the already existing reality, in which human beings find themselves. The second component, or the Potential Component, stands for the possibility to alter the already existing reality; but this possibility has not yet been realized, thus calling for its realization. Then, the third component, or the Resultant Component, emerges from the confrontation of the two former components, i.e. of the already existing reality and the possibility to alter it. As such, the Resultant Component is the outcome of an encounter between two opposing forces; an outcome which now represents a genuinely new reality that has never been before.

Now, Falk says that these three components are inherent in every literary work. I suggest taking these components as the *objective* guide in the literary analysis. I would even go so far as to say that, when you

analyze each literary work by identifying these three components, you will soon experience a 'hermeneutic wonder'. This approach sheds light onto many dark spots of literary works that otherwise would have been remained largely opaque.

Let me summarize the characteristics of the three components once again.

> **The Actual Component** (=**AC**) represents the current reality, in which someone or something finds itself. It is a fixed reality, of which formation has already come to an end.

> **The Potential Component** (=**PC**) stands for the will or power to change the AC. As such, it entails the potential power to innovate the already existing reality. The potentiality PC presents urges to be materialized.

> **The Resultant Component** (=**RC**) is the outcome of the encounter of the AC and the PC. As such, it always represents a new situation or reality; a reality that never has been before in the same quality.

Due to the limits of space, I cannot explain the theory in a more detailed way. But the Literary Component Analysis is so simple and intuitive that it can be applied even without much detailed explanation. To illustrate the LCA, I will analyze three concrete literary works. I thereby wish to demonstrate that the LCA genuinely keeps its promise as a literary theory, empowering us to grasp a literary text both in the unique individuality and its epochal context.

For my exemplary analysis, I have chosen three different works: a short story and a novel by the German author Wolfgang Herrndorf and a poem by the Korean poet Kim Ji-ha. Let us turn to the German author first. Born in 1965 in Hamburg, Herrndorf was diagnosed with a malignant brain tumor in February 2010. Soon after, he published his digital diary where he recounts his life with the fatal disease. Unfortunately, he passed

away on August 23, 2013 – ending his life by suicide. I selected his story partly in remembrance of him, but mostly because of its literary quality and practical benefits.

On This Side of Van Allen Belt is our first example, written in 2007. There we get to know two protagonists whose names remain unknown to the reader. One is a precocious boy about 12 years old, who usually roams alone around the streets. The other is a man in his mid-thirties, recently abandoned by his girlfriend. Ever since the break-up, he lives a life that seems to be void of any meaning. Despite their age difference, the two become friends, and the older one invites the other to his house. The boy follows him into a dilapidated house in a deserted area, near the home of the man. There, the host invites his young companion to alcoholic drinks and drugs; certainly inappropriate offers to a minor. Yet surprisingly, the boy shows no signs of perplexity; in fact, he is already familiar with such things. It turns out that his abnormal pseudo-maturity is due to his young, distracted mother who does not care much for him. But thanks to his ambitions, he manages to stay confident. He aspires to become an astronaut so that he can fly to the moon someday. He has a huge admiration for the success of moon-landing by NASA on July 21, 1969 and is very curious about the space technology. Not surprisingly, Niel Amstrong is one of his greatest heroes. The hope of becoming an astronaut makes him feel proud of himself although he suffers from deprivation of motherly love.

However, it does not take long before his most cherished hope is mercilessly crushed: his new friend confronts him with the 'truth' about the NASA's project of the manned landing on the moon: In reality, the friend contends, it was a fake event, planned by the US government to secure the dominance in its competition with the Soviet Union during the Cold War! The scene filmed allegedly on the moon was actually staged in a Hollywood movie studio. First, the boy vehemently denies this as a conspiracy theory, but soon, the man's explanation of what the Van Allen Belts are like defeats his protest totally. The Van Allen radiation belts are doughnut-shaped zones encircling the Earth; they consist of highly energetic charged particles, which were trapped at high

altitudes in the magnetic field of Earth. The belt's function is to protect the earth from harmful radiations coming away from the sun. A manned spacecraft cannot fly across and beyond this belt without exposing the crew to dangers leading eventually to death. It is evident, says the boy's friend, that in the 1960s, the technique was not sufficiently developed to send a man to the moon. This scientific explanation appears to be so convincing and irresistible to the young future-astronaut that it crushes his dreams utterly. The lonely young adult could have become a good friend to the equally lonesome boy. But, his exposure of the lies about the NASA-project – under the guise of revealing the 'truth' – exerts severely damaging impacts on the boy. His only and greatest dream is now destroyed; he has lost the meaning of his life and hopes for the future. Here, we see that the man has nothing but destructive influences on the boy.

Now, let us apply the LCA to this short story. The Actual Component lies in the desolate situation of the both protagonists at the beginning of the story. Both men are suffering from a disturbed relationship at home. Then, we can observe that the Potential Component is represented by the hope of the boy to become an astronaut in future. The thought of becoming a successful astronaut like Armstrong occupies the boy in everyday life. Yet, unlike him, the adult man has no hope at all. His life is full of sheer ennui and meaninglessness. While the boy has both AC and PC in himself, the older man incorporates solely the Actual Component.

It is hereby important to notice that the Potential Component (=the boy's hope) is merely a response to the Actual Component; had the boy enjoyed his mother's love sufficiently, he might not have to cling excessively to his hope of flying beyond the earth someday. The AC, more strongly represented by the man, attacks the PC and prevents it from being fulfilled; it eventually destroys the boy's only hope. The destroyed hope of the boy is the Resultant Component.

AC: Dysfunctional human relationships, resulting in a loss of meaningful life;

PC: A complementing hope to become a meaningful person;

RC: Destroyed hope.

Looking at the formula above, one might get the impression that it does not say much: How do we deduce further insights from here? Well, the key lies in the mutual relationships among the three components. To be specific, the LCA states that there are two possible modes of the AC and the PC: it is either aggressive-expanding or protective-enveloping. Roughly, we could say that the aggressive-expanding components correspond to the yang(陽)-quality, whereas protective-enveloping ones correspond to the yin(陰)-quality. Now applied to our short story, it becomes manifest that the story is pervaded with an AC that is aggressive and expanding, since the man attacks the boy's dearest hopes. Accordingly, the PC of the story can be characterized as protective, since it passively responds to the attack from the reality by enduring it. As such, this PC exhibits some traits of the yin-quality.

Furthermore, the LCA asserts that the epoch itself to which the literary piece belongs alternates between two different modes. Like the PCs of the individual works, the epoch exhibits either an aggressive and expanding character or a protective and enveloping character (for the sake of simplicity, I henceforth designate them as 'Yin'- and 'Yang'-character respectively, as the subtle differences between these pairs of terms are largely negligible in the current context). Through long-term analysis, the LCA has discovered that each yang or yin epoch endures approximately from 30 to 50 years each. During a yin-epoch, only literary pieces whose PC is of yin-quality appear, and during a yang-epoch, only yang-quality works do. Accordingly, the epoch to which our short story belongs must be a yin-epoch, as the PC of the story has yin-traits.

The researchers of the LCA found that the yin-epoch in which Herrendorf's short story was written lasted approximately from 1980 to 2010 worldwide. According to them, an epoch is always a system of meanings, simultaneously covering almost every culture of the globe.

In our concerning epoch, people confront various destructive powers that cause their soul to become 'homeless'. For this reason, this epoch is named "Malicious Epoch" (Malum=evil). Within this epochal system of meanings, the possibility to overcome the destructive powers against one's spiritual 'home' appears to have predominantly motherly and protective characteristics. The poem The Life, written in the early 1980s by the Korean writer Kim Ji-ha, could be a paradigmatic testimony to this claim. Kim was an internationally acclaimed resistance fighter against the South Korean dictatorship

The life.

Life -
A strip of hope.
A fall into the dark abyss, holding yet at a spot,
A strip of hope.

Neither can I turn away from the spot,
Nor am I able to affirm it.

My existence's last place:
I cannot fall down unconsciously,
Nor can I quietly jump out of resignation.

A child in her lap,
The mother weeps.
The sorrow of life.

A strip of hope. (my translation)

This poem, pervaded with the image of a weeping mother, unmistakably marks the yin-type Malicious Epoch. It stands out from earlier poems by the same author that predominantly assumed a defiant and aggressive character towards then Korean dictatorial regime. Hence, *The Life* can be seen as an exemplary work that reveals the nature of the Malicious

Epoch: an epoch in which the comforting and protecting, i.e., motherly characteristics play a significant role. Again, this epochal trend is not locally restricted only to the Korean literature, rather, it is of a global scale.

In the light of this exemplary poem, we can now understand as to why the hope of the young boy in the short story of Herrndorf was destined to be destroyed. There, we do not find any protective 'feminine' power. Far from it, the two women, mother of the boy and the girlfriend of the man, are respectively *femmes fatales* that destroy the human relationships at home. It is no longer surprising that this story reaches an impasse.

Keeping the above mentioned formulas in mind, let us now proceed to an analysis of the next literary work by Wolfgang Herrndorf *Tschick*, published in 2010. The plot can be briefly summarized as follows: Again, we meet two young heroes. Maik Klingenberg, a 14 year-old boy, is from a wealthy but dysfunctional family. The story takes place in a middle school located in Hellersdorf, a suburb area in East Berlin. Due to his passive and introvert character, he is seen as coward in his class, thus has been mobbed and become an outsider. Moreover, he has fallen in love with a girl in his class who does not requite his feelings. Then, one day, a boy from a Russian immigrant family is transferred to his class. Due to the difficulty of pronouncing his Russian name correctly, he is just called 'Tschick'. And because of his awkward behavior, Tschick is unjustly regarded as gruesome and reckless by his classmates. So, the two outsiders – Maik and Tschick – become close friends. The story becomes enthralling as Tschick one day steals an old car, and he and Maik decide to drive to their dream land – to a far-away city called Walachei, somewhere in Romania.

On the trip, the two boys undergo many adventures, and their journey ends with a car accident where, fortunately, none of them gets seriously injured. This novel is often compared to *Adventures of Huckleberry Finn* by Mark Twain. But, what consists the particularity of our German novel?

Again, let us first identify the Actual Component in the novel. The

crucial clue lies in the home situation of Maik. As hinted above, his family, though financially well situated, is quite dysfunctional. His mother is an alcoholic who repeatedly visits the rehabilitation clinic, whereas his father is having an affair with his young female secretary. Not only in his school but also at home, Maik has no one to connect with. Even worse, he is exposed to both domestic and school violence. As the story proceeds, readers learn that he was mobbed primarily because he has isolated himself from the outside world, which made him appear overly shy and coward. But all this changes when he meets Tschick. Unlike him, Tschick is a cheerful and easy-going boy who motivates Maik to go on adventures. With his help, Maik gradually learns to overcome his timid and coward character that has isolated him from his peer groups. Here, we see that Tschick is the main sustainer of the Potential Component.

The Resultant Component can be also easily detected. During the travel, the two boys realize that some people they meet are not as malicious as those they encounter at home and school. So at the end of the adventure, they discover some new hopes. The narrator summarizes the fruits of their journey as follows:

> "The world is bad, and people are also bad. Do not trust anyone, do not go with strangers and so on. These were things my parents used to tell me, my teachers used to tell me the same thing, and it also was told on the television. If you watch the news: Human beings are bad. If you watch Spiegel TV: Humans are wicked. And maybe that was true, too, and the human beings were really bad to 99 percent. But the strange thing was that Tschick and I met almost exclusively the one percent on our trip, who were not bad"
>
> (my translation; Herrndorf, 2013, p.209).

For the first time, our protagonists realize that life is worth living; though there are many bad people, they can always find some good people too, who will assist them in their deserted situations.

Finally, the Potential Component of this story is to be analyzed. What

motivated the coward Maik to accept his friend's proposal to embark on the adventure? Why did he at all begin the journey that seemed to unreasonable at first? In the novel, Maik asks these questions too, especially when the car accident happens and he has to finish his journey. He says to himself that he did not do it just for fun. He realizes that he has done it for something more: at least once in his lifetime, he wanted to be someone who is not coward at all and courageously accepts the challenges of the adventure. It is his courage and determination that made the journey possible. There, he eventually realizes that the world has always been a place worth living in. His courage is rewarded.

Now, we can summarize the three components of the novel as following:

AC: Cowardliness as a strategy to survive among malicious and aggressive people;

PC: Courage to explore the world;

RC: Realizing that life is worth living, thanks to the encounters with some good people.

Let us compare this formula with that of the other work by Herrendorf, *On this side of Van Allen Belt*:

AC: Disturbed human relationships, resulting in a loss of meaningful life;

PC: A complementing hope to become a meaningful person;

RC: Destroyed hope.

Can we find any significant differences between the two? My answer is that we certainly can. We observe that the two RCs - 'destroyed hope' versus 'finding a life worth living' - are strikingly different. This noticeable shift in the RC is not merely accidental; to the contrary, it bears an epochal relevance in the sense it signifies the advent of a new

epochal system of meanings. To be specific, the LCA states that, when a new epoch arises, literary authors first discover the new possibilities of human existence that emerge with it. This happens because every new epoch brings new possibilities of meanings that are to be explored. Then, after this primary phase, authors tend to visualize the possibilities in a more detailed way. Then, in the final phase, authors concretize these possibilities by confronting them with the pre-existing reality in a more drastic way. In most cases, this last phase ends up in disappointments as the pre-existing reality or the AC often prevents the new possibilities from being fully realized. That this results in an existential crisis can be witnessed in Herrendorf's short story \. There, we encounter some of the most distinctive features that belong to the final phase of the Malicious Epoch. On the other hand, Tschick signals the arrival of a new epochal system that exhibits yang traits, as its PC (=Courage to explore the world) is clearly of exploring and expanding character contrary to the motherly protecting yin-quality of the previous Malicious Epoch's PC. The researchers of the LCA largely agree that the Malicious Epoch which began in the 1980s has gradually come to an end and a new yang-epoch has begun to rise around the year 2007.

This new epoch has not yet been named and needs to be examined further. But based on our interpretation of Herrendorf's *Tschick*, we can already identify some salient characteristics of the new epoch. It demands from us that we take a courageous initiative and embark on a journey to a yet unknown world. *Tschick* conveys us the message that we would then find a new foundation of hope. The story may seem, at first glance, to be suitable only for adolescent readers or those who reads 'just for fun'. But when we analyze it in the light of the care-structure that is composed of the AC, PC and the RC, we soon realize that it actually entails some deep reflections on the human existence – thus, it can be appealing to all readers, old and young alike. Also, we see that, when applied, the approach of the LCA can enrich not only young students, but also their instructors; they themselves can intellectually and personally profit from the subject they teach. Hence, we can conclude that a rational understanding of literature based on certain objective guidelines can serve as an intellectual orientation in

the world we live in, as I suggested at the beginning of this article. It goes without saying that such merits of literary studies will motivate students to engage more with novels, poems, dramas, and so forth.

We may say that literary writers are indeed *poeta vates* – inspired prophets, who detect the signs of their times better than ordinary people: Consciously or unconsciously, they sense the new possibilities of human existence that emerge with a new epoch. As we have seen, the author of *Tschick* is one brilliant example of such poeta vates. This explains why *Tschick* is not merely an entertaining novel, but one that offers an existential consolation to its readers. In fact, Herrndorf once expressed his literary ambition in his article Flashback, saying: It is through the art that

> "you can participate in a concrete life of people and get an access to their consciousness. You come in contact with something you have otherwise not much opportunity to hear about in your life (…) You will realize that there is a difference between art and crap. A difference between the existential consolation of a grand novel and the garbage that I read undoubtedly too much recently"
> (my translation; Herrndorf, 2014).

In conclusion, to engage with literature is to reflect on the unique possibilities of human existence that become manifest in each epoch; and literary studies thus understood is a meaningful, even necessary endeavor, with which we as intellectual beings cannot dispense. Through this endeavor, students will gain solid cultural competence to meet the challenges of modern European societies more effectively.

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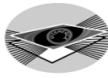
Education on Classical Architecture and Architectural Practice in Taiwan

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Abstract

Classical architectural elements in Taiwan were first used by the Japanese colonizers between 1895 and 1945 as symbols of westernization and advance. Education on architecture opened to Taiwanese from 1920s, and a few Taiwanese architects continued to practice the classical style after the Japanese left Taiwan. Postwar competitions among Taiwanese students show that the classical style was still taught, but was rarely practiced after 1950s. The government of the Nationalist Party (Kuomintang, KMT) rarely promoted architectural style of western antiquity, as the American aid to the government resulted in a preference to American culture. Also the poor economy of Taiwan resulted to a construction that was mainly functional and frugal. Additionally, architects influenced by contemporary styles, such as modernism and post-modernism, took charge of most building projects in Taiwan, changing the trend of architectural style. The new architecture departments established in universities in the 1960s and in 1990s played an important role in protecting cultural heritage and appreciating and preserving monuments of the Japanese colonial period, many of which include classical elements. As they continue to teach the history of architecture they also enable access to various styles, through which the classicism and the classical elements in the post-modernism are revisited, especially as the rapid changes of the 1980s and 1990s in economy and politics made Taiwan a society much more open to diverse values and cultures. Rich Taiwanese and the elite consider European antiquities as symbols of wealth and status, and consequently classical elements started to decorate a considerable number of buildings constructed recently.

Keywords: Classical Architecture, Education, Taiwan, Japanese Colonial Period, Modern Architecture

http://interface.ntu.edu.tw/

Education on Classical Architecture and Architectural Practice in Taiwan

Classical architecture, the architecture of ancient Greece and Rome, is influential in the West and the contemporary East. Its use in Europe can be seen since the Middle Ages (Martindale & Watkin, 2017; Harvey, 1996; Fleming, Honour and Pevsner, 1998a);[1] whilst in Taiwan it is associated with Japanese colonial policy and with an openness of politics and culture in the last few decades. Education about classical architecture started in the Japanese colonial period and is still taught regularly in architecture departments in both colleges and universities. Architectural practices that use classical elements were also initiated by the colonial Japanese. This was fashionable in the late 18th and 19th centuries and became a doctrine for Japanese architects. In Taiwan the trend declined after World War II but has been revived in the past decade, adorning luxurious hotels and apartments. Education about classical architecture and architectural practice was initially closely related in the Japanese colonial period, but the two have since become less connected.

This paper is in debt to scholars such as Li Cian-Lan (李乾朗), Fu Chao-Ching (傅朝卿) and their students, who studied architecture in the Japanese colonial period. This paper adds information on both education and recent development in architectural practice. Since the archives of architecture departments contain personal information and are protected from public viewing, this study analyzes materials released online and information provided by a few alumni. The Department of Architecture in the National Cheng Kung University provides images of student works online, and I was able to ask architects Mr. Han Pao-Teh (漢寶德), a prominent figure in Taiwan, and Mr. Ruan Yun-Je (阮允哲), who has practiced in Taiwan and China, for assistance. Studies on reception of classical architecture in Taiwan have great scope for

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1   For example, the Mausoleum of Theodoric built in c. 520 in Ravenna, Italy.

development.

1 Architectural Practice in the Japanese Colonial Period

Education about Classical architecture was introduced by the Japanese, who colonized Taiwan between 1895 and 1945. Japan was keen to emulate the popular fashions of Europe and the United States. It started colonizing Taiwan in 1895, which was ceded by the Quin Dynasty of China (Spence, 1999, pp. 26-263) to Japan after the First Sino-Japanese War (1894-1895) (Jansen, Chu, Okamoto & Oh, 1979). Since the Meiji Restoration (1868-1912) the Japanese government had a policy of wholesale westernization, which transformed their systems of education, industrialization, transportation, health and sanitation (Beasley, 1973; Liao & Wang, 2006). In addition, Japan also promoted western art and literature in Taiwan. A group of young architects were sent to Taiwan to improve the appearance of cities and towns to the Japanese perspective. As a result of the trends in Japan, these architects chose to emulate fashionable styles, such as Neo-Classicism.

Neo-Classicism differs from its ancient counterpart. Rather, it was a movement against the Baroque and Rococo architecture that was popular in Europe in the seventeenth and early eighteenth centuries (Lemerle & Pauwels, c. 2008; Blunt & Swaan, 1988, c. 1978). These latter two styles used curvaceous forms and complex plans extensively to create the feeling of motion and sensuality (Fleming, Honour & Pevsner, 1998). Neo-Classicism arose as a counter-movement. Its proponents desired to return to the principles of nature and reason seen in the architecture of the classical world. It made use of Roman domes and arches, and the architectural elements of Greek and Roman orders, including Doric, Ionic, Corinthian, Composite and Tuscan orders (Adam, 1991). Their perfection of form and proportion, and their clarity of an overall plan and elevation recalled J. J. Winckelmann's remark on classical art as possessing a 'noble simplicity and sedate grandeur' (*edle Einfalt und stille Größe*) (1765, pp. 30-39). Winckelmann encouraged people to imitate these aspects and successfully transformed public taste with his

publications (Wiencke, 2009).[2] His work helped Neo-Classicism spread widely in Europe, the United States, and throughout the world.

In addition to Neo-Classicism, architectural styles associated with classical elements include the Beaux-Arts style and the historicism. The latter strictly follows the spirit and the principles of notable styles in history, such as those of Greek, Byzantine and Renaissance architecture. In the middle of the 19th century, Japan encountered and explored western architectural styles. In 1876, the Japanese government invited a British architect, Josiah Conder (1852-1920), to Japan in order to serve as a governmental advisor and professor of architecture at the Imperial College of Engineering in Tokyo. Conder was a graduate of the University of London and had worked in the office of the Gothic architect William Burges (1827-1881). His work adapted and combined different European architectural styles, and he was awarded Soane Medal in 1876. A year later the Royal Institute of British Architects recommended him to the Japanese government for the post of architectural advisor ("Josiah Conder", 2017; Ruxton, c. 2005, vol. 1, p. 33, n. 34).[3]

In the Imperial College of Engineering, Conder taught British Neo-Classicism and the style of late Renaissance. One of his first students, Tatsuno Kingo (辰野金吾, 1854-1919), subsequently became an influential architect in Japan, both by his teaching in the University of Tokyo and by his own independent architectural practice ("Tatsuno Kingo", 2013; "Tatsuno, Kingo 辰野金吾 (1854-1919)", 2013).[4] His style, the Tatsuno style, is related to historical eclecticism in contemporary Europe and was popular in Japanese colonies (B. Sewell, 2004, p. 222).

Between 1895 and 1945 several of Conder's and Tatsuno's followers went to Taiwan. They include Hukuda Togo (福田東吾, 1855-1917), Nomura Ichirou (野村一郎, 1868-1942), Moriyama Matsunosuke (森山松之助, 1869-1949), and Ide Kaoru (井手薫, 1879-1944) (C.-L. Li, 2008,

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2 For example, Winckelmann's Gedenken über die Nachahmung der griechishen Werke in der Malerei und Bildhauerkunst (Reflections on the Painting and Sculpture of the Greeks, 1765), and Geschichte der Kunst des Altertums (History of the Art of Antiquity, 1764). See Leppmann, 1971.

3 See Finn, 1991; Crook, 1981a, 1981b.

4 See Stewart, 2002.

pp. 143-57). These architects were enthusiastic in practicing western styles in this new colony and adapted Greek columns and entablatures, and Roman arches and domes into their work. The addition of the tower, which became a prominent feature in the classical architecture of Taiwan, is, however, characteristic of Christian architecture originated from the Middle Ages (Fu, 2009; Heinle & Leonhardt, 1989, pp. 114-207).

Figure 1

The old Taichung City Hall, with arches and Doric, Ionic and Corinthian columns, built in the Japanese colonial period between 1912-1934.

These architect's works were public and government buildings, many of which are still in use today (Figure 1). They included train stations, post offices, museums, markets, hospitals, courts, schools and banks (C.-L. Li, 2008, p.146). More famously, the Taipei Guest House, likely built by Hukuda and Nomura, combines the Baroque style with Greek Doric and Ionic decorative elements and Roman arches (Fu, 2009, pp. 184-191). In addition to this building, Nomura designed the National Taiwan Museum, whose entrance is similar to the façade of a Greek Doric temple, and is connected via a Roman dome, partially imitating the Pantheon in Rome. Another Japanese architect, Moriyama designed

the Taiwan Sutokufu, which is now used as the Presidential Office Building (Jun-Ming Huang, 2004). In the Japanese colonial period these buildings were outstanding among the common houses, and they represented an aesthetic taste which the colonial government conducted (C.-L. Li, 2008, p. 146). In parallel, this echoed the movement of the Taiwan Culture Association (臺灣文化協會) (S.-H. Huang, 2008). Founded in 1920 by Taiwanese medical doctor Chiang Wei-shui (蔣渭水, 1891-1931), the association promoted social and cultural reforms and world trendy life styles (H.-X. Huang, 2006, pp. 56-67).

The popularity of classical elements was also due to the materials and structures it incorporated, as these particularly suited the Taiwanese climate (C.-L. Li, 2008, pp. 154-55). The weather is humid throughout the year, with especially hot summers and tropical storms, typhoons. The classical colonnade helps to maintain dry and cool spaces and functions like a storey over the sidewalk, a characteristic feature of local architecture in Taiwan and southern China. Stone, brick and concrete are more durable than the more traditional timber previously used in Japanese architecture. In the first issue of the *Journal of Taiwanese Architecture Institute* (臺灣建築會誌, 1929), Ide Kaoru (H.-C. Lin, c. 2004; J.-J. Huang, 1995), the manager of the construction section of the Taiwan Sutokufu (總督府營繕課課長) between 1919 and 1944, said that architecture should adapt to the climate, and that timber was not suitable in Taiwan as termites would set in. His own works often combined the classical colonnade with the local Taiwanese style (C.-L. Li, 2008, 205-8).

2 Education on Architecture before 1945

In 1923, after twenty-eight years of colonization, the first architecture department was established in the Taipei Prefecture at the Taipei First Industrial School, the forerunner of the National Taipei University of Technology. Before this time, no local education had affected contemporary building work. Architectural education was a new academic field, and architectural practice had been conducted by people

trained in Japan. Establishment of the department was probably due to the need of architects for intensive construction projects, as well as the result of changes in colonial policy. In this year, the Taiwanese and Japanese students in this school studied together for the first time; before the Taiwanese were discriminated and given a different education. This was a milestone of the colonization, and many Taiwanese who benefited from it later played an important role in the society ("Da shi ji", 2014).

In 1944 the Tainan Technical College, the forerunner of the National Cheng Kung University in Tainan, first offered a bachelors-degree programme in architecture ("Zhanlan shuoming", 2013). It has become an important institution of teaching and research, and several alumni are leading architects in Taiwan. Classical architecture was one of the architectural theories taught (J.-H. Chen, 2013), and in the Japanese colonial period the teaching was related to architectural practice in contemporary Taiwan. Early students' works in the rendering course show drawings of classical architecture and styles derived from it ("~45 ji", 2013). They include two illustrations of the Taiwan Governor Museum, now the National Taiwan Museum.[5] There are also drawings of the Classical orders, which represent the column and entablature of an order, and show the attributes of a building. One is of the Composite order,[6] and another two appear to represent the Doric order of the Parthenon.[7] It appears that teaching and learning was in part conducted through close observation and imitation of existing classical or related examples.

A few students attended the programme of the Tainan Technical College; for example, five who registered in 1944 graduated in 1949 ("Lishi yan ge", 2012). Such an education was not popular and appeared to be offered only to the elite. Though taught classical and related styles, and with a practical knowledge of their uses, graduates from the programme did not design such kind of building or decorative element themselves. Those buildings in Taiwan are works of colonial Japanese, or of

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5   By Fuyong Yongnan (富永勇男) and Tujing Zhuosan (土井卓三).
6   By Wu Su Yung (吳世榮).
7   By H. K. Kao (高煥庚) and Zuiten Ruin (梁瑞庭).

Taiwanese technicians who studied in Japan (J.-H. Chen, 2013).[8] When the first architects trained in Taiwan eventually started to practice, the architectural fashion was shifting. Upon new political circumstances, classical and related styles were gradually becoming out of favour.

3 Postwar Architectural Practice and Education

Japan lost in World War II and terminated its colonization of Taiwan in 1945. Most Japanese left, and in 1949 the Nationalist Party (Kuomintang, KMT) fled to Taiwan after they were defeated in the Chinese Civil War. This political change significantly affected Taiwan. From 1949 to 1987, for thirty-eight years, the KMT government imposed martial law in Taiwan, suspending normal civil rights, and suppressing the activities of many of the Taiwanese elite who had received a Japanese education (Roy, 2003, pp. 55-104).

Upon political and cultural turbulence between 1945 and 1980s, Taiwan experienced a few events, trends and movements that led to a review and revival of architecture with classical decorations. Since 1990s many buildings by colonial Japanese received protection from the government, and classical decorations have been more widely used on recent architecture. This would not be possible without the history after the World War II, which may not appear to be directly relevant at the first glance but brought seeds that grew and attracted new concepts favouring later developments. For example, the major style after 1945 is the modernism, which does not necessarily relate to classical elements, but the modernism's sources include the USA, who continuously influenced Taiwan and since 1960s channeled the concept of preserving cultural heritage. The protection of Japanese colonial buildings by the Taiwan government followed this context.

The postwar architectural education and practice largely focused on the style of the modernism, but there are some exceptions. The drawings by students known to us are rarely related to classical architecture, but Han

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8   See note 3.

Pao-Teh (1934-2014) rendered a classical monument ("47 ji", 2013). He later became one of the most influential architects in Taiwan. Likewise, few buildings were built with classical elements and principles around this period (C.-L. Li, 2008, pp. 203-4). The tomb of Fu Si-nian (傅斯年) (Wang, 2013), the president of the National Taiwan University between 1949 and 1950, is similar to a Greek temple of the Doric order. The architect was possibly a Japan-trained Taiwanese as reasons mentioned above, but we do not know his name. This is among the last works of such kind in Taiwan before 1950s.

Postwar Taiwan was influenced by the modernism, the post-modernism and other recent styles in Europe, Japan, and the USA (C.-L. Li, 2008, pp. 205-8; Curtis, 1996). Chinese and Taiwanese architects studying in the last two places gained greater access to the movement and designed their works accordingly. The impact of American architecture was the strongest. The American government provided military force and financial aid to Taiwan since the outbreak of the Korean War in 1950, and the USA has become Taiwan's most important ally. The American culture was poured into the country. Short of financial resources, the KMT government preferred architecture that was economic and function-oriented. Therefore, the modernism suited these criteria well.

Buildings of the modernism increased as time went by, and this was parallel to economic growth, which laid a foundation for further development of the country. Between 1953 and 1977 Taiwan's production rate grew rapidly --- about 18.1% per year (Z.-M. Chen, 2010, 161), and people were gradually able to afford a better life. In the 1960s a few of the architects educated in the USA took charge of important building projects, such as those by Chang Chao Kang (張肇康, 1922-1992), Chang Chang-Hwa (張昌華, 1908-), Chen Qikuan (陳其寬, 1921-2007) and Ieoh Ming Pei (貝聿銘, 1917-), (Chang, 2001; C.-L. Li, 2008, pp. 205-8). The latter, the 1983 Laureate of the Pritzker Architecture Prize, and Chen Qikuan, together built the Tunghai University (Jian-Ming Huang, 2002; Hu & Kuo, 2008). Architects with a Japanese background, such as Wu Ming-Shiou (吳明修, 1934-) ("Wu ming xiu", 2008), and Tange Kenzo (丹下健三, 1913-2005) (Kuan & Lippit, 2012), the winner

of the 1987 Pritzker Architecture Prize, also contributed their works. In 1964 Tange built the Sacred Heart High School for Girls in Taiwan, which combines the Brutalism of Le Corbusier (1887-1965) and the Metabolism promoted by contemporary Japanese architects (Frampton, 2001; Koolhaas & Obrist, 2011; C.-L. Li, 2008, p. 208).

Tange was a leading figure of the post-modernism, so were some other architects in the West and Japan. There was a great concern on the post-modernism between the late 1970s and the early 1990s. Architects can draw together elements of a wide range of styles in history and can combine them without limitation. Classical elements are used in several notable buildings and can be seen as a re-visit to the classicism. The modernism and the post-modernism transformed the appearance of towns and cities and affected the teaching of architecture. Buildings have increasingly become higher as a symbol of advance, which many Taiwanese liked to embrace. This is also connected to economic growth and symbolized this success. An improving economy provided potential for different lives.

Education is equally important for Taiwanese to develop themselves. It is noticeable that the higher education became increasingly popular. In the 1960s four new architecture departments were established, in the Tunghai University, in the Feng Chia University, in the Chung Yuan Christian University, and in the Tamkang University. Again in the 1990s and after, the National Taipei University of Technology, the National Taiwan University of Science and Technology, the Chaoyang University, the National United University, the National Quemoy University, the Huafan University, the Ming Chuan University, the Shih Chien University, the Hwa Hsia University of Technology, the China University of Science and Technology, the China University of Technology, the Kao Yuan University, and a few other universities set up departments or graduate institutes of architecture or related subjects. Many were originally vocational schools and some of them still focus on practical aspects of construction work, as the department of the National United University does. Comprehensive universities, on the other hand, usually have more theoretical courses, such as those on history of architecture and on cultural heritage. Some of the departments

in comprehensive universities however have also paid close attention on practical aspects of construction work, such as the department in the Tamkang University. Generally, however, in recent years architecture departments of different origins have provided similar courses. Currently there are twenty-eight departments and graduate institutes related to architecture, a high number for a country of Taiwan's relative size.

At least in the past ten years or so, departments of architecture have focused on contemporary theories and on new methods and materials of construction. Styles associated with classical architecture are taught in a few courses, such as in the 'History of Western Architecture' and 'History of Contemporary Architecture'. A few architecture departments involved in a movement that encouraged appreciation of classicism and related styles and contributed to a revival of classical features.

In late 1960s there was an awareness of conserving historical monuments, promoted by architects, researchers in folklore, and overseas Chinese communities (C.-L. Li, 2008, 208-12). In architecture departments in universities, teaching staff and students participated in measuring, illustrating, preserving and conserving historical buildings. This movement was initiated in the USA and was stimulated by the fact that they could not win the Vietnam War (1954-1975) (Murry, 2005). Americans were re-evaluating the Third World, reconsidering traditions, and putting questions on the modernism. Having appreciated their most important ally, the Taiwanese followed trends in the USA and were reconsidering the value of old buildings. Below are two historical instances, Lin An Tai Historical House and Taoyuan Shrine. Although one is Chinese Min-Nan style and the other is Japanese traditional style, they nevertheless had repercussions to the re-assessment and revival of classical elements.

Lin An Tai Historical House (You, 2011), more than 200 years old, was the first to draw attention on the issue. In a project to expand a road, it was taken apart, but under the petitions of scholars and experts it was rebuilt on another site (Ma, 2009). There was serious debate on this event, which laid the foundation of preserving historical monuments

and led to the Cultural Heritage Preservation Act that was passed in 1982 (H.-C. Lin, 2009a). This helped re-assessment of the buildings by the Japanese colonizers.

They were rarely considered to be preserved by the Taiwan government until 1990s. One reason was that they were recently built and could not be regarded as 'historical'. At the beginning, the Cultural Heritage Preservation Act was only applied to buildings more than a hundred years old. Another factor was that followers of the KMT government disliked them as they were built by an enemy in the World War II and were thus regarded shameful. In the 1980s, the Taoyuan Shrine, which was built by Japanese colonizers in 1938, aroused heated debate on whether it should be preserved or not (Z.-Y. Li, 1992; S.-J. Huang, 2009). There were opinions not to demolish buildings by Japanese because they were historical evidence. There were also opinions that fine architecture built within a hundred years may be preserved. Taoyuan Shrine was eventually preserved under the pressure of public opinion, and since 1994 it has been a protected monument. The Cultural Heritage Preservation Act was revised in the 1990s and more buildings are assigned as historic, including many public and official buildings by Japanese colonizers (C.-L. Li, 2008, pp. 213-4; H.-C. Lin, 2009b).

Taiwan changed swiftly in t1980s and 1990s. After Chiang Kai-shek died in 1975, his son Chiang Ching-kuo (1910-1988) succeeded as the president of Taiwan. He adopted several important political improvements before his death in 1988. In 1987 the government abolished martial law and lifted the ban on political parties. From 1988 onwards, there are no longer restrictions on newspaper licensing. Lee Teng-hui (1923-) succeeded Chiang Ching-kuo and became the first Taiwanese president who was born in the island itself. He too made political improvement. In 2000 for the first time an opposition party, the Democratic Progressive Party, won the presidential election. These democratic movements largely affected people's judgment on historical events. The Taiwanese people can voice and gain access to different opinions, particularly those of opponents to the KMT party and the suppressed Taiwanese elites who received Japanese education. Re-

considering the value of Japanese architecture decorated with classical elements reflects the re-assessment of the Japanese colonial period.

The political changes in 1980s and 1990s coincided with an economic boom, which resulted from several efforts (Z.-M. Chen, 2010). After the 1950s Japan and the USA helped Taiwan to recover from the damage of World War II. The USA provided more than 1.5 billion US dollars in total between 1951 and 1965. The KMT government fostered private companies and adopted land reform to help the economy. People gained profit from industry and trade, and in the 1960s a number of universities established departments or sub-faculties of European languages and literature, in order to support the needs of business and cultural exchange ("Yange", 2012; "Xi suo", 2013).

Outbound Departures of Taiwanese to Europe and America 1980-2013
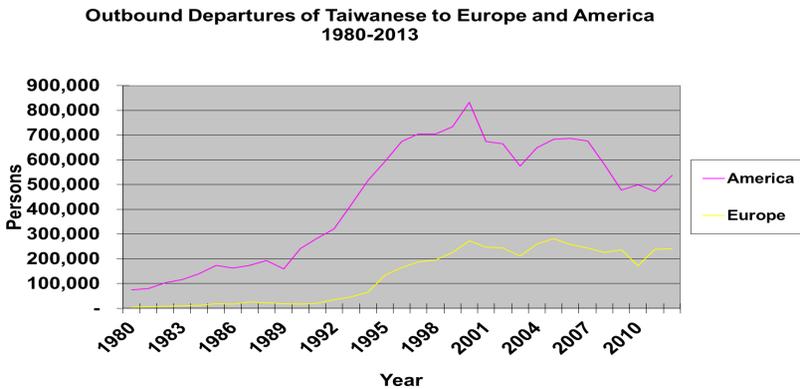
Chart 1

Since about 1980 more and more Taiwanese have been able to experience other cultures through traveling and studying abroad. The government lifted the ban on overseas tourism in 1979 ("Guanguang", 2010). Subsequently, outbound departures to Europe and the USA increased, especially noticeable in the 1990s ("Outbound", n.d.)(Chart 1). Likewise, more people have studied abroad, and the number increased over a hundred times between 1950 and 2013 (Chart 2) ("Chuguo", n.d.; Y.-T.

Lin, 2003, p. 288). Taiwanese society has become more open to diverse values. Reception of foreign cultures can be exemplified in the revival of classical architectural elements. These are admired by many Taiwanese for their elegance, which is often regarded as an attribute to Europe.
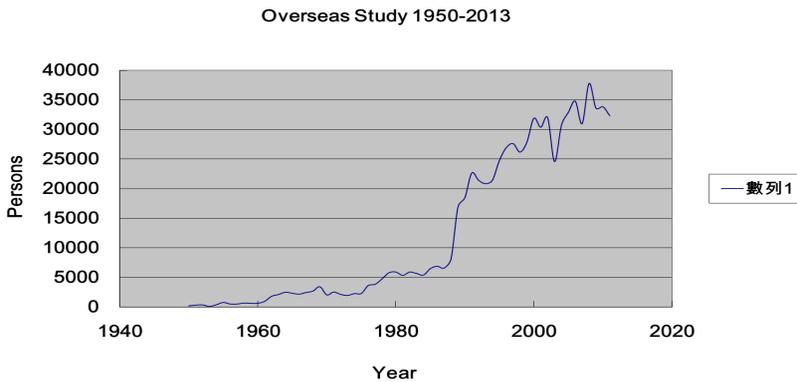

Chart 2

Since the late 1990s many newly-built hotels and luxurious apartments are decorated with classical architectural elements. There are elements of classical orders (Figures 2-4) and semi-circular arches, which were widely used in Roman architecture. Arches and voussoirs may be incised for decoration. A single column may be erected nearby a building to mark an entrance.

Although classical architecture is taught in university architecture departments, the trend for classical architecture seems to be driven by the architects of those luxurious buildings, who use classical elements to attract rich customers. Such decoration requires skills of carving and costs extra money which rich people are willing to pay. It is associated with wealth, and may be used to boast a fine taste. Collecting works of art are popular activities of the wealthy as a demonstration of their fortune and to compete amongst themselves. This is a way to establish their social status. In contrast to luxurious hotels and apartments,

Figure 2

Ionic capitals with double volutes decorate a modern building. Taipei, Taiwan.

Figure 3

A building decorated with a classical pattern of dentils, a series of small square blocks. Taipei, Taiwan.

factories and commercial buildings are relatively simple, essentially based on functional concerns and economical.[9]

Figure 4

An entrance of a building with dentils, Ionic and Corinthian columns. Taichung, Taiwan.

Taiwanese architects who made use of classical architectural elements in their works did not design them themselves, despite universities teaching these elements and encouraging its study in drawing of such features.[10] The classical elements in recent buildings were mostly ready-made in Fujian province, China. Masons were given photographs or drawings of classical columns and entablatures, and they carved accordingly. Drawings may not be of ancient examples, but may be by a modern Chinese designer. Taiwanese architects may pick up ready-

9   For example, buildings by the H.C.C.H. Corporation (HCCH & Associates Architects Planners & Engineers三大聯合建築師事務所), except residential buildings such as the Palace mentioned below (Zuo pin ji, 2013).
10   I am grateful to architects Mr. Han Pao-Teh and Mr. Ruan Yun-Je for this information.

made pieces from masonry companies, or they may ask a masonry company to design classical elements particularly for their buildings. The principles to select or design include whether the decorations look grand, luxurious, or worthy, as targeted customers usually prefer complex columns and entablatures.[11] Chinese masons often altered the form and proportion of the classical element. This is mostly because masons did not see sufficient ancient examples and, as such, have not realized the subtle difference between the originals and their copies. It is also possible that such alterations to the forms and proportions are made in order to suit modern structures given that most concern a simplification of the classical elements.

In general, it may be fair to say that the revival of classical architectural elements since the late 1990s is not a return to the spirit of nature and reason of the classicism. The revival is to adorn buildings of simple geometric forms with additions of complex decorations. This may testify that the modernism is still the center of concern and that classical arches, domes, columns and patterns of entablature are merely superficial decorations. This is a reflection of the attitude of the current architectural education.

5 Conclusion

Classical architecture was introduced to Taiwan by Japanese colonizers, who aimed to westernize and modernize this island, following the national policy since the Meiji period. The first departments of architecture were established during the colonial period, and classical architecture was one of the main subjects of teaching. Buildings with classical elements were designed and constructed by the Japanese, or by Taiwanese architects trained in Japan.

The postwar architectural trend includes the modernism, the post-modernism and other contemporary styles, which are developed in

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11   I am grateful to architect Mr Ruan Yun-Je for the information on masonry companies in Fujian province, China.

Europe, Japan and the USA. Architects only occasionally design with classical elements, and departments of architecture apparently include the classicism in just a few courses. Nevertheless, the post-modernism provides another opportunity to re-visit the classicism. Among various sources of contemporary styles, the USA has been one of Taiwan's strongest allies, and architects trained in modernism there took charge of important projects in Taiwan.

Inspired by the USA, since 1960s Taiwanese have gradually been aware of the value of historical buildings. The government passed the Cultural Heritage Preservation Act in 1982, and in 1990s it assigned many buildings by Japanese colonizers as historic. From about 2000, there have been luxurious hotels and residential apartments that are decorated with classical architectural elements, which symbolize wealth and a fine taste. Taiwanese architects, though taught classical architecture in universities, did not design these classical elements. It is the Chinese who made or designed these for the Taiwanese.

Education on classical architecture has varied since the Japanese colonial period. The Japanese were the most serious in their teaching and practice of classical architecture, and some Taiwanese trained in Japan inherited the skill. Although classical architecture was still taught, architects rarely designed buildings with such decorations between 1950s and 1990s. Recent revival shows that the classical architectural elements are often altered, and that both architects and the customers do not seem to realize the subtleness of the original forms and proportions. It appears that the Taiwanese today are some way away from appreciating authentic classical architecture, and that classical architectural elements are subsidiary decorations of modern buildings. This in itself is a reflection of the recent architectural education in Taiwan.

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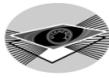
From Normative Chauvinism to Cultural Relativism –Stages in the Reception of Foreign Cultural Systems in German Thought and Literature

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Abstract

It is the aim of this paper to examine how art – especially literature – as a system within the cultural system has been used in German literary texts starting from the Baroque era not only to depict society and the Lebenswelt as such but also to provide a means of cultural education and protection against potentially "dangerous" foreign cultural elements asumed to have a harmful effect for the whole system of Western culture. The way foreign cutures – especially Oriental cultures – have been presented in German literature over the centuries shall be examined in order to show that significant changes have taken place not only in the depiction of foreign cultural elements but also in the way how literature has worked as an educational system for Western society providing protection against exotic cultures that were suspected of having a destabilizing effect on Western culture.

Keywords: Cultural systems; Inter-cultural communication; German literature; Modernism; Cultural stereotypes; Exoticism

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It is the aim of this paper to examine how art —especially literature—as a system within the cultural system has been used in German literary texts starting from the Baroque era not only to depict European society and the *Lebenswelt*[1] but also to provide a means of cultural education and protection against foreign cultural elements assumed to have potentially "dangerous" effects on the whole system of Western culture. The way foreign cultures, especially Oriental cultures, have been presented in German literature over the centuries shall be examined in order to show that significant changes have taken place not only in the depiction of foreign cultural elements but also in the way literature has worked as an educational system for Western society and provided protection against exotic cultures that have been suspected of having a destablizing influence on Western culture.

First of all, I will lay down the theoretical basis of this paper. Günther Dux explains the particular characteristics of a cultural system's *Lebenswelt* —the world within which the individual moves and acts:

"1. Das, was sich als Umwelt darstellt, ist systemspezifisch

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[1]   Throughout this study Alfred Schütz' following definition of Lebenswelt will be used: "Die alltägliche Lebenswelt ist die Wirklichkeitsregion, in die der Mensch eingreifen und die er verändern kann, indem er in ihr durch die Vermittlung seines Leibes wirkt. Zugleich beschränken die in diesem Bereich vorfindlichen Gegenständlichkeiten und Ereignisse, einschließlich des Handelns und der Handlungsergebnisse anderer Menschen, seine freien Handlungsmöglichkeiten." (Schütz & Luckmann, 1979, p. 25) (English translation of German quotations will be provided throughout this paper: "The everyday life world is the region of reality which man can influence by his/her body's interference. At the same time the things and occurances present in this realm including other individuals limit his/her opportunities to act at liberty.") A person's Lebenswelt is taken for granted – its inner logic is not questioned. It is only when interfering with other cultural systems that doubts about the logical coherence of one's own cultural system and the legitimacy of one's Lebenswelt might lead to reconsidering the "truth" of the system one has grown accustomed to.

strukturiert. Das kann nicht anders sein. Dem Menschen stehen nicht zwei Logiken, eine für das hauseigene System, eine andere für die Umwelt zur Verfügung. 2. Das, was das System wirklich übersteigt, ist diskret gar nicht faßbar."[2]

<div align="right">(Dux, 1982, p. 152)</div>

It could be added that everything not included in one's own system inevitably appears as illogical. Thus every system operates with its own particular logic that quite often exclusively provides meaningful coherence within that one specific system. Wittgenstein famously remarked that in some systems an illogical logic can be observed:

Suppose you had all done arithmetic within this room only,' Wittgenstein had hypothesized. 'And suppose you go into the next room. Mightn't this make 2+2=5 legitimate?' He had pushed this apparent absurdity further. 'If you came back from the next room with 20x20=600, and I said that was wrong, couldn't you say, "But it wasn't wrong in the other room"?

<div align="right">(Edmonds & Eidinow, 2001, p. 11)</div>

The German sociologist Niklas Luhmann points out this problem and sheds light on the belief that only one's own system with its specific *Lebenswelt* offers a legitimate logic: "Psychische und soziale Systeme sind im Wege der Co-evolution entstanden. Die jeweils eine Systemart ist notwendige Umwelt der jeweils anderen."[3] (Luhmann, 1987, p. 92) Every system main characteristic is compartmentalization and differentiation from other systems:

"Systeme setzen (1) gegen eine Umwelt Grenzen, die als Sinngrenzen zwischen System und Umwelt vermitteln, also sowohl auf Internes als auch auf Externes verweisen und beides füreinander zugänglich halten. Sie grenzen damit (2) einen Bereich von Ereignissen (Handlungen) ab, deren Aktualisierung

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2   "1. What presents itself as environment is specifically coded by the system. It oculd not be any other way. Man does not have two different kinds of logic at his/her disposal—one for his/her home environment and one for a different environment. 2. That which transcends the system cannot be discreetly grasped."

3   "Psychic and social systems have evolved in a process of co-evolution. The one kind of system is necessarily the environment of the other."

sie sich selbst zurechnen. Mit den Interdependenzen zwischen diesen Handlungen entsteht (3) eine Komplexität, die im System symbolisiert und als Einheit (des Systems) reflektiert werden kann; die insofern für das System in der Form von Sinn zugänglich bleibt, die aber operativ nicht mehr nachvollzogen werden kann. Entsprechendes gilt (4) für die Umwelt des Systems, die nur jeweils für und durch ein System eine Einheit ist."[4]

(Luhmann, 1993, p. 65-66).

Within a cultural system there are numerous subsystems that communicate with each other. Luhmann writes about art as a system and the role of literature in it: "Daß Literatur als Kommunikation verstanden werden kann, wird niemanden sonderlich überraschen. Was sind Schreiben und Lesen anderes als Teilnahme an Kommunikation?"[5] (Luhmann, 2008, p. 372) This communication via literature enables the writer to entertain and even educate the audience. Fictitious realities are created. Neverthelesss, they are not conveyed as

"halbe Welt, sie wird als andere Welt erfahren und der Ausgangswelt, in der man immer schon und immer noch lebt, in der Modalform des Möglichen hinzugefügt – unter der Voraussetzung, daß die fiktional erzeugte Welt als geschlossene Welt ihre eigene Möglichkeit garantiert."[6]

(Luhmann, 2008, p. 277)

The aim of presenting this alternative reality can be seen as serving an educational purpose within the system of the arts which themselves are in the position of providing moral and educational guidance for a

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4   "Systems set (1) borders against an environment which represent semantic borders mediating between the system and its environment. Thus, they point at internal as well as external factors and keep both accessible for themselves. Thereby, they separate (2) a realm of occurances (actions) whose actualization they credit themselves with. The interdependence of these actions leads to complexity (3) which can be symbolized within the system and be reflected as unity of the system; which, insofar, remains available for the system as meaning which cannot be grasped, though. The same is true for (4) the environment of the system which only represents a unity for and due to the system."

5   "Nobody will be surprised that literature can be understood as communication. What else are writing and reading but participating in communication?"

6   "half a world, it is experienced as other world and is added to the reference world in which one has always lived as mode of the possible—based on the prerequisite that this fictionally created world guarantees its own possibility as closed (complete) world."

large audience.[7] Luhmann's contention that literature does not present a "half" world but a "different" world is crucial for this paper because the emphasis of the (biased) cultural narratives discussed here lies on convincing the audience of the reality—the truth—of the narratives created.

The two categories I will use in order to classify German literature that deals with foreign cultural elements are Martha C. Nussbaum's concepts of *normative chauvinism* and *normative arcadianism*. Nussbaum defines normative arcadianism as follows:

> "The non-West as seen by the Arcadian frequently has many of the features associated with images of Arcadia in pastoral poetry. It is a green, noncompetitive place of spiritual, environmental, and erotic values, rich in poetry and music, and lacking the rushed, frenetic character of Western life. Like the classical image of Arcadia, the normative image of "the East" is often a reverse image of whatever is found impoverished or constraining in one's own culture."
>
> (Nussbaum, 1998, p. 134).

Normative chauvinism, the belief that one's own culture is superior to other cultural systems, represents the exact opposite of *normative arcadianism*. (Nussbaum, 1998, p. 134) Edward Said famously showed how Western cultures not only used stereotypical images to depict Oriental cultures but went even further in his criticism by pointing out that the East in Western literary discourse was merely an image invented by Western culture. Said coined the term *Orientalism* to decribe the Western perception of the Orient. He distinguishes between three meanings of *Orientalism*: the first an "academic one" defining

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7   Literature in connection with the printing press, furthermore, played a crucial role in establishing communication system based on a particular language which ultimately lead to the formation of nations based on national identity: "Fakt bleibt, daß die Utopie des deutschen Vaterlandes gerade für die Autoren und Drucker handlungsleitend und orientierungsrelevant gewesen ist. Tatsache ist weiterhin, daß diese Utopie die Schaffung der skizzierten großräumigen und demokratischen typographischen Informations- und Kommunikationssysteme beflügelt hat." (Giesecke, 2006, p. 389).

anyone researching the Orient as an "Orientalist", and what he or she does is "Orientalism". (Said, 1994, p. 2) The second "a style of thought based upon ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." (Said, 1994, p. 2); and the third "as a Western style for dominating, restructuring, and having authority over the Orient." (Said, 1994, p. 3) In the context of this paper the second meaning of Orientalism is the most important one because it is here where Martha C. Nussbaum's categories of *normative chauvinism* and *normative arcadianism* parallel Edward Said's concept. I will now use these three categories in the context of Niklas Luhmann's definition of literature as communication system for the analysis of the role of foreign cultural elements in German literature.

In order to show the changing attitudes towards exotic cultures in German literature it is worth looking at medieval illustrations of foreign countries and cultures to get a more vivid understanding of the predominant view on exotic lands at a time when cultural communication with non-European cultures started. The role of the arts as media to inform and educate a broader audience about the dangers of foreign cultures must be seen in the context of Luhmann's definition of art as providing a true image of a different world – a reality different *from* and, ultimately, socially, physically, and morally inferior *to* the Western hemisphere: "Many medieval thinkers took an active and favorable interest in *monstra* only because they served as an illustration of God's desire to instruct people or set them in a place of honor in the hierarchy of creation." (Friedman, 2000, p. 121) A good example of how non-European and, even more importantly, non-Christian cultures were depicted as physically inferior to the Europeans is Marco Polo's illustration[8] of monstrous Siberians:

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8   The description of exotic animals and humanoids in the classic *The Romance of Alexander the Great* shows the same bias towards foreign cultures: "And among them there were scorpions a cubit long, and sand burrowers, some white, others red, and a great fear gripped us. And the sudden cries and lamentations of men and youths dying affected us greatly. And four-legged animals began to come to the lake to drink water as was their custom. And among them were lions larger than bulls in our land, and great rhinoceroses came forth from the forest of reeds. So, too, boars larger than lions, with teeth a cubit long; and lynxes, leopards, and tigers, and scorpions, and elephants, and wild oxen, and bull elephants and barefooted men with six feet; and dog partridges and many other kinds of wild animals; and we could not resist feeling a terrible horror." (Wolohojian, 1969, p. 126). Alexander left Greece for India. As soon as he and his army entered the unknown land they became aware of the potentially lethal environment

Figure 1

Marco Polo. Men of Siberia (Eco, 2007, p. 123)

Although physically similar to humans, these inhabitants of the exotic Asian hemisphere show strange features that define them as physically and therefore also morally different from people of Western origin. The physical features depicted seem like deformities that prove Western superiority over these poor beings, hence revealing the underlying *normative chauvinism* as a driving force behind this illustration.[9] The main focus is on emphasizing the oddities and therefore the ugliness of the exotic human beings. In the context of medieval mentality ugliness

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featuring monstrous creatures.

9   In this context of using physical features as a criterion by which people of foreign cultures are judged as inferior it is worth looking at Friedrich Nietzsche's interpretation of the word melas (black) as having originated from malus (bad): "Im lateinischen malus (dem ich μελας zur Seite stelle) könnte der gemeine Mann als der Dunkelfarbige, vor allem als der Schwarzhaarige ("hic niger est —") gekennzeichnet sein ..." (Nietzsche, 1999, p. 263) ("In the Latin malus (which I compare with μέλας) the common man could be depicted as black-haired man ("hic niger est –")". A dark complexion automatically makes a human being inferior and morally questionable or simply "bad" in the eyes of white Europeans. Adorno goes even further than Nietzsche when he writes: "Die Entrüstung über begangene Grausamkeiten wird um so geringer, je unähnlicher die Betroffenen den normalen Lesern sind, je brunetter, "schmutziger", dagohafter. ... Die stets wieder begegnende Aussage, Wilde, Schwarze, Japaner glichen Tieren, etwa Affen, enthält bereits den Schlüssel zum Pogrom." (Adorno, 1969, p. 133) ("The indignation about committed atrocities decreases the less similar the victims are to the common readers, the more brunette, "dirtier", dago-like. ... The recurring claim, savages, blacks, Japanese resemble animals such as monkeys already contains the key to the pogrom.")

usually indicates evil.

Regarding these (fictional/imaginary) physical features of people in exotic cultures as monstrous and totally different from the *Lebenswelt* of Europeans is one way to display the moral superiority of Western culture and to stress the moral inferiority and danger of foreign cultures. Illustrations like the one shown above are a vivid method to convey an image of a stable and morally superior Western culture in contrast to a chaotic and bestial foreign culture. Matters become more complicated, though, when translating a different cultural system including its customs, canonized texts, and pieces of art into a cultural system with different values and traditions.

1 Disregarding the Other —Cultural Chauuvinism and Its Discontents

When dealing with foreign cultures, comparisons can become extremely difficult because of differing concepts or traditions that are communicated via art. Umberto Eco (2007, p. 10) points out this circumstance:

> "In the case of other cultures, with a wealth of poetic and philosophical texts (such as Indian, Chinese, or Japanese culture), we see images and forms but, on translating their works of literature and philosophy, it is almost always difficult to establish to what extent certain concepts can be identified with our own [...]."

The most common ways to deal with those differences are the above-mentioned *normative chauvinism* and *normative arcadianism*. The recipient either rejects a foreign concept as inferior and emphasizes the values of his or her own culture or turns the concept into a role model for his or her own culture and presents it as an example of what an ideal culture should be like.

Martha C. Nussbaum's two categories become extremely relevant when looking at the first contact of Western scholars and artists with Chinese culture. The characteristics of Chinese culture most appreciated by Europeans were usually those that resembled elements also found in Western culture, elements Europeans could relate to.

An early example of how Western observers saw China and its exotic culture is Athanasius Kircher's *China Illustrata*, a book in which the author attempted to use a scientific view on China. Nevertheless, he was a child of his time and, therefore, looked at China and its marvels through contemporary Western morality. The result is a rather biased interpretation of China using Christian moral standards. Although Kircher tries to be as objective as he can and gives valuable insights into the Chinese writing system and its complex tradition, he presents China as a culture where not only social mores are different, but where Western logic and even the laws of nature and physics work in peculiar ways:

Figure 2

Flying Turtle (Kircher, 1987, p. 196)

The exotic environment contains not only plants unknown to Europeans but even weird animals like flying turtles can be seen in the sky. Mysterious beasts also appear on mountains:

Figure 3

Tiger and Dragon (Kircher, 1987, p. 166)

Exotic dangerous beasts are seen throughout Kircher's examination of China. According to Kircher, terrifying creatures like this bat with grotesque human features are not rare in the exotic East:
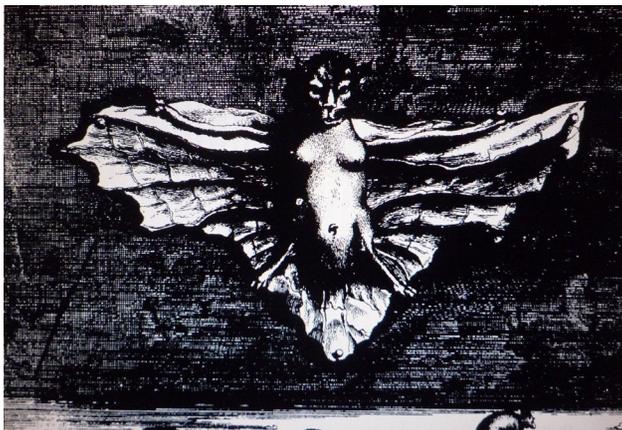

Figure 4

The Bat Called a Flying Cat (Kircher, 1987, p. 76)

This monstrous animal looks like a hybrid with the face of a cat and a woman's body. The motifs of cat, woman, and bat represent the combination of elements with traditionally sinister connotations in the Christian religion.

But not only nature is dangerous and threatening for the unprepared visitor from Christian Europe: the people in Asia and especially their religious beliefs have to be taken as serious threats to every unprepared Westerner:

<u>Figure 5</u>

Pagode, a Divinity of the Indians (Kircher, 1987, p. 126)

Kircher comments on a picture of gruesome religious practices of the Indians: "**So** that the reader may better see these Satanic inventions [...]." (Kircher, 1987, p. 125) The pyramid of severed heads clearly serves to illustrate the barbaric nature of religious practices in Asia.

For Kircher as a Catholic scholar of the seventeenth century, it goes without saying that every culture contrary to Christian culture was inferior. By giving illustrations of the "true" nature of exotic Asian countries he "proves" how dangerous exotic non-Christian cultural

systems actually are. That the land itself is potentially lethal for Western visitors becomes clear when Kircher points out the abundance of poisonous snakes as a special characteristic of China.[10] The reason for this abundance of venomous reptiles lies in the soil of China itself: "Poisonous animals know how to draw into themselves the poison of the ground, just as if into living purses." (Kircher, 1987, p. 196) The image of the snake is a classic metaphor for everything evil in this context of the opposing forces of a dangerous foreign culture and the Christian belief system. Kircher thus uses Asian cultures in order to demonstrate the virtues and the superiority of Christian European culture. European culture is shown against the foil of exotic cultures in an attempt to stabilize the integrity of Kircher's own cultural system. Helmut Willke points out the relevance of stabilization in any cultural system:

> "Das erste Erschrecken gilt immer dem Fremden. Fremdes signalisiert Störung, Verstörung, Unordnung. Und umgekehrt befremdet Unordnung, weil sie unseren Erwartungen den Boden entzieht und wir ohne bestätigte Erwartungen die soziale Orientierung verlieren."[11]
>
> (Willke, 2003, p. 7).

Walter Benjamin defines Baroque literature and its main theme as follows: "Mit Vorliebe wandte man sich der Geschichte des Ostens zu, wo das absolute Kaisertum in einer dem Abendlande unbekannten Machtentfaltung begegnete."[12] (Benjamin, 1991, p. 248). This obsessive identification with the rule of absolute power has its origin in the attempt to eliminate chaos and achieve utmost stability: "Aus dem reichen Lebensgefühl der Renaissance emanzipiert sich ihr Weltlich-Despotisches, um das Ideal einer völligen Stabilisierung, einer ebensosehr kirchlichen als staatlichen Restauration in allen

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10 Interestingly, Kircher's text shows a parallel to the Romance of Alexander the Great in which the author also informs the reader about the fact that the protagonist and his army "traveled on many days through the waterless lands and snake-infested ravines." (Kircher, 1987, p. 88).

11 "The first shock is always about the unknown. The unknown sigalizes disturbance, consternation, disorder. Vice versa, disorder is unsettling because it disrupts our expectations and makes us lose our social orientation due to the lack of confirmed expectations."

12 "The history of the Orient was popular and widely used because in the east the prosperous empires displayed a prosperity and power unknown in the West."

Konsequenzen zu entfalten."[13] (Benjamin, 1991, p. 246).

The logic behind Kircher's approach to Chinese culture is simply that the two systems of Europe and China are incompatible due to the differences in their moral disposition. Therefore, the Chinese system has to be Christianized. The motif of the Orient is in itself ambivalent. On the one hand it functions as a role model for extreme power in its most pompous form. On the other hand, it also has to be interpreted as a warning that any power that has not been legitimized by the Christian ideology must be regarded as treacherous and doomed to end in tragedy

Kircher's China Illustrata indeed provided the foil that many Baroque novels set in Asia used as a blueprint for their depiction of the Orient: "Darumb bekenne ich selber / daß ich mir in diesem Buch / was die Geographica &e. belanget / ... des Kircheri Chinam illustratam und etliche Holländer wol zu Nuzen gemachet ..."[14] (Happel, 1673, p. 6).

In this context of *normative cultural chauvinism*, it is not surprising that a similar (chauvinistic) attitude towards the Orient can be found in the works of Heinrich Anselm von Zigler und Kliphausen, a Baroque writer who, as a true child of his time, also had a penchant for Oriental settings. In his famous adventure novel Die Asiatische Banise he presents the exotic Orient as a place of meretricious beauty because of the intrigues and constant wars over power and earthly riches—wars between kings and the emperor Xemindo, who eventually loses his empire. All these elements highlight Oriental culture's barbaric nature, a morally questionable nature that inevitably breaks through the beautiful surface. When the emperor Xemindo is to be executed he makes a speech that is typical of contemporary Western mentality:

> "Dann als sich Xemindo mit einem Portugieesen in ein Gespräch
> eingelassen / und unter andern Worten diese dallen ließ: Ich

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13   "From theRenaissance's rich sense of life its secular-despotic element emancipated itself in order to find prosperity in a total stabilization—a restauration in ecclesiastic as well as republican terms with all its consequences."

14   "Therefore I admit / that, in this book, / concerning the geography etc. / … I made use of Kircheri Chinam illustratam and various Dutch sources …"

muß gestehen / wann es GOTT gefiehle / möchte ich ietzo noch eine Stunde leben / um zu bekennen / die Vortrefflichkeit des Glaubens / welchem ihr andern zugethan seyd. Dann nach dem ich vormals schon habe reden hören / so ist euer GOTT allein der wahre / u. alle andere Götter sind Lügner." (Happel, 1673, p. 192).[15]

The underlying attitude in von Zigler's novel is very similar to the one Kircher displays in China Illustrata: Both texts emphasiyes that the main flaw of the Orient is that it has not found its way into Western culture by converting to the Christian religion, yet. The dominating mentality of the Baroque era towards Chinese culture had already changed from an initial fascination to a rather critical view:

"Die europäische Neuzeit beginnt mit einer gewissen Heftigkeit das bis dahin zum politischen und moralischen Vorbild erhobene China wieder zu annullieren. In dem Maße, wie die Europäer nach und nach das Erstaunen oder den Respekt vor der „alten Kultur von China" und ihrer „unveränderten Ursprünglichkeit" verlieren und sich eigener Überlegenheit bewusst werden, wandelt sich das Land der urchristlichen Offenbarung, die sowohl in seiner moralischen Herrschaftsform als auch in seiner seltsamen antiken Schrift vermutet worden war, zum Land der heidnischen Riten mit einem despotischen Herrscher."[16]

(Kim, 2013, p. 151-52).

The conversion of Xemindo makes *Die Asiatische Banise* end with an Oriental barbarian, who has worshipped false idols all his life, finally finding salvation through Western culture —a spiritual victory after he has lost the war and his empire. The author then removes the

15   "Then, when Xemindo engaged in a talk with a Portuguese / and, among other words, uttered the following ones: I mjst confess / if GOD liked it / I would like to live one more hour / in order to confess / the greatness of the creed / which you and the others have chosen. Because, from what I have heard, / your GOD is the only true and real one. / All other gods are liars."

16   "European modernity, quite rigorously, begins to annul China which had previously been turned into a political as well as moral role model. Just as Europeans lose their wonder and respect for the "ancient culture of China" and its "unchanged originality and become aware of their own Christian superiority, the land in which ancient Christian revelation was expected is transformed into a land of pagan rituals ruled by a tyrant."

corrupt power of the Orient personified by Xemindo by sentencing it to death, thus leaving the Christian West victorious. Von Zigler's novel is *normative chauvinism* at its most obvious. The arcadian elements are only decorative ornaments showing the superficial character of Oriental beauty based on illegitimate power.

2 Embracing the Other —The East as Idealized Version of the West

In the eighteenth century writers such as Johann Wolfgang Goethe showed a growing fascination with Chinese culture. Chinese motifs started to make their way into architecture and art in general. The Prussian king Friedrich II. was an admirer of the Chinese Emperor Qianlong and liked to think of himself and his country as similar to the Chinese head of state and the vast empire in the East:

> "Friedrich war Qianlong, China war Preußen, Peking war Sanssouci. Kein Wort fiel über den Handel mit China, kein Gedanke ging an die Gründung von Kompanien, an die Ausrüstung von Schiffen für die Fahrt nach Kanton. Der Handel war in den Hintergrund, das Spiel der Phantasie, der Ironie, des gelegentlichen Sarkasmus und des spöttischen Zweifels in den Vordergrund getreten." (Eberstein, 2007, p. 87).[17]

As a supporter of the enlightenment and reason in general, Friedrich II, saw a role model in the Chinese emperor: "Der Qianlong-Kaiser eignete sich allerdings besonders gut für diese Geistesspiele, galt er seinerzeit doch in Europa generell und eben auch in Preußen als gütiger, bescheidener, gerechter und weiser Kaiser."[18] (Eberstein, 2007, p. 87) Values that the Prussian king found admirably personified in Qianlong, values that were similar to his own, became more appealing because they were found in a completely foreign cultural system. It seems that by

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17   "Friedrich was Qianlong, China was Prussia, Beijing was Sanssouci. Not a word was mentioned about the trade with China, not a single thought was wasted on the founding of companies, about the the preparation of ships for the travel to Canton. The trade was in the background, the play of fantasy, irony, occasional sarcasm and spitting doubt stepped into the foreground."

18   "The Qianlong emperor fit those imaginary games perfectly, though, since he had the reputation in Prussia of being a benign, modest, just, and wise emperor."

finding them in an exotic culture they gained more credibility and lent authority to Western values by proving their merit on a global scale.[19]

Johann Wolfgang Goethe shows an attitude towards the Orient that is quite similar to the one of his enlightened German contemporaries. In his collection of poems on an imaginary trip to Asia, *Der west-östliche Divan*, the author starts with the following verse:

> "Gottes ist der Orient!
> Gottes ist der Okzident!
> Nord- und südliches Gelände
> Ruht im Frieden seiner Hände."[20]
> 　　　(Goethe, 1965a, p. 10)

Although many of his "Asian" poems show arcadian elements, Goethe manages to present Eastern and Western culture as versions of the same moral background. Nevertheless, Goethe was fascinated by the Orient, and he employed Chinese elements in various poems, one of the most widely known being "Sag' was könnt' uns Mandarinen":

> Sag', was könnt' uns Mandarinen,
> Satt zu herrschen, müd zu dienen,
> Sag', was könnt' uns übrigbleiben,
> Als in solchen Frühlingstagen
> Uns des Nordens zu entschlagen
> Und am Wasser und im Grünen
> Fröhlich trinken, geistig schreiben,
> Schal' auf Schale, Zug in Zügen.[21]
> 　　　(Goethe, 1965b, p. 387).

19　It needs to be pointed out that one popular belief was to view all religious and cultural systems as different versions of the same original system because all human beings adhere to the same "moral law". Immanuel Kant's famously contemplated this enlightened belief: "Zwei Dinge erfüllen das Gemüt mit immer neuer und zunehmender Bewunderung und Ehrfurcht, je öfter und anhaltender sich das Nachdenken damit beschäftigt: Der bestirnte Himmel über mir, und das moralische Gesetz in mir." (Kant, 1998, p. 300) Arthur Schopenhauer follows Kant when he compares Western and Oriental religious practices: "Bei so grundverschiedenen Dogmen, Sitten und Umgebungen ist das Streben und das innere Leben Beider ganz das selbe." (Schopenhauer, 1999, p. 500).

20　"God's is the Orient! / God's is the Occident! / Northern as well as Southern lands, / Rest in peace in his hands."

21　"Tell me, what could us mandarins, / Fed up with ruling, tired of serving, / Tell me, what else we could do, / Than in such spring days / Head for the North / And at the water's edge and the in the green / Drink merrily, write thoughtfully, / Cup after cup, train after train."

The strong arcadian overtones of this poem and the image of Chinese officials evoke a rather exotic atmosphere. The comparison of himself and contemporary Western poets with Chinese officials is similar to the playful employment of Chinese motifs of Friedrich II quoted above. Goethe takes this *ironic arcadianism* even further in "Fräulein See-Yaouh-Hing" (1827), a parody of a Chinese poem:

> "Du tanzest leicht bei Pfirsichflor
> Am luftigen Frühlingsort:
> Der Wind, stellt man den Schirm nicht vor,
> Bläst euch zusammen fort.
>
> Auf Wasserlilien hüpfest du
> Wohl hin den bunten Teich;
> Dein winziger Fuß, dein zarter Schuh
> Sind selbst der Lilie gleich.
>
> Die andern binden Fuß für Fuß,
> Und wenn Sie ruhig stehn,
> Gelingt wohl noch ein holder Gruß,
> Doch können sie nicht gehen."[22]
>   (Goethe, 2009).

The ironic remark that the beautiful women with their small feet are not able to walk but only greet the stranger in a graceful manner shows that the author already views the scene from a more rational angle. The arcadian atmosphere of the pond in spring combined with the motif of water lilies and the transfiguration of the woman into a lily evokes an image of such exaggerated idyllic beauty that it inevitably becomes its own caricature. The cliché of exotic Oriental beauty turns out to be a parody of stereotypical views of the Orient as a sort of paradise where treasures unknown to the Western eye can be found. Ultimately, this beauty turns out to be mere decoration that is in itself not very practical,

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22   "You dance softly in peach gauze / At the airy spring place: / The wind, if not stopped by a shield, / Will blow you all away. On water lilies you jump / towards the motley pond; / Your tiny foot, your tender shoe / Are like the lily themselves. The others bind foot for foot, / And when they stand still, / They mange to utter a pretty greeting, / But walk they never will."

merely attire pleasing to the eye.

What Goethe evokes here can be seen as a satirical approach to the contemporary image of the Orient in which exotic details are only superficial decoration with no deeper meaning. Goethe, therefore, creates a parody by projecting the rational view of enlightened thought onto the arcadian imagery. At the same time, the cold rationality of enlightened discourse is also satirized because it destroys the beautiful scene with its practical and logical perspective. In the context of the Baroque and the enlightened attitude towards the Orient, Goethe stands between the both poles, taking an ironic look at both of them.

3 The New Exotism —Modern Art and Cultural Relativism

The attitude towards the Orient and its exotic elements has changed in the twentieth century as a growing number of Western authors started to employ motifs of Chinese culture in their works. Alfred Döblin, Bertolt Brecht, Franz Kafka, later extreme modernists such as Arno Schmidt, and, more recently, W. G. Sebald have dealt with Chinese culture in their literary works. What changed in comparison to the attempts of Baroque writers to represent Oriental culture in their prose was that the knowledge of China and Chinese culture had increased greatly over the centuries.

In Arno Schmidt's *Die Schule der Atheisten* (1972) the author invents a rational utopia. The story of the text unfolds in the year 2014 after the world has been destroyed by a nuclear war. The two dominant remaining powers are the USA and China. Schmidt foresaw the rise of China to a superpower and depicts the Chinese delegation meeting with the female president of the USA in the "Kulturreservat" Germany. The Chinese are presented as culturally superior to their American counterparts because China is still aware of its long history and tradition whereas the USA are presented as country without history and which is now, to make matters worse, ruled by amazons. China is moreover described as a victim of Western aggression: "Taiping=Aufstand. (Und

anschließend der Krieg gegen Engländer & Franzosen: Taku=Forts; ›Plünderung des SommerPalastes‹ ...)"[23] (Schmidt, 1994, p. 155) In Abend mit Goldrand Schmidt identifies himself with Chinese culture by incorporating Chinese elements in his text. The main character, Alexander Ottokar Gläser (A&O), repeatedly refers to his father's military service in Qingdao in the German colonial army: "... er meldete sich zum KolonialDienst; und zwar nach China, wo er bis zum 12.8.09, zweieinviertel Jahre lang, beim OstasienDetachement, 3. Komp. in Tsing=tau gedient hat;"[24] (Schmidt, 1993, p. 225) Schmidt emphasizes A&O's identification with Chinese culture: "... der Name Kon=Fu=Tse war mir früher geläufig als Christus; (war auch gut so)."[25] (Schmidt, 1993, p. 225) In Schmidt's case the employment of Chinese motifs serves the purpose to introduce an alternative cultural reference system that the author uses to devalue Western culture and the Christian religion, both of which Schmidt strongly criticizes in all of his literary works.

In the writings of W. G. Sebald a more rational and objective view of China can be found. Although Die Ringe des Saturn includes a detailed description of the Taiping Rebellion and the gruesome acts of the British in China, it also presents the measures of the Chinese against the Taiping sect as equally gruesome.

He writes about the destruction of the Yuan Ming Yuan:

> "Ihrerseits nun in einem Zustand der Unschlüssigkeit über das weitere Vorgehen, stießen die Truppen der Alliierten zu Anfang des Monats Oktober anscheinend zufällig auf den nahe bei Peking gelegenen, mit einer Unzahl von Palästen, Pavillons, Wandelgängen, phantastischen Lauben, Tempeln und Turmbauten bestückten Zaubergarten Yuan Ming Yuan, wo an den Abhängen künstlicher Berge zwischen Böschungen und lichten Gehölzen Hirsche mit fabelhaften Geweihen weideten

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23   "And after that the war against Englishmen & Frenchmen: Taku=Forts; ›Plundering of the SummerPalace‹ ..."

24   "... he signed up for the colonialService; and went to China, where he served in Qing=dao in the 3. Comp. For two and a quarter years until 8.12.09;"

25   "... I was earlier familiar with the name Kon=Fu=Tse as Christ; (and it was good that way)."

und die ganze unbegreifliche Pracht der Natur und der von
Menschenhand in sie eingebetteten Wunder sich spiegelte in den
dunklen, von keinem Lufthauch bewegten Gewässern."[26]

(Sebald, 2003a, p. 173-74).

The motive given for this unreasonable outburst of aggression against
a beautiful garden is the inability of the British to understand how such
an arcadian place could exist in an inferior culture:

"Der wahre Grund für die Brandschatzung des Yuan Ming Yuan
lag, wie man annehmen muß, in der unerhörten Provokation,
welche die aus der irdischen Wirklichkeit geschaffene, jede Idee
von der Unzivilisiertheit der Chinesen sogleich vernichtende
Paradieswelt darstellte für die selber unendlich weit von zu
Hause abgekommenen, an nichts als Zwang, Entbehrung und die
Abtötung ihrer Sehnsucht gewohnten Krieger."[27]

(Sebald, 2003 a, p. 174)

In this scene Sebald confronts *normative chauvinism* with the sudden
realization that a culture regarded as inferior to Western culture is able
to produce a rather utopian place of beauty unknown to Western eyes.
The frustration resulting from this challenge to their former view of
Chinese culture leads to an extreme reaction.

Although Sebald presents the British colonizers in a negative light, it
is not his intention to evoke a picture of an arcadian China subdued by
Western chauvinists. Indeed, Sebald makes it quite clear that it is not
Western violence that the great evil is not Western violence but human
nature, which causes history to be a constant struggle for domination.
This becomes obvious in his depiction of the Taiping rebellion:

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26   "On their part uncertain how to proceed, the allied troops, seemingly coincidentally found the
magic garden Yuan Ming Yuan with its multitude of palacs, pavilions, arbors, fantastic summerhouses,
temples and towers near Beijing. In this place were artificial mountains between landfalls and open
forests where deer with grand antlers were grazing and the incomprehensible splendor of nature and the
wonders put there by humand hands were mirrored in the still waters unstirred by air."

27   "The true reason for the bruning of Yuan Ming Yuan was, as one must assume, the insolent
provocation which the earthly paradise that destroyed every notion of the uncivilized culture of the
Chinese represented in the eyes of the warriors who, far from home, had to get used to a life that offered
them nothing but hardship."

"Als Gegenleistung erwiesen sich die westlichen Mächte bereit, ihren Beistand zu leisten zur Erhaltung der Dynastie, das heißt bei der Ausrottung der Taiping und bei der Niederschlagung der Sezessionsbestrebungen der muslimischen Bevölkerung in den Tälern von Shensi, Yunnan und Kansu, in deren Verlauf verschiedenen Schätzungen zufolge zwischen sechs und zehn Millionen von ihren Wohnplätzen vertrieben beziehungsweise ums Leben gebracht wurden."[28]

(Sebald, 2003a, p. 175-76).

"As counter offer the Western powers agreed to help maintain the dynasty which means to assist with the extermination of the Taiping and the sesession movement of the Muslim population in the valleys of Shensi, Yunnan and Kansu in which, according to various estimates, between six and ten million people were evicted from their homelands or killed."Here the Chinese and the Western forces work together to eliminate the religious fundamentalists of the Taiping, who themselves murdered millions of people who refused to convert to Christianity.

Sebald's approach to China and Chinese history and culture must therefore be seen as a different category. *Normative chauvinism* and *normative arcadianism* do not suffice to explain Sebald's position. His *cultural relativism* or even *normative cultural relativism* can be more appropriately defined by terms like inter-cultural communication and competition.[29] What Sebald sees are the casualties of human history—"einer beinahe nur aus Kalamitäten bestehende[n] Geschichte."[30] (Sebald, 2003a, p. 350)

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29   See in this respect Sebald's much criticized view on the bombings of German cities in World War II. The author sees them just as unjustified and immoral as the German killings of millions of people and demands a revision of the war against German cities: "Der wahre Zustand der materiellen und moralischen Vernichtung, in welchem das ganze Land sich befand, durfte aufgrund einer stillschweigend eingegangenen und für alle gleichermaßen gültigen Vereinbarung nicht beschrieben werden." (Sebald, 2003b, p. 17)

30   "a history that almost exclusively consists of calamities."

4 Conclusions

The way a particular cultural system deals with a different one gives valuable insight about how that particular system views itself. The West's predominant attitude to non-Western cultures has changed over the last few centuries. What happened during the Baroque era can be defined as a duplication of reality putting the superiority of the Western Lebenswelt into question for Western observers:

> "Es handelt sich sozusagen um eine vertikale Realitätsvervielfachung, die man von der inzwischen bekannten "horizontalen" Gliederung in vielfältige Lebenswelten, Subsysteme oder abgegrenzte Sinnausschnitte unterscheiden muß. Es handelt sich nicht um verschiedene Teilgebiete einer einzigen Realität, sondern weitaus radikaler um einen regelrechten "Realitätspluralismus", so fiktiv jede Realität für sich auch sein mag."[31]
>
> (Esposito, 2007, p. 68)

Since only one reality – the reality of Christian Europe – is desired, this pluralism of realities posed a threat to defenders of a mono-cultural society like Kircher. Contemporary literature reacted to this threat by warning against foreign cultural influences. The way foreign cultures used to be depicted in the texts of Kircher and of Baroque authors like von Zigler and Happel shows that contemporary intellectuals saw Western culture as god-given and therefore correct. The common *Zeitgeist* provided the conviction that exotic cultures could only be saved by converting their people to Christianity thus stabilizing the absolute power of Western ideology. The foreign environment itself was viewed as dangerous and potentially poisonous. Religious rituals were viewed as gruesome and wrong. Most people of Western origin were convinced that Christian culture was the only right one, and scholars and writers used literature to spread this view to a wider audience. Coming back

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31   "They represent a vertical multiplication of reality which can be distinguished from the "horizontal" structuring as dvided into multiple life worlds, subsystems and separate segments of menaing. They represent not only different parts and regions of one single reality but, much more radically, a true plurality of realities, no matter how fictitious each reality might be in itself."

to Luhmann's definition of literature as a system of communication the role of texts was to protect and stabilize the Western cultural system by warning against the terrible circumstances in exotic lands that could prove lethal to Westerners. The strong normative chauvinism displayed by scholars and writers discussed in this paper prevented intellectuals from questioning their own culture.

Over time this *protective chauvinism* gave way to a milder attitude towards foreign cultures. The enlightenment brought a different understanding of rationality, and foreign cultures, especially the ones showing characteristics similar to Western cultures, were seen with fascination. People were amazed by the size of China and developed a craving for exotic attire from the Orient. Even the Prussian king Friedrich II liked to think of himself as a Chinese emperor. The former *normative chauvinism* of the Baroque era gave way to *normative arcadianism* which led people to imagine the Orient as a place of great wonders. Goethe must be seen as mediator between the two positions. He was also fascinated with the exotic but he was able to see the irony in the superficial view of China and its fascination with outer appearances. All in all, he was convinced of the equality of the Orient and the Occident. He makes it clear in his ironic poem that the fascination with exotic traditions is just as unreasonable as unquestioningly assuming the superiority of one's own culture.

W. G. Sebald shows a view that can be called *normative cultural relativism*. In his eyes no culture shows superior traits. Violence and destruction are what defines human cultures in general. True superiority is always due to military power. The fact that the British helped to end the Taiping rebellion makes it clear that in this case Western culture turned against itself by eliminating a fundamentalist Christian movement while at the same time destroying Chinese culture – a culture that had already begun to turn against itself and ist traditional values.

Eventually, it all comes back to Niklas Luhmann and his definition of the arts as a system. A work of art has a certain function: "Die Herstellung eines Kunstwerkes hat ... den Sinn, spezifische Formen für

ein Beobachten von Beobachtungen in die Welt zu setzen. Nur dafür wird das Werk "hergestellt"."[32] (Luhmann, 2008, p. 115) Literature as a system aim to communicate certain observations about the world. In the case of the works of literature discussed in this paper, these observations concern cultural systems different from the West's and reveal the strongly political motivation of the authors and the works themselves.

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[32]   "The creation of a work of art intends to put specific forms for an observation of observations into the world. Only for that purpose is the work of art "created"."

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umbschweiffender Ritter vorgestellet / nächst dessen und andere Asiatischer Prinzen Liebes-Geschichten und ritterlichen Thaten / auch alle in Asien gelegene Königreiche und Länder / sampt seren Beschaffenheiten / Ordnung ihrer Regenten / und deren vornehmsten Thaten kürzlich mit eingeführt werden. Hamburg: Joh. Naumanns / und Georg Wolff.

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