



**Klaus Schoemann**

**Brainstorming 23-11:  
November**

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# Narratives

In psychology it is a long-established field to study narratives of persons as they age. To make sense of individual narratives might even be considered as one of the foundations of psychological research since its starting times. "The Cambridge handbook of cognitive aging : a life course perspective" has 2 entries that enlighten the issue of personal life stories or narratives. We have to consider the importance of our personal past to the construction and reconstruction of our personal narratives. As persons age reconstruction of narratives becomes a more frequent exercise as life experiences and new evidence continue to accumulate. The chapter on "narratives and identity" supports the view of plasticity in old age, which means that narratives and identity are an adaptive process. "Processes of evaluation and reinterpretation of personal memories enable people to maintain a sense of self". The importance of recalling personal life events and positive self-regard is a well-established link in this research tradition. The self-memory system consists of the autobiographical memory, the self-concept and the working self as its components. It is evolving in most persons as part of the construction and reconstruction of the self, as well as narratives of it.

As persons age our brain and memory functions age as well. This starts earlier than most people expect. "Many studies in gerontology have shown that being able to remember, evaluate, and integrate personal memories and thereby dynamically maintain identity is related to mental health and well-being in later life (Westerhof et al., 2010)." (p.392). Reconstruction of narratives is a process that is hard work for our brain, therefore as people age

many seem to shun away from these tasks. It is easier to cling on to the old narratives of the self.

The chapter on emotion recognition and aging of the social brain summarises the research (p.369) by Ruffman et al. (2012, 2016) which shows that older persons were not as good as young persons to detect lies due to difficulties with emotion recognition. “Finally, we examined right-wing authoritarianism (Ruffman et al., 2016), that is, the tendency to hold conservative social attitudes (e.g., believing that women should have to promise to obey their husbands when they get married). Older adults had more pronounced right-wing attitudes than young adults, and even within the older adult group, these attitudes were entirely explained by their worse emotion recognition”.

The causal link, however, is less clear. The positivity bias in old age might be a major factor. The positivity bias describes the fact that older persons prefer to look at positive stimuli and avoid negative stimuli. The evidence is rather inconclusive about this effect. Probably persons have a positivity bias all along their life course as part of their personality traits. The other explanations of brain region decline and activation seem to receive a bit more empirical support (p.375). In any case, men seem to be even at higher risks.

[Archives of personal diaries](#), letters, correspondence of persons are a valid additional source to study the process of the construction and reconstruction of the self. [Biographical accounts of life histories](#) serve as empirical material to analyse narratives and historical validity of narratives. The better the story, the [more scepticism](#) should be applied.

# Narrative and Identity

The Importance of Our Personal Past in Later Life

Gerben J. Westerhof, Nicole Alea, and Susan Bluck

## Abstract

The personal past is a critical aspect of identity in adulthood, especially in the later phases of life. This chapter reviews theories and empirical evidence on how personal memories are reconstructed over time in life stories. It starts with a historical overview, next describes the functional approach that focuses on why people remember, continues with the self-memory system that provides insight in how specific memories are related to the self-concept, and finally adds a narrative perspective on how people attribute meaning to their past. The chapter takes a life-span developmental approach with a particular focus on later life. It is concluded that the construction of meaning in personal stories about the past is a ubiquitous and adaptive process. Processes of evaluation and reinterpretation of personal memories enable people to maintain a sense of self and share with others the biographical story of how their unique life has unfolded.

# Teaching Ethics

Ethics is frequently taught by referring to reference cases, moral dilemmas and readings on the evolution of the discipline as some ethical issues arise due to technological innovations. Some fundamental ethical principles pertain to professional standards or so-called codes of conduct. This is also part of the sociology of professions which includes the societal and political role professions and professionals. The medical profession has been subject to ample research already. And yet it is important to notice that there is a renewed effort to include into the teaching of ethics “The hard truths about medicine and the Holocaust”. ([AMA J Ethics. 2021;23\(1\): E59-63. doi: 10.1001/amajethics.2021.59](#)). Eugenics were practices well before WWII. “Legal coercive sterilization, which progressed to the notorious “euthanasia” (medically sanctioned murder) program” (p.59) were the beginning. Medical doctors were not reluctant to implement the Nazi medical doctrines. “Most joined eagerly, earlier, and in much greater numbers than other professionals” (Chelouche, 2021; Kater MH, 1989). Physicians made the horrors of Nazi ethics efficient in its implementation. Nazi physicians had a strict ethical code which priorities obedience to the state rather than to the individual. Research and experiments conducted by medical doctors during Nazi rule is analysed by Weindling (2015). In summary he states “Nazi experiments were accepted forms of science at the time, conducted not only in concentration camps but also in hospitals and clinics across Germany”. This concise overview of recent research by Tessa Chelouche in this field is not only important to teaching ethics in the medical and care professions, but it is of high



relevance to much broader audiences and many more professions like [judges](#). Only the awareness and guarding against a renewed [failure to respect human values](#) and [human rights](#) of the individual allow us to advance humanity. Decentralisation of power, checks and balances, professions following widely accepted principles rather than authoritarian rules can avoid another failure. Teaching about this is a “conditio sine qua non” and not a nice to have part of the curriculum in schools as well as professional colleges.



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## Teaching Hard Truths About Medicine and the Holocaust

Tessa Chelouche, MD

AMA J Ethics. 2021;23(1):E59-63. doi: 10.1001/amajethics.2021.59.

**Citation**

### Abstract

The Holocaust differs from other instances of mass murder in that it was medically sanctioned genocide. Modern health care ethics was born of the Holocaust, and this article describes numerous misconceptions about medicine's key roles in several events prior to and during the Holocaust. This article also illuminates lessons that should be formally integrated into all health professions ethics curricula.

# Bidenomics

Some American presidents become famous due to specific economic policies they managed to formulate, get approved and implemented them. [Reaganomics](#), of previous U.S. president Ronald Reagan, was coined in connection with an open market doctrine, favouring monetary policy instead of fiscal stimuli. Bidenomics, of incumbent president Joe Biden, is characterised by his “produce in America”, Inflation Reduction Act, and fiscal stimulus provided for [green and social investments](#).

Whereas Reagan sat more with bankers and central bankers, Biden is keen to stand with unionised workers even on the picket line. Investments that favour good jobs, jobs that apply pay scales agreed upon through collective bargaining are part of the Bidenomics that seems to work to raise the wages of the middle-class people. In the medium-term there might even be effects to lift the lower wages in other sectors of the economy as well. However, this is the tricky part of the equation to support the middle-classes and somehow the median voter.

American elections are won in so-called swing states that have voted democrats or republicans by narrow margins. Many of these states are in the “Rust-belt” states that have or had a strong manufacturing base. Bidenomics works hard to [make the economy work for those people in these states](#), who have felt threatened by declassification, job loss and undercutting of wages due to migration. Substantial wage gains from \$32/h to \$40/h over 4 years is a landmark achievement in the U.S (see [New York Times](#) below). Non-unionised firms like Tesla, Hyundai or BMW and Mercedes in the U.S. will be isolated if they do not follow General

Motors, Ford and Stellantis in the coming months or years. It is not just about cars and trucks and wages, but about the chances of Biden and the Democrats to stem the renewed populist tide in the U.S. German car makers appear to be in the camp with the Tesla X-Man avoiding to negotiate with trade unions in the U.S. If Biden stays on as president after the next election, Bidenomics will gain further support and production of batteries and cars will be favoured locally with good paying, unionised jobs. Despite the high interest rates currently it is astonishing to many economist that the U.S. has not fallen into recession like for example Germany in at least 2 quarters of 2023. (Image: extract of New York Times 2023-11-2)

## Union victories may lift Biden politically

BY JONATHAN WEISSMAN

The United Automobile Workers' big wins with Detroit's Big Three automakers could also prove to be a significant political victory for President Biden, who openly sided with striking workers to pressure the companies, General Motors, Ford and Stellantis, to produce generous concessions.

Now, the U.A.W.'s turn toward non-unionized automakers like Tesla, Hyundai, BMW and Mercedes will test whether Mr. Biden's support, as well as measures that he signed into law, will produce the expansion of organized labor that he has long promised.

For unionized autoworkers, many of them in the politically crucial state of Michigan, the tentative contracts, which are awaiting rank-and-file ratification, would bring substantial wage gains, "another piece of good economic news," Mr. Biden said on Monday. The tentative contracts would lift the top U.A.W. wage a half year, from \$52 an hour over four and to more than \$40 per hour over four and to more than \$52 an hour. Stellantis, maker of Chryslers, Jeeps and Ram trucks, also agreed to reopen its assembly plant in Belvidere, Ill., near the border of Wisconsin, another crucial state in presidential elections.

"The impact of Biden's public support can't be overstated," said Steve Smith, a spokesman for the umbrella A.F.L.-C.I.O., which includes the autoworkers' union. "There's a lot of upside here for Biden. The contracts set a new standard for the industry that clearly show the benefit of collective bargaining."

Beyond that, G.M. agreed to bring its electric vehicle battery joint venture, Ultium, under the national contract, a boon for Ultium workers but also a pressure point for unions as they seek to organize battery plants sprouting up around the



In September, President Biden became the first sitting U.S. president to join a picket line with

United States. Such plants are using generous subsidies from Mr. Biden's signature legislative achievements — especially the climate change provisions of the Inflation Reduction Act — as the administration pushes to speed the country's transition to electric vehicles.

"This historic contract is a testament to the power of unions and collective bargaining to build strong middle-class

jobs while helping our most iconic American companies thrive," Mr. Biden said Monday.

Jason Walsh, the executive director of the BlueGreen Alliance, which has brought together labor and environmental groups to marshal support for the clean energy transition, said the contracts, if ratified by U.A.W. workers, would be a watershed moment for the

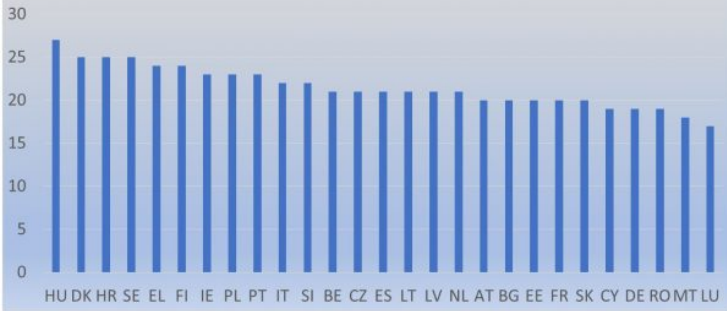
# Taxing Europe

From time to time it is helpful to compare basic tax rates, for example [value added tax, across the EU](#) to understand the different economic and social policy approaches. The range of VAT from Hungary 27% to Luxembourg 17% is astonishing and [it does not really feel like we are together in a common market](#). Okay, the illiberal, authoritarian state of Hungary is taxing the most, a clear message to visitors from another European country that this authoritarian state is relying on tax on consumption of its own people and visitors to foot the bill of state expenditure.

It is also interesting to realise that some countries with lower VAT rates have disproportionate public debates about supposed tax burdens. Tax levels are a political choice and much depends on redistributive appropriate use of tax receipts to the benefit of all or specifically those most in need. The potential for redistribution to parents, children, pensions, the poor or green investments also relies to some extent on the overall budget. The most surprising thing is the absence of a debate about tax rates, the size of the tax base and the ample exemptions or reduced rates. Of course, most of us complain about income taxes, but we all agree that it is nice to see that someone is taking care of the abundant autumn leaves or lighting of streets in the darker seasons. Even Adam Smith wrote in favour of the “night-watch state” that assures sufficient security levels. Taxing Europe to ensure that this role of the state can be taken seriously is still a common denominator across Europe.

Image: own presentation based on [EU-data from 2022 LINK](#).

Standard VAT rates in EU in % 2022



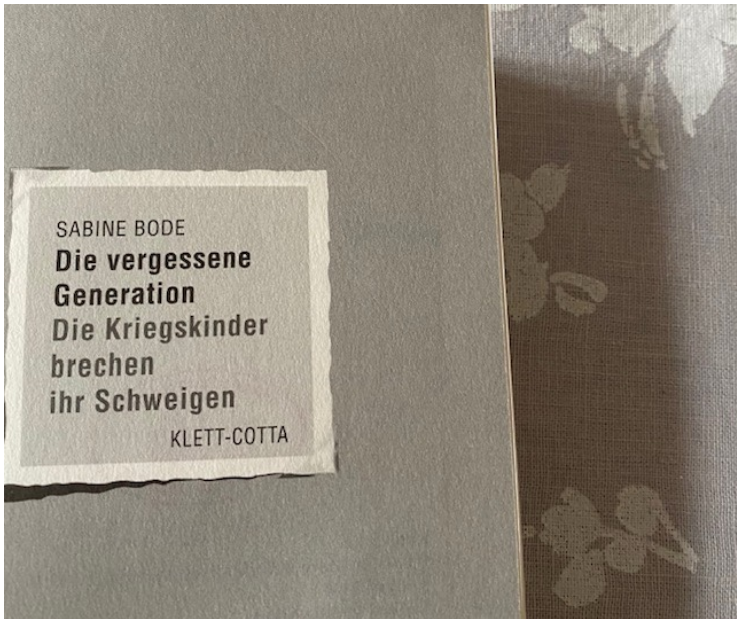
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# Kriegskinder

Sabine Bode hat bereits in 2004 eine ausführliche Beschreibung und Berichterstattung zu Interviews mit den Kriegskindern, den 1930-1945 geborenen, vorgelegt. Die meisten haben lange, lange geschwiegen doch es ist ihr damals gelungen, einige aufschlussreiche Gespräche zu führen. Diese lassen sich mit den sehr unterschiedlichen Schicksalen nachlesen. Die vergessene Generation als Titel könnte vielleicht sogar treffender heißen die vergessende Generation. Die Verdrängung von unangenehmen historischen Wahrheiten wurde zu einem Dogma erhoben. Sabine Bode schreibt bereits in der Einführung: „Nun ist ja bekannt, dass Kinder auch extreme Lebensumstände hinnehmen, wie sie sind. ... bis es mit den Normen der Aussenwelt in Kontakt kommt.“ (S.17). Erstaunlich aus heutiger Sicht ist laut Bode auch das Festhalten an „eigentlich unpassenden Gefühlen“ auch viele Jahre sogar Jahrzehnten danach noch als normal fanden und einige noch finden.

Sehr treffend formuliert es Sabine Bode, dass es weiterhin eine äußerst beunruhigende Angelegenheit ist, über die Erfahrungen zu sprechen. „Die Antworten liegen unter der Last von Schuld und Scham begraben, als Folge der Naziverbrechen, des Holocaust.“ Oft wird eine quasi Normalität berichtet, die jedoch in keinster Weise als solche von späteren Generationen so gesehen wird. Dieser Diskrepanz sollte sich mehr Aufklärung und Literatur widmen. [Philip Sand](#) hat dazu eine gute Abhandlung verfasst, die auch die Erlebnisse der Kriegskinder einschließt. Das laute Schweigen von Millionen von Kriegskindern bis hin zum Verdrängen und

Beschönigen des Verhaltens ihrer Eltern vor und während der Kriegsjahre befremdet nachwachsende Generationen. Gerade das häufigere Verbreiten von menschenverachtenden Naziparolen im 21. Jahrhundert verlangt eine entschiedenerere [Aufarbeitung der Verbrechen](#) und wie es dazu kommen konnte. Schließlich wurden aus vielen dieser Kriegskinder dann die [Nachkriegseltern](#) wurden.



# Kriegsenkel

Bereits in 2009 folgte das Buch „Kriegsenkel – Die Erben der vergessenen Generation“ auf das [Buch über die Kriegskinder](#) 2004 von [Sabine Bode](#). Im Vorwort zur 9. Auflage in 2014 wird deutlich wie sehr es weiterhin nötig ist, sich mit Familienlegenden und Familienbeziehungen zu befassen, wahrscheinlich auch wegen des lieben Familienfriedens willen. Selbst etwas überraschend berichtet Sabine Bode, dass so viele Kriegsenkel das Buch über die Kriegskinder gelesen und diskutiert haben. Es ginge dabei nicht um Schuldzuweisungen, sondern eher darum, sich über eigene Verunsicherungen, Unausgesprochenes und bisher Unbewusstes klar zu werden. Sabine Bode schreibt über die „Familiengespenster“ oder wie der Titel des ersten Kapitels heißt. „Gespenster aus der Vergangenheit“. [Otfried Preussler](#) mit seiner Mitläuferbiografie hat mit dem [kleinen Gespenst](#) versucht, eine positive Wendung für Familiengespenster, zumindest als Fiktion zu generieren. Der Versuch einer beispielhaften Immunisierung gegen NS-Versuchungen bringt dann sein etwas [düsteres Buch Krabat](#).

Sabine Bode interviewte auch die Kriegsenkel und berichtet von einem bei vielen vorhandenen „verunsichertes Lebensgefühl“. (S.21). Sicherlich ist die sexuelle Revolution in den späten 60er und 70er Jahren viel daran beteiligt, dass die Kriegsenkel weniger und viele keine Kinder bekommen. Dennoch lässt sich nicht ausschließen, die Verunsicherung der Kriegsenkel hat ebenfalls zu dem Rückgang der Geburtenraten beigetragen. Das ist allerdings kein einfaches empirisches Unterfangen. Starke Rückgänge der Fertilität in Kriegsalliierten Nationen Japan und Italien weisen in



eine vergleichbare Richtung, aber es lassen sich auch Gegenbeispiele aufführen. Verunsicherung der Identität der Eltern kann sich noch bei den Kindern als Orientierungslosigkeit äußern. Bode zitiert selbst (S.22) aus einem Theaterstück von Fehling über das Beziehungsgefälle zwischen Kriegskinder und Kriegsenkel. Die Enkelin gesteht darin etwas frustriert, Sorgen macht sich ihre Mutter gerne, „aber immer nur um sich selbst“. Anders als intrinsisches Mitgefühl eignet sich das Kriegskind lediglich die Missgeschicke der anderen an, sozusagen in der Relevanz für sie selbst. Weitere anekdotische Evidenz dazu weist auf einen hohen Wiedererkennungsgrad dieser Geschichte hin. „Risiken und Nebenwirkungen“ eben auch für die Kriegsenkel und Kriegsenkelinnen.



den Grund zu gehen, der in der eigenen Altersgruppe auffällig oft anzutreffen ist.

Am Zustandekommen des vorliegenden Buches haben viele Menschen maßgeblich mitgewirkt, vor allem jene, die darin zahlreich zu Wort kommen – die Kriegsenkel selbst. Für ihre Bereitschaft und Offenheit danke ich ihnen sehr, denn ihre Erfahrungen, Einsichten und Bekenntnisse halfen mir, etwas zunächst schwer Fassbares zu begreifen. In ihnen sehe ich die Pionierinnen und Pioniere, die sich aufgemacht haben, die Spuren der deutschen Vergangenheit in ihrer Familiengeschichte und in ihrem eigenen Verhalten oder Vermeiden zu erforschen. Indem sie über ihre Lebenswege und Hemmnisse berichteten, tragen sie dazu bei, über ein noch wenig bekanntes gesellschaftliches Thema aufzuklären. Ihre Geschichten wurden anonymisiert und ihre geänderten Namen mit einem \* gekennzeichnet.

Mit diesem Buch möchte ich die Kinder der Kriegskinder einladen, sich in ihren Jahrgängen unbefangener als bislang üblich über Spätfolgen von Krieg und NS-Zeit auszutauschen. Neugier ist eine gute Voraussetzung für ein zunächst beklemmendes, später dann spannendes und in der Konsequenz Erleichterung bringendes Thema. Ich möchte die Kriegsenkel ermutigen, ihre Familiengespenster endlich aus ihrem Schatten herauszulocken, damit diese keine Verwirrung mehr stiften können.

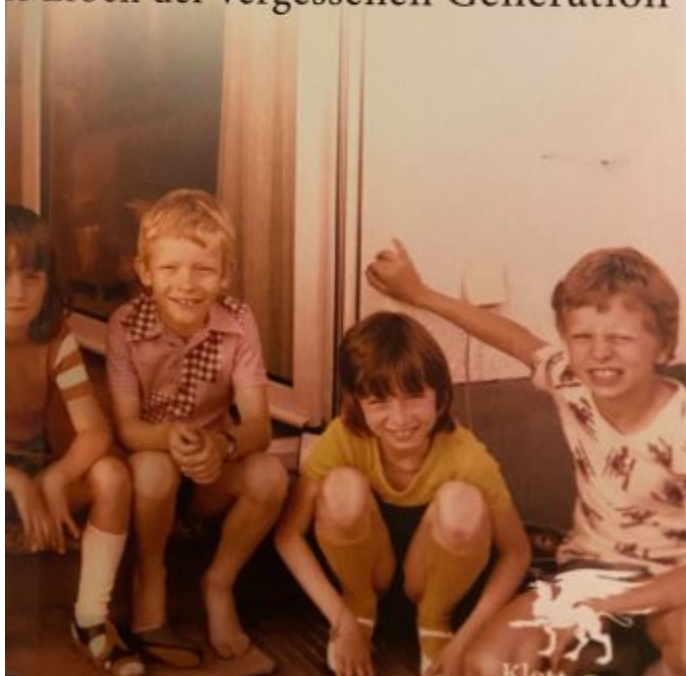
Köln, im Januar 2009  
Sabine Bode

Sabine Bode

**SPIEGEL**  
Bestseller

# Kriegsenkel

Die Erben der vergessenen Generation



# Stille

Die Würdigung zum [Preis der Stadt Münster für Internationale Poesie](#) 2017 wurde gemeinsam an Jon Fosse und [Hinrich Schmidt-Henkel](#) vergeben. In 2023 kennen viele sicherlich den jüngst gekürten Literatur Nobelpreisträger Jon Fosse. Der Preis für Poesie aus Münster hat gleichzeitig den Übersetzer ins Deutsche mit dem Preis bedacht. Personen, die zwei- oder mehrsprachig aufwachsen oder leben, sind mit der Thematik der Übersetzung hinreichend vertraut. Dennoch ist die [Übersetzung von Literatur und Poesie](#) eine spannende Herausforderung.

„[Diese Stille herbeischreiben](#)“ ist der [Buchtitel](#) in dem sowohl ausgewählte Beispiele der Poesie von Jon Fosse auf Norwegisch, als auch die Übersetzungen dokumentiert sind. Die einleitenden Beiträge über die [Kunst und das Handwerk der Übersetzungen](#) verdienen ebenfalls eine Aufmerksamkeit, da dort die neben Wortschatz, [Syntax](#), Grammatik, Stil auch über den Duktus oder die Haltung des Autors zu seinem Inhalt gesprochen wird. Unmittelbar nach der Begründung der Jury für die Preisverleihung ist das Gedicht „denne uforklarlege stille“, übersetzt mit „diese unerklärliche stille“ abgedruckt (S.70). Dieses Gedicht endet mit den Zeilen:

„Das ist was wir immer wieder erzählen sollen

und was nie erzählt werden kann

Das ist was wir sind und tun“

Jon Fosse ist es gelungen, diese Stille herbeizuschreiben und Hinrich Schmidt-Henkel hat die Herausforderung als ästhetisches Projekt (S.32) gemeistert, sich die Freiheit der Wortwahl zu nehmen und gleichzeitig dem Original treu zu bleiben.

Schon lange bevor es die Übersetzungs-KI gab, war die Kunst der Übersetzung nicht nur das „Was zu schreiben ist, ... und das wie zu schreiben ist“, sondern „auch die Kategorie der *Haltung*“. (S. 33-34).

Der Begriff der Haltung wird sicher deutlich an dem für Jon Fosse so wichtigen Begriff der Stille. Eine beredte Stille ist zu einer gängigen Redewendung geworden. Wind gehört im norwegischen Kontext zur Stille dazu. Bald wird dröhnt es bei uns wieder in der Vorweihnachtszeit aus den unglaublichsten Ecken „Stille Nacht, ...“. [Meditation und Stille ist in Religionen](#) ebenfalls allgegenwärtig.

Stille üben fällt schwer. Ein solches Konzept von einer Sprache und Kulturkreis in einen anderen zu übersetzen ist Meisterwerk. Das werden wir noch lange nicht der künstlichen Intelligenz überlassen können. Frage an ChatGPT: „Was ist Stille?“ – ... KI: „Stille ist ...!“ –

Oh just shut up, it was a rhetorical question.



# Dramen

Jon Fosse hat bereits viel Erfolg mit seinen Dramen gehabt. Wahrscheinlich können wir sein umfangreiches Werk mit der Kenntnis von Ibsens Dramen und Becketts Dramen besser verstehen, falls Verstehen überhaupt eine relevante Kategorie ist [Fosses Werk](#). Durchaus vergleichbar mit [Beckett](#) hat Jon Fosse früh schon erfolgreiche Aufführungen seiner Theaterstücke neben seiner norwegischen und skandinavischen Heimat in Frankreich. In Deutschland hat der Regisseur [Thomas Ostermeier](#) seine Werke in Salzburg und Berlin vor ca 20 Jahren bekannt gemacht.

[Suzanne Bordemann](#) beschreibt in ihrem Buch zu der Rezeption von Jon Fosse, wie der schriftstellerische Werdegang des Kunstschaffenden verlaufen ist. Interessant ist dabei die weniger bekannte Ausgangsbasis Fosses als Herausgeber der Literaturzeitschrift Bok oder seine literaturtheoretischen wissenschaftlichen Aufsätze. Selbst seine Tätigkeit als Übersetzer von Dramen aus dem Deutschen und dem Englischen hat sicherlich zu einer Ausprägung von Sprachfertigkeit geführt, die uns heute noch einzigartig erscheint. Schreiben hat enorm viel mit Lesen und stetigem Arbeiten an Texten vielfältigster Art zu tun. Dieses literarische Gesamtkunstwerk ist sicherlich Grund für die höchste Auszeichnung des Gesamtwerks mit dem Nobelpreis für Literatur.

Aus Stille lernen heißt dann für mich, Jon Fosse selbst zu Wort kommen zu lassen. Das hat Suzanne Bordemann in ihrem 2. Kapitel vorgemacht. Als Auszug möchte ich 2 Seiten (S. 26-27) zitieren, die für mich besonders aufschlussreich waren. Sicherlich Grund genug für eine intensivere Befassung mit diesem

von Fosse in den Programmheften der Theater samt seiner Theatertexte stammen, wenn sich anders ausgewiesen, von Hiltrich Schmidt-Henkell.

## 2.1. Jon Fosse über seine Dramen

Der Dramatiker, Prosaist, Lyriker und Essayist Jon Fosse (geb. 1959) wuchs in Strömsholm, einem kleinen Ort am Hardangerfjord in Westnorwegen, auf und lebte heute in Bergen. Er sagt von sich selbst, dass das Milieu seiner Kindheit seine Sprache entscheidend geprägt habe.

[...] dess er gikk i skoleforberedelse mellom minne og skrivtorene og partissjener, så og er som et slapp partipolitikk, som det har vært sagt, ganske partiløst verkar for eksempel den rektor og her har det et minner alle først og fremst skal være vordt med vanda, den skal dermed også være et vordt, alle partissjener alle først og fremst skulle være i den stør vanda, som i den egne avskilde kristne vordt. Og ikke minst tre og at sjølv skrivelsen min, med det hovedgode gestaltningene, har sjølv følelse med språket i Bibelen og i den kristne tradisjonen (Fosse 1993, S. 128-129).

[Dette] [...] for det er mange samband mellom all og skrivtorene og partissjener, så og er som et slapp partipolitikk, som det har vært sagt, ganske partiløst verkar for eksempel den rektor og her har det et minner alle først og fremst skal være vordt med vanda, den skal dermed også være et vordt, alle partissjener alle først og fremst skulle være i den stør vanda, som i den egne avskilde kristne vordt. Og ikke minst tre og at sjølv skrivelsen min, med det hovedgode gestaltningene, har sjølv følelse med språket i Bibelen og i den kristne tradisjonen (Fosse 1993, S. 128-129).

Auch in seinen Theatertexten wendet sich Fosse internem von „der Welt“ ab, als sie sich weder auf aktuelle Diskurse beziehen noch explizit Gesellschaftskritik üben. Die Dialoge und Monologe zeugen von einer semantischen Entleerung der Worte – Bedeutung wird oft nur andeutungsweise vorgegeben. Fosses Theaterstücke stellen Familien oder Paare dar – mit ihrer Verweigerung kontextueller Information, ihrer reduzierten Handlung und langsamen, repetitiven Zeitlichkeit ähneln sie eher Tableau menschlicher Befindlichkeiten als Erzählungen. Die Sprache ist einfach, rhythmisch und oftmals beschwörend.

<sup>2</sup> In demselben Programmheft legt Fosse seine undogmatische Haltung mystischen Einsichten gegenüber dar: „Min Ordbrutt og minn Ordbruttar. Både vordt og vordt av forskjellige Sjetter av den norske Partissjener, ståtlich vordt Ordbruttar og vordt Partissjener. Både giren von mystischen Einsichten erfüllt durch Leben, die ihren Alltag und ihre Gedanken bestimmen. [...] Vielfach wunden sie, daß sie beide recht hant, er mit seiner Seelenwanderung und sie mit ihnen aber lausensmest Christian, ich glatte, sie hatten både rekte. Meis Ordbruttar og minn Ordbruttar hatten dusselie begripene, sie hatten nur vordt vordt vordt Erhöbung gehabt und daher druckten sich ihre Einsichten verschiedenartig an, in einer Wisa, daß er auf den ersten Blick wirken mochte, als würden sie einander ansehendes. So ist er mit dem Menschen.“ (Fosse 2016, S. 12-13)

Jon Fosses literarisches Debüt, der Roman *Randi* (1990) (Rot, schwarz) erschien 1983; es folgten Gedichtbände, Essays, Kinderbücher und eine Reihe weiterer Romane. Der Roman *Morgen* und *Åvelid* (2000) (deutsche Übersetzung *Morgen und Åvelid* 2001) wurde für den Literaturpreis des Nordischen Rates (Nordisk Råds litteraturpris) nominiert. Jon Fosse ist mit sehr vielen, hoch angesehenen Preisen und Auszeichnungen geehrt worden, und insbesondere als Dramatiker wurde er innerhalb weniger Jahre zu einer nationalen und internationalen Größe ausgerufen – er gilt gemeinhin als „einer der wichtigsten Gegenwartsdramatiker in Europa, und als der meist gespielte norwegische Dramatiker neben Ibsen“ (Übersetzung S.B.).<sup>3</sup>

Fosse beeindruckte schon zu Anfang seiner schriftstellerischen Karriere durch seine Produktivität, die bis zum heutigen Tag nicht abgenommen hat und in den Artikeln über ihn immer wieder Erwähnung findet (wobei seine Produktivität gelegentlich als „Überproduktion“ getadelt wird). Fosse hat zwischen 1983 und 2008 neun Romane, drei Bände mit Kurzprosa, sieben Kinderbücher, fünf Gedichtbände, zwei Essayansammlungen und 18 Bände mit Theaterstücken (viele davon Sammelbände) veröffentlicht.<sup>4</sup> Zwischen 1994 und Mai 2007 gab es allein 28 Uraufführungen der Theaterstücke Jon Fosses.<sup>5</sup> Auch als Herausgeber der Literaturzeitschrift *Røk* (gemeinsam mit Jan Kjerstad, erschien 1994-1998), als einziger Verfasser literaturtheoretischer Artikel (insbesondere bis ca. Mitte der 90er Jahre) und als Übersetzer (vor allem von Dramatik aus dem Deutschen und Englischen) hatte sich Fosse als reflektierter und belehender Künstler und Theoretiker in Norwegen lange vor seinem Debüt als Dramatiker einen Namen gemacht. Seine ersten Schreiberführungen im Bereich der Dramatik beschrieb Fosse als eine Art „Offenbarung“ und hebt dabei gleichzeitig einige Merkmale seiner Texte hervor, die in der Rezeption besondere Aufmerksamkeit erlangten: den sprachspaltaren Schwerpunkt und die Musikalität der langsamen, passaggespielten Dialoge:

Im Spätherbst 1992 setzte ich mich also zum ersten Mal hin, um in der Form von ER und SEE zu schreiben, mit Pageausweisungen dazwischen. Was für eine Überraschung! In kurzer Zeit hatte ich ein ganzes Stück fertig. Und ich hatte das Gefühl, damit etwas erreicht zu haben, was ich mit Lyrik oder Prosa nicht geschafft hätte, etwas hervorgerufen zu haben ein Wortes und

<sup>3</sup> Norsk „ett av de mest spilte samtididramatikere i Europa, og den norske dramatikeren med tid av Ibsen som er mest spelt“ (<http://www.sanlegst.no/forfatter/fof/fof117/>). Zugriff vom 02.04.2007; Übersetzung S.B. Unter demselben Adress findet sich auch eine lange Liste der Preise und Orden, die Fosse verliehen wurden sind.

<sup>4</sup> Referenz: [http://skrift.no/katalog/index.asp?info=medlem&v=fof-does\\_2007](http://skrift.no/katalog/index.asp?info=medlem&v=fof-does_2007). (Norsk Forfatterforening, Stand 28.02.2007).

<sup>5</sup> Eine Übersicht über nationale und internationale Inszenierungen 1999-2016 findet sich auf den Seiten des Norwegischen Dramatikerverbands. Siehe [http://www.dramatiker.no/media/Urauffuehringer\\_1999\\_-\\_2016.pdf](http://www.dramatiker.no/media/Urauffuehringer_1999_-_2016.pdf).

# Comme les peintres

« Moi aussi, comme les peintres, j'ai mes modèles ». So beginnt ein Gedicht von [Jacques Prévert](#). Ein Klassiker der französischen Poesie. Prosagedichte sind eine Gattung der Gedichte, die in kurzen Texten einen Moment oder Augenblick einfangen und sublimieren. In diesem Genre publiziert [Philippe Delerm](#) seit Jahren prosaische Gedichte. Der in 2023 erschienene Band „[Les instants suspendus](#)“ reiht sich ein in die Sammlungen von Momentaufnahmen, die sprachlich veredelt die Wahrnehmungen schärfen und sie zum Salz des Lebens werden lassen.

Für Weinliebhabende drängt sich die Assoziation „vendanges tardives“ (späte Lese) auf. Während wir in deutschen Weinanbaugebieten ganz nüchtern die zu erreichenden Öchsle für die Spätlese zählen, verbindet Delerm mit den „vendanges tardives“ „une jeunesse prolongée, glissant vers la mélancolie, et célèbre mezza voce le mariage de l'automne et de l'été“. (2023, S.87).

Die Sammlung „Les instants suspendus“ – auf Deutsch vielleicht „Momente, die schweben“ bietet zahlreiche, aufheiternde und, ja auch erhebende Augenblicke, die trotz der Intensität der Schilderung für viele Menschen Anknüpfungspunkte bieten. Übersetzen lassen sich die Szenen schon, aber es schwingt bei den kurzen 200-300 Wörter umfassenden Texten viel französisches Flair mit.

Bei „Commander l'eau“ wird „Le bruit de l'eau dans la bouteille devient chant“. Wasser einfüllen ist Musik. Oder, « Le moteur de la deux-chevaux », der Motor des 2 CV, « c'était humble et c'est devenu chic », das war bescheiden und ist schick geworden. (S.82). Das federnde, schwebende Fahrgefühl wird bei Delerm ein „accord

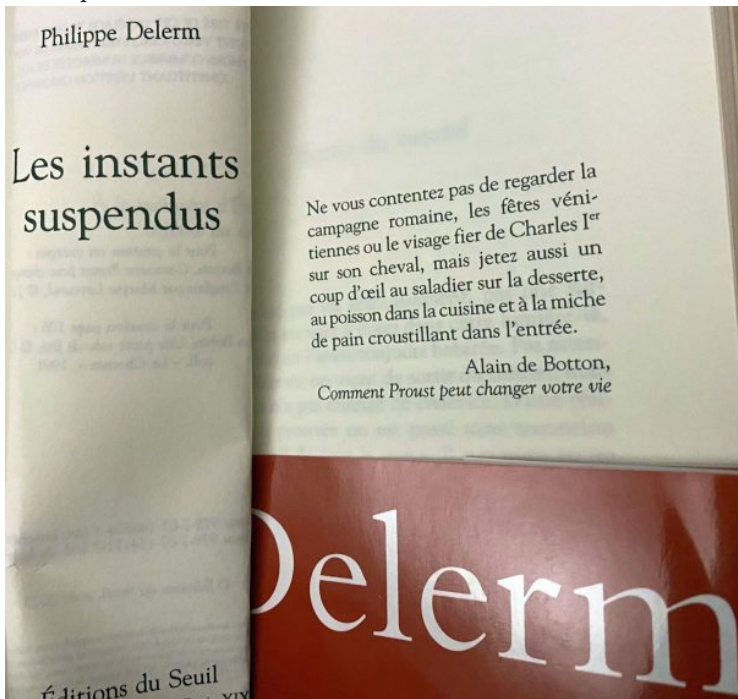


prolongé“, zu einem nachwirkenden, verlängerten Akkord.

Aus dem Netz der Spinne (toile d'araignée) wird der Stern der Spinne (étoile d'araignée) auf Seite 101. Fast alle hätten diesen Versprecher schon gemacht, aber es ist einer der Wenigen, den die Erwachsenen nicht berichtigen.

Lassen wir den Kindern ihre „instants suspendus“, ihre Momente der Poesie.

(Image: Innenansicht und S.9 [Anregung Proust zu lesen](#) im Vorspann).



# Chrysanthemum

We all know Chrysanthemum as the flowers of the autumn season. For Christians the Chrysanthemum is popular to decorate the graveyards around all saints day or reformation day. But also in the commemoration of armistice day of the Great War 14-18 flowers to remember that last a little bit are widely spread throughout Europe. But climate change and a prolonged summer season threatens these traditions. It is not uncommon to spot even a few roses here and there. It may well be the one and only “last rose” in other places.

Maybe we have to reconsider our concepts of seasons and planting cycles. Less use of tap water, but rain water recovery instead will help us get through droughts and a prolonged summer. Let's see what changes we shall live through in autumn and winter. Chrysanthemum in winter, Chrysanthemum for Christmas is strange idea. Maybe that is what we should expect from now on.



11.11.2023 Ile de France

# Black and White

Nothing is just black and white. Some animals have a representation or vision of images in black and white. Just like in computing full color modes or high resolutions use more power of chips and memory. In short colors are computationally costly. For our brains this is unfortunately just as important. Therefore black and white images have a certain advantage. On the one hand they reduce an image to its essential elements, on the other hand they allow a faster grasp of the message or content at sight.

The [BNF presents a wide range of images in black and white](#) from the time that color photography has been available, but photographers consciously chose to represent their image in black and white (1907-). Obviously with black and white photography we maximize contrasts. An image can be converted into a graphical representation like a black and white pencil sketch or drawing. A few more nuances are introduced in applying perspectives to capture or to produce by use of lighting forefronts and shadows.

Using different materials as support of photography allows us additional creativity and stunning effects. Lighting from behind the image is popular in advertisements on our high-streets. Last but not least using techniques of color photography gave rise in modern black and white photography to allow for chromatic transitions and contrasts within images.

All this is [well documented in the exposition](#) and ample examples

make it a formidable visual learning experience. From the origins of just black and white we have come around to the fabulous and magical in black and white. In reducing to black and white the essential becomes more visible. The superfluous is blackened or whitened out. It is a skill of importance nowadays to focus on essentials and to find new ways to go beyond the obvious shot.

**AUX ORIGINES DU NOIR ET BLANC**

Avant l'invention de la photographie en couleurs par les frères Lumière en 1903, on pourrait croire que toute la photographie était en noir et blanc. La réalité est plus complexe: les premiers temps furent davantage ceux d'une gamme variée de valeurs où les noirs et blancs purs sont l'exception et les teintes dites sépia les plus fréquentes.

Le procédé négatif/positif breveté par François Nicéphore Niépce en 1816 permit de multiplier les épreuves sur papier et donc d'en varier les tonalités.

Le photographe artiste peut choisir les couleurs de ses épreuves en jouant sur la chimie des bains de fixation ou sur la nature des papiers.

Le vireage à l'or, connu dès les années 1850, donna des noirs profonds mais il est très coûteux. Les papiers barytés ou au platine apparaissent à la fin du siècle et permettent d'accentuer encore les contrastes.

Certains sujets jouent sur les oppositions: les vues de montagne des frères Bisson, la Grande vague de Gustave Le Gray, les portraits du prolifique amateur Blancard.

La force des noirs et des blancs, les variations de teintes influent sur notre perception de l'image: notre œil saturé de noirs et blancs absolus, plus elle est nuancée et plus la distance du temps se fait sentir.

**THE ORIGINS OF BLACK AND WHITE PHOTOGRAPHY**

Before the invention of colour photography by the Lumiere brothers in 1903, one might think that all photography was limited to black and white. The reality is more complex: the early days of photography were typified by a varied range of tonalities in which pure black and white were the exception and sepia tones the most common.

The negative/positive process patented by the Englishman Nicéphore Niépce in 1816 made it possible to print proofs on paper in multiples and therefore also to vary these tonalities.

The artist photographer could choose the colours of his prints by playing with the chemistry of the fixing baths or the nature of the papers.

Gold print toning, known from the 1850s, produced deep blacks but was very expensive. Baryta or platinum papers appeared at the end of the century and further accentuated the contrasts between black and white.

Certain subjects made the most of these contrasts: the mountain views of the Bisson brothers, The Great Wave by Gustave Le Gray and the portraits of a prolific amateur photographer called Blancard.

The strength of the blacks and whites and the more it is contrasted, the more it is readable for our eye saturated with absolute blacks and whites, and the more it is nuanced, the more the distance of time becomes noticeable.

BnF 2023-11-10 B/W

# Art to People

It is a timely move to not only rely on people to come to exhibitions or a museum, but for art and artists to go towards people. Advertising exhibitions is a first step in this direction. As photography and selfies are all around us, it is a small step to get more people interested in art through photography. The treasures of archives and libraries complement the markets for art and photography. Susan Sontag has taught us the social sciences related to photography. Learning by looking is just like the well-known learning by-doing.

The BnF in Paris is advertising at the Gare de l'Est in Paris. Passing by the board might inspire thousands of travelers and commuters to stop for an instant. Eventually being bothered and to take notice of the intriguing image or images in this reproduction of a photograph or maybe 2 blended ones. A few might note down the address or take a screenshot with their mobile camera to remember. All these instances enlarge the audience for the exhibition or motivate people to go beyond the quick shot with their smartphone camera. The artwork related to photography mostly starts after the first shot. It is in fact sometimes quite a long journey to come up with the final image. Just go for it.



Gare de l'Est Paris 2023-11 BnF exhibition

# Book traders

Some book traders have a mission. They assemble little corners on their book shelves or in tiny cupboards reserved for their passion or mission. In some book shops you'll find a corner devoted to a specific language or translations, in some a world region is represented as a specific predilection. The choices are as numerous as there are books. Of course, from an economic point of view national and international bestsellers will be shown in the most prominent places. Second come books for children, cooking, life and travel guides. All those are the cash cows for book shops and traders.

But beyond those, it is always worth the effort to search for those little carefully curated corners in a good bookstore that derive from the vision or mission of the book trader, employed or owning the shop. In some areas this contributes even to a small community building. Readings of authors add to the function of book sellers to build a relationship to their non-random book buyers. I keep going back to my favourite book stores and libraries with those curated corners for decades and across countries to find inspiration and updating of special topics.

There is a danger that we are going to lose all this professional work of thousands of well-trained book traders that guide readers in addition to publishing houses, literary critics, numerous awards and huge marketing campaigns of derived products (as with Harry Potter). Living up to your mission while running a book store must be a great experience. If it really increases the buyers and readership for the topic, would be a great result. However, I suppose many bookshops manage to keep their little curated areas



despite economic pressure to go with the mainstream marketing campaigns and top selling books and gadgets.

With the decline in the number of smaller book shops ([in Germany from ca 5000 to 3000 in about 20 years](#)) we see a parallel increase in number of franchises of the big book sellers (Thalia.de 500 stores in D). Big chain increase seems to cause fewer professionally trained book traders (-10% in D) within a country. For younger generations TikTok (BookTok) has taken over large parts of the “book counselling” of book traders previously. This was a big event at the [Frankfurt Book Fair 2023](#) as well.

Time to rush to your local bookstore and book trader before it is taken over by a big chain or simply disappearing silently. We are likely to lose many of those book traders with a mission to make this world a better, more beautiful, more tasty, enjoyable or inclusive place.



# Laughing Matters

It is time to dig out our copies of Samuel Beckett. [Jon Fosse](#) refers his work back to a tradition of Samuel Beckett. It is interesting to re-read some of the plays of Beckett. The famous “Waiting for Godot” or “Endgame” figure prominently on the reading list and theatres even today. Laura Salisbury (2012) honours Beckett in devoting a book on Beckett with the subtitle: Laughing matters, comic timing. She refers to a tradition founded by Aristotle: “man is the only animal that laughs”. Even in the most horrible scenarios of war and suffering, the human brain brings up thoughts containing jokes. Laughing makes us a part of the human species. Humour then becomes the “locus and limit of the human” (Salisbury, p. 4).

It is obvious that the basic problem of jokes like most of our communication has a “sender” versus “receiver” problem. People just do not have the same sense of humor in many instances. We might even go as far as stating that a person feels at home, if cracking a joke is readily understood by surrounding people. Test your cross-cultural competence by trying and sharing laughter. It is hard to do.

Beckett succeeds in a formidable way on a philosophical level even to bridge cultures and spread his way to look at the world from a meta-perspective.

Waiting ... for what? Endgame ... what is the game? Is it a game? These are laughing matters. Not for all, but for many on the way, trying to learn about existential matters that define humanity.

Through choices Samuel Beckett made in his lifetime, it becomes clear that he did not shun away from the most existential choices.

In World War II he joined the French resistance movement and risked his life to save our laughter. Jon Fosse appears in the footsteps of Beckett, who decided to [seek the silence](#) and [remoteness to develop his work](#) for years also in the tiny village of “Ussy sur Marne” [near Meaux](#) and a bit further away, from Paris.

In Beckett’s own words he defines what a comic spirit is;

“comic spirit: oscillation between equilibrium and lack of it” (Salisbury, p.20), referring back to Racine and Molière. It is a social skill and it is not always easy to master, like for example to suppress laughter. [Aging](#) might play additional tricks on us (reduced strength of affect inhibition). There is a cognitive element in laughter, but also an affective and a spontaneous mix of reactions.

Affect inhibition is linked to the ability to resist spontaneous impulses like laughter.

Resisting impulses, but also resistance on a philosophical kind is in Beckett’s work “a resistance to the given world, while nevertheless displaying all its violent administrations;”. (Salisbury, p.172-3). In asking what remains after we abandon belief makes it necessary to foster a resistance to brutal deviance from humanity. Laughing may matter here more than we might want to acknowledge.

Source: Salisbury, Laura (2015). Samuel Beckett: laughing matters, comic timing. Edinburgh : Edinburgh University Press.

Image: extrait Eric Desmasière, 2000 Sous le signe de la balance.

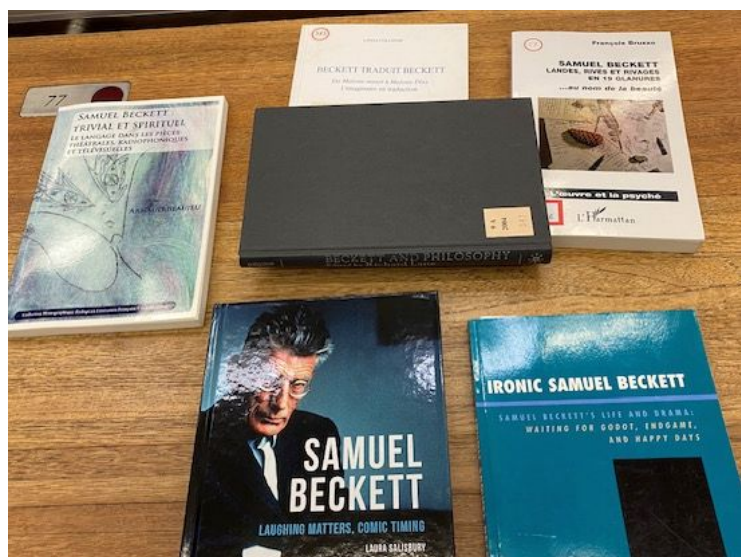


# Beckett and philosophy

Beckett and philosophy is the title of a challenging read of usually unconnected literatures. Richard Lane embarks on the challenge “theorising Beckett and Philosophy” in Part 1 of the book. This is followed by 2 other parts on “Beckett and French thought” and “Beckett and German thought”. The whole book constitutes an attempt to identify the links between seemingly unrelated work. Sometimes spurred by tiny citations, the importance of influences becomes apparent.

Beckett like Rousseau favours speech over writing. Speech giving access to nature. This, Beckett has taken from French thought traditions. Redefining philosophy after the 2nd world war links Beckett to the thoughts of Adorno and Habermas (early writings). Posing Nietzsche’s thoughts as a post-modern project of endless questioning, Beckett himself enters into a kind of Socratic dialogue with Nietzsche. Spoken words become writing, the written word resembles an unspeakable void. The borders between void and silence, between spoken and written, become blurred. The essence is the world in-between.

It appears like irony and yet it is our very existence. We probably need somebody to translate Beckett for us in order to better understand his philosophical stance. “Beckett translates Beckett” is such a book title. It invites us to study Beckett’s own efforts to translate himself, at least from one language to the other.



# Beckett by Beckett

There is an interesting discourse in literature about how to define irony. This really begins with Plato commenting on Sokrates who makes use of the term “eirōneia”. In the history of the idea of irony comes next the philosopher Kierkegaard with his not-ironic treatise “The Concept of Irony. With Constant Reference to Sokrates”. [Reading philosophy can be really entertaining](#). It is, therefore, no surprise to find a publication entitled “Ironic Samuel Beckett” (Pol Popovic Karic, 2009). Following Karic there are 3 defining elements of irony: (1) “The message should be intentionally created, ...(2) The meaning of an ironic message needs to be “covert”,... (3) During the analysis of a *stable* irony, the reader can assume that the first interpretation of the ironic message is correct.” (Pol Popovic Karic, 2009 p.49).

Additionally, to understand irony it might be necessary to know more about the context of the statement. Sometimes the ironic statement can only be interpreted as such if you have additional knowledge about the biography of the author (p.47). To understand Beckett better it is advisable to read about his life course in the many biographies available nowadays.

Beckett by Beckett, meaning the translation of Beckett by Beckett himself yields many fruitful insights into his kind of irony and [constant reflection and laughing about himself](#) as his very own form of irony. This becomes most evident in the many helpful tables Linda Collinge (2000) presents in her book on “Beckett traduit Beckett”. Translating irony is a tricky endeavour. Many of the translations do not seem to be straightforward at all and can only be understood from the perspective of the whole translation

of a piece and the underlying “Haltung”, ironic attitude of the author to his own work. Beckett by Beckett remains a master piece for translators beyond those from French to English. (Images: Linda Collinge, 2000, p.61-2).



## L'auto-dérision

Forme la plus fréquente : anglais plus moqueur, emploi d'expressions plus sévères

anglais plus moqueur		français plus moqueur	
36/175 et de pouvoir s'y maintenir contre vents et marées	and in defiance of the facts and against his better judgement to revert to it from time to time	les déments	the insane
27/175 Quelle misère.	This is awful.	m'estomaque	dumbfound me
30/177 Elles (les phrases) sortent de l'abîme	They rise up out of the pit	81/205 datant de je ne sais pas quand, ce qui est...	I know not when, And this is all...
31/178 Rien ne me ressemble moins que ce gamin... fermé à l'attrait de l'ombre	Nothing is less like me than this... child... a stranger to the joys of darkness	81/205 connaissance, et même	knowledge. And I
31/178 loin du brouillard nourricier qui m'achève	far from the nourishing murk that is killing me	82/205 tomba par terre, mais	fell also to the ground, But
Si...	If...	84/207 ... pour que je m'excite de cette façon ?	But why this sudden heat [...] ?
32/178 Et je ressemblerai à ces infortunés de fable	And I shall resemble the wretches famed in fable	87/208 reprennent la verticale, car la pose	resume the perpendicular. For the posture
35/180 les plates aventures	the crass adventures	87/209 de ce cache-misère	of this vast rag
36/180 —	There is a choice of images	96/213 Macmann ne sait rien, seulement	Macmann knows nothing. But he
38/182 Celle-là me travaillait depuis...	That one had been nagging me for...	98/214 se porter, et je	health. And all
39/182 la souillure des années	the filth of years	100/215 Car mon cul, par exemple, qu'on ne peut accuser d'être la fin de quoi que ce soit, à moins qu'on ne veuille voir le bout des lèvres, s'il se mettait à chier	For my arse for example, which can hardly be accused of being the end of anything, if my arse suddenly started to shit
44/185 la cuisine sordide	the filthy kitchen	101/216 Ou c'est que... j'aurais dû dire	<i>très longue phrase supprimée</i>
55/191 Le même besoin ne se fait pas sentir	the same necessity does not arise, or does it ?	108/220 et sur la terre, car	and () on the earth. For
69/198 Les Louis, s'agit-il des Louis ? Non pas spécialement.	the Lamberts, does it matter about the Lamberts ? No, not particularly.	111/221 attendra toujours, et	wait forever. And
75/202 le bon sens	horse-sense	127/229 pas, et	not missing. And
75/202 Alors que tout cela n'est peut-être en réalité que mes vers	Whereas in reality all that is perhaps nothing but my worms	131/232 histoire de ne pas avoir un meurtre sur les bras	so as not to be accused of murder
79/204 de tout achever et de tout résoudre, je veux dire tout ce qui touche à Malone	the solution and conclusion of the whole sorry business, I mean the business of Malone	133/233 tenter l'aventure	to set forth
car le reste n'est point de mon ressort	for the rest is no business of mine	145/239 ce superbe couchant, inopiné pour en dire le moins	this superb sundown,

## L'auto-dérision

Forme la plus fréquente : anglais plus moqueur, emploi d'expressions plus sévères

anglais plus moqueur		français plus moqueur	
8/165 des mouvements d'impatience	my little fits of impatience	9/166 Je m'y suis quand même appliqué	And yet I often tried
8/165 sans m'exalter	without working myself up into a state	11/167 être clair sans être maniaque	to be clear without being finical
8/165 J'essaierai aussi	I shall even try	12/167 avant de commencer mes histoires	before embarking on my stories
9/166 espace pour séparer	pas d'espace, donc le narrateur paraît plus désordonné	15/169 Après tout qu'est-ce que j'en sais ?	But are they near ? I don't know
12/167 je ferai le nécessaire	I shall take the necessary steps	18/171 me trainer	crawl around
12/167 Quels à peu près	What half-truths	19/171 petit nom ?	Christian name ?
12/168 Quelques intermèdes ne sont pas à exclure	An occasional interlude is to be feared	19/171 Fen ai assez.	—
12/168 ESPACE	—	20/172 Il s'adonnait	He made a practice of
13/168 une maison d'aliénés	a madhouse	20/172 ESPACE Quel ennui ESPACE	— What tedium —
14/168 avant mon réveil	before I came to my senses again	31/177 M. Saposcat ricanait	Mr Saposcat wried his face
14/169 par moments	in fits and starts	34/179 Ça a été ma grande maladie.	That has been my disease
17/170 de s'alimenter et d'éliminer	eat and excrete	36/180 d'un pas incertain, baveux, comme si ses pieds sentaient mal le sol.	on stumbling, wavering feet, as though they scarcely felt the ground
19/171 Enfoui au plus profond d'eiles	cowering deep among them	47/186 avant de reprendre le travail qu'elle [Mme Louis] avait abandonné ou de se précipiter vers un autre	before resuming whatever it was she had abandoned or setting about some new task
19/171 ce sont les restes. Ils s'ignorent	my witless remains	48/186 des affaires	those at work
19/171 ESPACE (fréquent au changement d'histoire)	—	qui criait après les chèvres	calling to her goats
23/173 contempler en silence	to gape in silence	56/191 il [le chœur] a poussé une dernière fois le cri triomphal	it has uttered for the last time the triumphal cry
26/175 Sa grosse tête ronde aux cheveux blonds, durs et hérissés comme les poils d'une brosse	his big round head horrid with flaxen hair as stiff and straight as the bristles of a brush	57/191 le coup de gueule final le laisse supposer	The final bawl lends colour to this view
		73/200 les pestiférés	the plague-stricken

# World in Common

The [Tate Modern Gallery in London](#) has an exhibition of photography on display which challenges our Western view of art works. With a focus on [photography](#) and African photographers it is complementary to the many other photo exhibitions. We have a world in common, says the title of the exhibition. The images, however, reveal another vision of African photographers. Other perspectives on beauty, architecture and the distribution of wealth and waste across the world becomes explicit. Beyond the documentary effect of a lively African scene of photography and past colonialism the forward-looking vision of African photographers is also evident. Colours and Imagination of a unique kind allow us to look beyond the current state of affairs. Rising from the ashes and western waste the colours of Africa will prevail.

Only through the force to imagine a different trajectory for the continent we shall eventually be able to see new flowers blooming. Positive images have to be put in front of the “negativity bias” in Western media when reporting about African countries. The light, the sun, the sea and coast lines, all can contribute to the rise of Africa in various ways. The photographers in the Tate exhibition demonstrate an impressive power to go beyond the day-to-day topics.

Broadening our scope of visuals with more images from Africa certainly are first steps to enlarge the spectrum of photography and art. A chance to browse through the catalogue allows to go back from time to time to counter our usual stereotypes. (Image taken from Tate catalogue A world in common, 2023 Muluneh Aida



# Strafbar

Wir alle wissen, dass in Deutschland die Verwendung von Symbolen der Nationalsozialisten zum Beispiel in Fotos strafrechtlich verfolgt werden kann. Das trifft auch auf vermeintlich nur private Verwendung zu. Dazu hat das Bundesverfassungsgericht eine hilfreiche Erläuterung und Auflistung erstellt ([Link dazu hier](#)).

Das Oberverwaltungsgericht von Rheinland-Pfalz hat bereits klargestellt, dass eine Unterstützung der Reichsbürger für Beamte zum Verlust des Ruhegehalts führt. ([Pressemitteilung OVG RF](#)) Die Demokratie hat sich Mittel für ihre aktive Verteidigung geschaffen. Diese rechtsstaatlichen Mittel müssen wir noch entschiedener einsetzen.

Hilfreich kann das Weiterlesen auf der [Konrad Adenauer Stiftung](#) dazu sein. Dort wird in allgemeinverständlicher Art beschrieben, dass die zur Schau Stellung von Teilen der Uniform und Symbolen seit Gründung der Bundesrepublik verboten ist.

Meist steht hinter der Verwendung dieser Symbole keine Dummheit, sondern eine bewusste Aggression oder gar Boshaftigkeit gegenüber anderen Menschen. Menschenverachtung der Nationalsozialisten lässt sich nicht entschuldigen, damals nicht und heute nicht. Image: Edgar Degas d'après Rembrandt 2023 BnF.

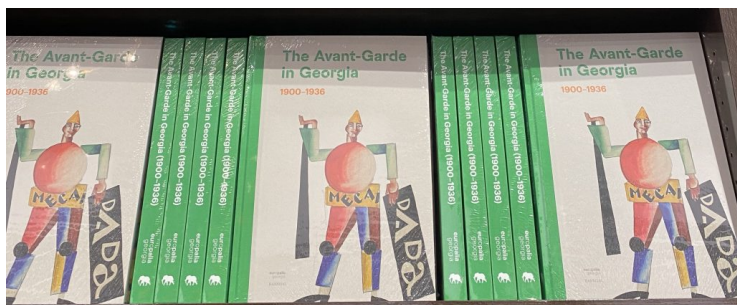


Edgar Degas d'après Rembrandt 2023 BnF.

# Georgia

The [Republic of Georgia](#) is honored with a wide ranging program in Brussels in the series of countries presented as part of the "Europalia" events and exhibitions. The exhibition at Bozar in the center of Brussels has a focus on the years between 1900-1936. It is astonishing to look at the creative examples of adaptations from western modern art with cubism and expressionist resemblance. Many artists had travelled to western parts of Europe or trained at well-known art schools there. Own adaptations to paintings, theatre and cinema yielded a unique style of Georgian modernism before Stalinism put an end to independent artists and their creative work.

During the short spells of political independence Georgia managed to re-establish each time a remarkable will to its own culture. Unity with artistic pluralism is a core value of the European unity and union as well. We are many and happy to have a chance with Georgian people to celebrate their artistic past and future.



catalog of exhibition Brussels 2023

# Ukraine Art

The touring exhibition of art works from Ukraine 1900-1930s is on show in Brussels at the [Royal Museums of fine art Brussels](#) in November-December 2023. Before Ukraine became swallowed up in the Soviet Union there was a very active independent artist world that had close links to all capitals in Western Europe. All art disciplines were covered. The paintings of Vadym Meller from 1919 (Aquarell on carton) show designs for a dance performance to the music of Chopin. The modern designs and vivid colors reflect the conscious reference to art movements across Europe. The inspiration from dance to painting is a recurrent theme in impressionistic paintings, abstract paintings and into our own time period. Ukrainian art from early on in the 20th century had a broad scope beyond the narrow focus on art controlled by the Soviets. Well worth enlarging our vision to take into account these creative masterpieces from Eastern Europe as independent voices.





Vadym Meller 1919 (Aquarell on carton), Brussels MRBAB  
2023-11

# Sonnendank

Jeder kennt den Sonnengruß aus dem Yoga. Jetzt gibt es eine neue Variante des Sonnengrußes. Nach vielen anderen Bundesländern hat sich Berlin an seine [Mieterinnen, Pächterinnen und Eigentümerinnen gewandt, damit sie sich an der Ernte der Sonnenenergie beteiligen](#). Mit € 500 wurden kleine Steckersolarkraftwerke gefördert, die jede/jeder beantragen konnte der den Hauptwohnsitz in Berlin hat. Interessant war die erweiterte Interpretation des Balkons. Es wurden Kleinanlagen für Balkon, Terrasse, Gartenzaun oder auch für die Gartenlaube in die Förderung einbezogen. Alles digital zu erledigen, bitte.

Die öffentliche Förderung wird wohl die 2-3 fache Summe an privaten Investitionen anreizen. Das kann dann schon ein Anfang sein. Die Aussicht auf mehr Balkon- und Laubenpieper, die Strom für den Eigenbedarf erzeugen, kann hoffentlich mehr Personen bewegen, derartige Investitionen rasch umzusetzen. Viele Beispiele zeigen die Wirtschaftlichkeit solcher kleiner Investitionen, aber einige [Jahre des Betriebs](#) sollten schon einkalkuliert werden. Viel hängt dabei von dem [allgemeinen Strompreis](#) ab. Seit der Aggression Russlands in der Ukraine wissen wir, dass es noch viele weitere Gründe für die Beteiligung an der Energiewende gibt. Mehr Energiesouveränität fängt im Kleinen an, eine dezentrale Erzeugung und Verbrauch vor Ort kann sogar eine Netzausfall oder Notfallreserve darstellen.

Zu dem morgendlichen Sonnengruß reiht sich dann bald der tägliche Sonnendank ein. Mit dem entsprechenden Messgerät lässt sich die Sonnenernte leicht in Zahlen fassen und wir hören es buchstäblich im Geldbeutel klingeln. So werden gleichzeitig

Steuergelder mit einer Hebelwirkung durch zusätzliche private Investitionen sinnvoll eingesetzt. Ein Digitalisierungsschub der privaten Antragsstellenden, Betreibende der Anlagen und öffentlichen Stellen ist ein zusätzlich sinnvolles Nebenprodukt. Papierlose Verwaltung ist ein Megaprojekt. Jetzt danken wir aber erst einmal der Sonne als großzügigem, selbstlosen Energielieferanten. (Image: [IBB Webseite](#) 2023). Antragstellung Steckersolargeräte

Hier gelangen Sie direkt ins elektronische Antragssystem  
Modul E - Steckersolargeräte (Balkonkraftwerke)

## SolarPLUS: Steckersolargeräte für den Strom vom Balkon, der Terrasse oder dem Gartenzaun

Ohne größere Investition in der gemieteten Wohnung, dem selbstgenutzten Wohneigentum oder dem gepachteten Garten eigenen Strom erzeugen? Diese Idee kann mit einer Förderung im Modul E (Steckersolargeräte) durch das SolarPLUS Programm für Berliner Bürger:innen umgesetzt werden. Dieses hat das Ziel, den Ausbau der Photovoltaik in Berlin gezielt zu unterstützen und weiter zu beschleunigen, indem die Wirtschaftlichkeit von Solaranlagen verbessert wird.

SolarPLUS ist ein Förderprogramm der Senatsverwaltung für Wirtschaft, Energie und Betriebe. Die Bestimmungen des Landes Berlin zum Förderangebot finden Sie in der [Förderrichtlinie \(pdf\)](#).

### So profitieren alle Berliner:innen von der Solarwende

Steckersolargeräte (auch Mini-PV-Anlagen, Stecker-PV, PV-Plug, der Balkon-PV genannt) bestehen zumeist aus ein bis  
le-Einstellungen  
len mit 300 W (ein Modul) bzw. 600 W (z. Module), die



# Meta-language

Some writers accomplish the formidable task to draft a text that encompasses more than one language. Samuel Beckett surely is one of them. [Arnaud Beaujeu \(2011\)](#) exposes the meta-language that Beckett creates through his reductionism and minimalist style. It is first a deconstruction of language or languages expressed in French and/or English at times. There is an underlying discourse dealing with the link and sometimes opposition, but always a relationship between at least these 2 languages. Beaujeu reveals 2 other languages: « [the trivial and the spiritual](#) ». The reductionism of Beckett leads to a conscious expression of the obvious, the trivial in conversations. This, however, he turns in the theatre piece “cette fois” ([original “That Time”](#)) into a ritual, spiritual version of 3 persons A, B, C in a prayer like liturgy. In taking out the sentence structure and obligations of grammar more generally the text becomes a rhythmic reading of words. Today we might say a Rap-version of a text.

The meta-language is the spiritual experience and another kind of access and questioning of memory, eventually even reconstructing a collective memory. Maybe the meta-language is the attempt to collectivise and internalize the dialogue that has turned into a trilogy.

It is out of the memory of persons or historical evolutions that Beckett builds his meta-language. Adorno (1974) put this in a relationship to Shakespeare’s dramatic work and the experience of the horrors of Nazi-Germany. Sarcastically put, the question to Adorno was not “to be or not to be”, but “to die or to die”. Beckett travelled in Germany extensively in the year 1936 and fought in the

2nd World War with the French resistance.

„Paroles, musique, mémoire“ (Beaujeu, 2011) span a triangle which allows for a profound, albeit mostly empty space. [Beckett offers a safety net](#) to bridge the gap by way of reconstructing a language reduced to basics as well as meditative silence. The script lies in the meta-language and poetry is the more common access to this meta or essential level of our existence. Listening to the meta-language is like listening to polyphonic music. Some find it very disruptive, others a spiritual experience. Meta-language is all around us, like it or not. (Image: Französische Friedrichstadtkirche Berlin, [Exhibition Princesses, 2023](#))



# Civil Protection

A lot of important activities do not receive the attention they deserve. During a humanitarian crisis, Europe frequently acts with varying involvement of Member States. This holds true in droughts, inundations, earth quakes, civil wars or imperialist state conflicts. The extent and time of commitment are an additional and differentiating element. [Coordination of such activities is important for those wanting to help](#) and those asking or receiving assistance. Efforts, equipment and political support vary enormously as well. There is a need to approach this topic more strategically. The [Union Civil Protection Knowledge Network \(UCPKN\)](#) goes a long way to attempt to find a common language, data infrastructure and responses in this respect. It surely is important to go beyond the piecemeal approach of the past to be able to address emergencies in multiple kinds more effectively. It is, however, also in some instances a highly controversial issue as well. For each term in this [old \(Tschernobyl nuclear disaster\) and still novel field \(Fukushima\) for joint activities](#), we have to come up with compromises of definitions.

For example, what constitutes an emergency? Does the climate crisis and disasters related to it already constitute an emergency now? Some say yes, we have to act now to avoid bigger floods and wild fires as of next year. Others, do not want to tackle the root causes, but rather focus on curing actual devastating effects of disasters.

We are back to a well-known topic of [preventive rather than curative approaches](#). In the meantime, we are convinced that we have to commit more resources to both approaches: immediate

relief and structural change to prevent an otherwise never-ending sequence of disasters in varying places.

Most important probably is the keeping of address books and fast digital networking facilities to react and communicate with the competent institutions and civil organisations. Beyond the involvement and linking of experts in the field, the larger public and volunteers make up for additional invaluable resources to act.

It is crucial to make it possible for decentral [links between cities like in city partnerships](#) to be involved. Building on existing human to human links motivates and mobilises huge additional resources. Of course, continuous training is a very important element in all those efforts. We should embrace it in the private and public sector, at school and in retirement even. (Image: Extrait de Peter Paul Rubens La chute des géants MRBAB, Brussels)





# CO2 Footprint of Books

In view of the worldwide size of book publishing we should also keep an eye on the CO2 footprint of book publishing. The [Italian association of publishers](#) gave a brief overview of the likely CO2 footprint the printing of a book causes. Their best guess is at ½ a kilo of CO2 on average. For simplicity of calculation and assuming that an editors' association is unlikely to overstate the amount, let us assume it is 1 Kg CO2 per book. The most CO2 is consumed not in the book production but in the transport of the items, machinery and personnel involved in producing, editing, selling etc. Of course, paper is recycled to a large amount. Certified sustainability of paper from [trees](#) has become a [standard in most countries](#).

Nice twist to the issue: your own library at home has become a CO2 storage, if you keep them or lend them or pass them on to others. Reading can be a little bit addictive and buying books as well. Reading online or electronic books reduces your CO2 footprint. The best way to imagine the reduction of [your CO2 footprint](#), however, is to buy or to borrow a book on travelling which replaces the actual journal by reading on the couch. Yes, being a couch potato is good for the planet, and if you want to buy a book, [walk to the book shop](#) or the library if possible. If you enjoyed flying previously shift over to buying books on planes, airports, clouds in images or stories that involve extensive travelling instead for the sake of your own CO2 footprint and future generations.

Even a book will need somehow wood as input, many alternative ways of leisure time or professional activities are worse in terms of

CO2 footprint. Any e-book, e-journal or e-newspaper is even better for the planet, especially if we think of the millions of paper copies across the world that are printed but never sold. Knowing your market is crucial to reduce misallocation of resources. E-books are so much easier to store as well using regenerative energy for the content servers around the world.



# Concorde

„These were the days my friends, we thought they'd never end ...“  
And yet the Concorde served for decades as a massively polluting aircraft for those paying or had their flights paid by their enterprises to cross the Atlantic ocean. Yes it was the fastest way, but we learned that it didn't really make sense. After a technical default with an explosion the entire craze got stopped. [Now next to Orly airport](#) the remainders of this undoubted design highlight is exposed. It serves more as a warning that not all technical innovations are viable as commercial or ecological innovations. The delta-design as aircraft is still the most common design children play around with as paper models. Wing designs have made progress to adapt the bent end on each wing. So should do our paper models of them. The Concorde is also a perfect example to learn from concerning the link between “[Society](#) and [Technology](#)”. Similar mistakes seem to occur still today. “When will we ever learn, when will we ever learn...”.



Concorde near Orly airport France 2023

# Beer Temple

Brussels has recently opened a new attraction. A splendid temple-like building devoted to the unnamed God of beer-drinking. The renovation over several years of the centrally located “Bourse” has created a new popular attraction right in the centre of Brussels. From the outside the building reflects the classical temple architecture from Greek and Roman times. Although the building was for a long time the trading place of shares, obligation and currencies and thereby very closely linked to a country’s wealth and economic fate, it has found a new destination to represent the diverse and spirited culture of the people or peoples of Belgium through the lens of a beer glass. Of course, this is surrealism à la [Magritte et al. \(Museum and galleries](#) within walking distance). The shifting fate after a financial crash to transform the “Stock Exchange” into a temple of surrealistic experiences is great idea and its realisation as popular move to transform the stock market into a temple to worship beer, beer drinking and conviviality a great idea. Without joking, the restaurant in the temple proposes good food that can be matched with a selection of 30+ kinds of Belgian beer (including 4 non-alcohol-containing beers).

Framing beer drinking culture differently from the image of beer and football hooligans is hard to achieve. Public images of beer drinking on television are all around us, anew every weekend. [The Brussels stock exchange](#) is a great place to reflect on shareholder versus stakeholder issues. Brussels has opted for a popular conversion of the building. [Paris has gone for the upmarket more exclusive transformation of the previous stock exchange](#) (Bourse commerciale) into a gallery of modern art from the [private Pinault](#)

[foundation.](#)

The museum of beer in the upper ranks of the building in Brussels offers even tastings we were told. Well, beer drinking and stock trading (gambling) have both addictive potentials. Ruining yourself, the one or the other way, is equally disastrous not only for yourself [but potentially others.](#)

Know your limits is easier said than done. It is a behavioural phenomenon for individuals as well as regions or whole countries. With the apparent [“Limits to Growth” for our planet](#) or our ways to trade, even praying in the renewed beer temple is unlikely to solve the bitter-sweet issue. Perhaps discussions in the new Brussels temple will spur new coalitions and stimulate new ideas to overcome the locked-in political trading positions. Maybe the European Parliament should have a futuristic surreal session in the historic site. The only problem is, they would no longer want to return to their usual forum for debates.







# Email

Over a generation the association with the word mail or [AI](#) has changed. Younger generations will automatically think of email as the obvious association with “you have got mail”. Asking people for their mail address, most people will respond immediately with their email account. That has certainly changed over the last 20 years. Email has become extraordinarily important for contacts, content and “crime”. The original set-up of mail servers were supposed to exchange data and information between trusted and trusting individuals. Nowadays we have become “anyone” on an email-list or part of a cascading email-chain. Phishing emails that try to lure us to potentially [fake webpages](#) to enter personal information is widespread. A whole new industry of cybersecurity has evolved in parallel with ever faster pingpong of new threats and costly remedies. Most critical remains the human factor to protect email and vital information from abuse. All training to better manage email should therefore begin with awareness building on the need to take cybersecurity seriously right from the beginning. It is not an issue to deal with towards the end of learning about it. Some general points have become common practice. Think carefully if you need to open the mail. Check whether there are external links in it. Do you really need this extra information? Be careful about the number of persons you forward or put in the copy field of your mail.

Unfortunately the simple mail transfer protocol (SMTP) makes it technically fairly easy to abuse email addresses and send an email from a domain name which you do not own. Same holds true for

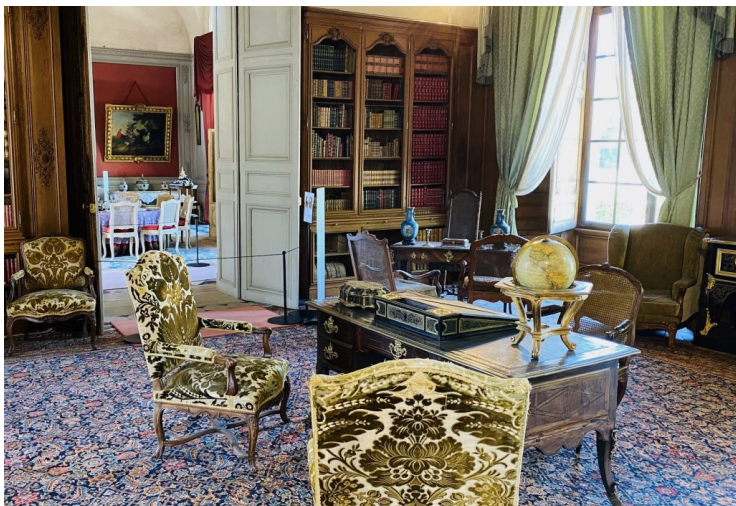
the content of emails. Originally only basic letters and numbers were allowed, no Umlaut etc. But then the “multipurpose internet mail extensions” (MIME) enabled more formats of attachments and illicit links and files within the email content.

In consequence it became necessary to scan emails en masse for malware and obnoxious content. Hence the quality of your email programs reveals itself with the amount of spam you still receive. Next come the email filters that sort your inbox for spam and other modern plagues like unwanted newsletters or notifications.

In consequence we sometimes wonder that we never received certain emails albeit the person sending it reiterated that the email was sent. Even checking your spam folder in the email program might not solve the issue because your receiving email server has been instructed not to accept emails from previously unknown mail servers. Not much you can do about this as an individual person, your mail server is just not on the so-called white list from which to accept incoming emails.

With a mail address from the big national or international companies you have little to worry about in this respect. [Smaller companies](#) or organizations might suddenly face a thorny issue if their i@xy.z address appears on a dubious list. You will end up sending but nobody receives your emails. It might take you quite some time to find out about it and even more to fix the issue. Hence the take home message is, have more than one email address registered on different mail servers to check that sending out and receiving emails works properly for you. Managing an own webpage with email service for members or employees is a nice

service, but beware of the implications for cyber security as well.



Once upon a time we drafted letters to 1-2 friends

# APP Circus

We are all keen to have as many APPs as possible on our Smartphones. Instead of collecting post stamps some of us collect APPs on our mobile devices as well as desktop computers. As with almost all so-called for free software, the APPs are not for free, we just pay with our personal information used for some usually not disclosed other purposes. On webpages we are used to at least confirm that we agree to the use. Alternatively, we should have the option to decline the use of transmitting personal information, user analytics or tracking. The organisation "[Netzpolitik.org](https://www.netzpolitik.org/)" [has published a short overview article](#) on the results of the research by [Konrad Kollnig](#) published in [Internet Policy Review](#). The main message is: even 5 years after the adoption of the GDPR (General Data Protection Regulation) little has changed for the tracking and data collection in the world of APPs. Both Apple store IOS and Google Play Android are concerned.

In contrast to webpages APPs a vast majority of APPs, which we perhaps thought would provide tracking-free access to services, does in fact use "secretly" the tracking. Additionally, many APPs transmit personal information and credit card details even without encryption. A so-called middle man attack would "listen" to the transmission and potentially abuse the accessed information. The proof of the abuse of your financial details will be on the side of the consumer, completely ignorant of the potential threat from all sorts of APPs. This market is evolving with rapid speed and what used to be at the top in 2022 is no longer at the top in 2023.

[Based on an online query for France](#) on 2023-11-28 via [www.appfigures.com](https://www.appfigures.com) the data reveal interesting market insights.

Gaming is making a new push on the APP-market again. TIKTOK still remains fairly high up in the ranking. Conversion from free download to paid versions seems to work in several instances as well. It needs to be checked whether the paid versions do use less tracking and provide better overall security. A frugal use or regular checking whether you really need all those APPs you have currently installed on your device should reduce your very own cybersecurity risk. It seems like “Less can be more” – fewer APPS, more security – is also valid in this respect.

Top APPs on Google Play in France		Grossing	
Free	Paid		
1. Watermelon Game - Monkey Land Free - Q-SUM STUDIO	1. Minecraft €7.99 - Mojang	1. Coin Master Free - Moon Active	2. MONOPOLY GO! Free - Scopely
2. Temu: Shop Like a Billionaire Free - Temu	2. Incredibox €4.99 - So Far So Good	3. TikTok Free - TikTok Pte. Ltd.	4. Google One Free - Google LLC
3. MONOPOLY GO! Free - Scopely	3. Five Nights at Freddy's €3.19 - Clickteam USA LLC	5. Disney+ Free - Disney	6. DRAGON BALL Z DOKKAN BATTLE Free - Bandai Namco Entertainment In
4. WhatsApp Messenger Free - WhatsApp LLC	4. MONOPOLY €4.99 - Marmalade Game Studio	7. Candy Crush Saga Free - King	8. DRAGON BALL LEGENDS Free - Bandai Namco Entertainment In
5. SHEIN-Shopping Online Free - Roadget Business PTE. LTD.	5. PeakFinder €4.69 - Fabio Soldati	9. Deezer: Music & Podcast Player Free - Deezer Music	10. Royal Match Free - Dream Games, Ltd.
6. Spider Fighting: Rope Game Free - Zego Studio	6. Farming Simulator 23 Mobile €7.99 - GIANTS Software	11. Tinder Dating app: Meet People Free - Tinder	
7. TikTok Free - TikTok Pte. Ltd.	7. Slay the Spire €9.99 - Humble Games		
8. Instagram Free - Instagram	8. Five Nights at Freddy's 4 €3.19 - Clickteam USA LLC		
9. Telegram Free - Telegram FZ, LLC	9. Ultimate Custom Night €3.29 - Clickteam USA LLC		
10. ChatGPT Free - OpenAI	10. IPTV Extreme Pro €1.19 - Paolo Turati		
11. Block Blast - Puzzle Games Free - Hungry Studio	11. Mini Metro €1.19 - Dinosaur Polo Club		

Source: <https://appfigures.com/top-apps/google-play/france/top-overall> last retrieved on 2023-11-28

# Twitter Retreat

There are many migrating species in nature. Birds form a large part of them. This follows a kind of annual or seasonal pattern. Depending on the migration experience and dangers some, sometimes many don't come back. This seems to describe the migration experience of the tweeting bird called twitter. Changing the name from Twitter to X, whereby X for maths-oriented people stands for a variable name that can be filled with any value. For the cinema industry X stands for x-rated adult only content and has rather obnoxious content. This might hold for web content as well.

Online through <https://netzpolitik.org/2023/x-odus-immer-mehr-medien-machen-schluss-mit-twitter/> the disastrous consequences of harsh human resource policies and lack of political sensitivity can be followed. Multiplying biased opinions of right-wing extremists, the platform has been hijacked and many tweeting birds leave or have left already.

Leaving is not easy though. People and enterprises have invested substantial amounts of money into tweeting and software developers have created specialised features to make it easy to spread press releases or info via these add-on services. I myself benefitted from services to show my tweets on my webpage or to easily publish info or links to the webpage. As of now, with migrating away most of these investments will be lost. It was smooth and easy, but now we start this all over again with other comparable platforms and assistance from developers. [Mastodon](#) and [Bluesky](#) are on the rise as alternative platforms and most likely

we shall use both for some time just like Netzpolitik and many others. If already 1/3 of users intend to leave Twitter/X the impact of big advertisers leaving the platform has even more impact. After all they pay for reaching potentially millions of platform users, but now they reach only a steeply biased subset of previous users. [Deleting the Twitter/X app saves you from other potential unwanted monitoring or tracking.](#) Only the addresses on Mastodon for example are a bit longer like @mastodon.social@klausschoemann. Decentral monitoring of illicit undesirable content has advantages and disadvantages. We shall have to [monitor this a bit](#) ourselves and contribute more actively to save such platforms from bad weather or seasonal migration.

