

Contents

List of abbreviations — XI

A note on translations and transliterations — XIII

Introduction: **Setting the stage**

1 The pathos of anti-pathos — 3

- 1.1 Pathos, rhetoric and their ‘anti’s — 6
- 1.2 The corpus — 19
- 1.3 Matters of terminology (I): events, metaphors, ideological implications — 25
- 1.4 Matters of terminology (II): theory of fiction — 30
- 1.5 The Shoah and fiction: a troubled relation — 33
- 1.6 Methodological premises: models of memory — 41
- 1.7 The cover of this book: Felix Nussbaum’s *Selbstbildnis mit Maske* (1928, *Self-portrait with Mask*) — 48

2 Describing emotions: Metaphorical oppositions and their ambiguities — 50

- 2.1 The temperamental metaphor — 50
 - 2.1.1 A (brief) genealogy of cool — 50
 - 2.1.2 The Great War and after — 53
 - 2.1.3 Cold perpetrators — 57
- 2.2 Empathy et al.: the spatial metaphor — 64
 - 2.2.1 Empathy, sympathy and (over)identification: more terminological decisions — 64
 - 2.2.2 Metaphors of distance and proximity — 75
- 2.3 The survivor’s mask — 76
- 2.4 Some remarks pertaining to genres and tropes — 86
 - 2.4.1 Irony-sarcasm-cynicism-sardonicism — 86
 - 2.4.2 Autobiography — 90
 - 2.4.3 Satires and lamentations — 97
 - 2.4.4 Cathacresis — 102
- 2.5 Into the abyss (I): Testimonies from the *Sonderkommando* in Auschwitz-Birkenau — 106

Part One: Pathos and anti-pathos and the 'risks' of encyclopaedic and documentary fiction

Introduction — 113

3 W. G. Sebald: Melancholia, nostalgia and the pathos of empathy — 114

- 3.1 The pathos of reception: some considerations when reading Sebald — 114
- 3.2 'Warm' Sebald: trauma, postmemory and the poetics of empathy — 122
- 3.3 'Cold' Sebald — 129
 - 3.3.1 Empathy or (over)identification? *Die Ringe des Saturn* and vicarious trauma — 129
 - 3.3.2 Empathy or appropriation? *Austerlitz* and *Die Ausgewanderten* — 130
 - 3.3.3 Sebald's philosophy of history: the historical uncanny in *Die Ringe des Saturn* — 137
 - 3.3.4 Cool characters, cool relations: Major Le Strange, Naegeli-Selwyn, Adelworth-Solomon — 152
 - 3.3.5 The polemicist Sebald — 158

4 Dieter Schlesak: The pathos of anti-pathos and the pathos of the 'real' in testimony and in the documentary tradition — 173

- 4.1 The Shoah on trial in Germany: a very brief overview — 176
- 4.2 Cynicism, ideology and the guilt question: perspectivation and distance — 178
- 4.3 Keeping cool in court — 187
- 4.4 Fictionality and its issues in *Capesius, der Auschwitzapotheker* — 194
 - 4.4.1 Matters of fictionality: signposts — 194
 - 4.4.2 Adam: simultaneously fictional and real — 197
 - 4.4.3 Four 'cold' intertexts — 203
 - 4.4.4 The case of the protocols: three forms of fictionalisation — 221
- 4.5 A counter-observation: narratology and mediality in the documentary format — 225

Part Two: The survivors' pathos of anti-pathos: Autobiography and historiography

Introduction — 233

5 Ruth Klüger: An (ant)agonistic pathos of anti-pathos — 236

- 5.1 Some considerations when reading Klüger — 236
- 5.1.1 An autobiographical project — 236
- 5.1.2 Multiperspectivity — 238
- 5.2 Comparing names: intertextual and fictitious elements in autobiographies — 243
- 5.3 Breaking the victim frame: irony — 256
- 5.4 Klüger's wary coolness: distinguishing empathy from identification (and not believing in empathy) — 265
- 5.5 Breaking frames of commemoration: comparisons — 273
- 5.6 A brief prospect: Klüger's voice — 276

6 Raul Hilberg: The historian's affective self-control — 284

- 6.1 Historiography and emotions: a very brief overview — 284
- 6.1.1 Reading Hilberg (I): the temperamental metaphor — 289
- 6.1.2 Reading Hilberg (II): the spatial metaphor — 291
- 6.2 Hilberg's corpus: which texts for analysis? — 292
- 6.3 Continuities and ruptures in Hilberg's pathos — 297
- 6.4 Historiography against closure: Hilberg's lamentation — 314
- 6.5 Hilberg in *Shoah* — 322

In lieu of a conclusion. Summary and further questions — 330

Bibliography — 343

Index — 373