

1. Record Nr.	UNINA9910524886203321
Autore	Blumenthal-Barby Martin
Titolo	Inconceivable Effects : Ethics through Twentieth-Century German Literature, Thought, and Film // Martin Blumenthal-Barby
Pubbl/distr/stampa	Cornell University Press, 2013 Ithaca, NY : , : Cornell University Library, , 2013 ©2013
ISBN	9780801467387 0801467381 9780801467394 080146739X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (222 p.)
Collana	Signale : modern German letters, cultures, and thought
Disciplina	830.9/353
Soggetti	Ethics in motion pictures Ethics in literature Ethics - Germany - History - 20th century German literature - 20th century - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	"The odium of doubtfulness" : or, the vicissitudes of Arendt's metaphorical thinking -- Why does Hannah Arendt lie? : or, the vicissitudes of imagination -- "A peculiar apparatus" : Kafka's thanatopoetics -- A strike of rhetoric : Benjamin's paradox of justice -- Pernicious bastardizations : Benjamin's ethics of pure violence -- The return of the human : Germany in autumn -- A politics of enmity : Muller's Germania death in Berlin.
Sommario/riassunto	In Inconceivable Effects, Martin Blumenthal-Barby reads theoretical, literary and cinematic works that appear noteworthy for the ethical questions they raise. Via critical analysis of writers and filmmakers whose projects have changed our ways of viewing the modern world-including Hannah Arendt, Franz Kafka, Walter Benjamin, the directors of Germany in Autumn, and Heiner Mueller-these essays furnish a

cultural base for contemporary discussions of totalitarian domination, lying and politics, the relation between law and body, the relation between law and justice, the question of violence, and our ways of conceptualizing "the human." A consideration of ethics is central to the book, but ethics in a general, philosophical sense is not the primary subject here; instead, Blumenthal-Barby suggests that whatever understanding of the ethical one has is always contingent upon a particular mode of presentation (*Darstellung*), on particular aesthetic qualities and features of media. Whatever there is to be said about ethics, it is always bound to certain forms of saying, certain ways of telling, certain modes of narration. That modes of presentation differ across genres and media goes without saying; that such differences are intimately linked with the question of the ethical emerges with heightened urgency in this book.

---