WEEK 5- Jakob’s relationships

* Social relations are thinned out, more utilitarian, engage with others to get what you can get out of them.
* Could Jakob be more in a collective?
* ‘becoming’ is an ‘unbecoming’ as he needs to ‘undo’ himself. Occurs through education instruction. They carry out an ‘unlearning’. They learn off the school book which essentially contains nothing. They sleep in class.
* Dance class, performance is also ‘class’.
* Development?? How?
* His understanding- when someone wants him to do something, he has the power by not conforming (he’s provoking). He is gaining more control by resisting and provoking.
* He goes through Thesis, antithesis, then overcomes this as they are on the same level at the end
* Power exchange between Jakob and master.
* Is he always the person from the beginning? Does he deny this development? Does he shift position through himself or his environment? But has he already broken out from normal society- (at beginning he ‘breaks’ out by becoming a servant)
* **Kraus-** he complies to the rules, Jakob is jealous as he has all the qualities required by the institute. Yet, how sincere is this? There is also judgement- assume sense of hierarchy, a critique. Kraus presented as a puzzle, not understood by Jakob.
* **Jakob –** enjoys breaking rules, gains power in provoking a reaction.
* **His family-** Brother Johann and his mother.
* Mother- stylish, class, educated to an extent. Closer relationship. P.68. dreams related to wish fulfilment, subliminal urges (violent dreams).
* **Johann**- artist, wealthy, representative of upper money class but iterates how not too be too focused on ideals of wealth. Portrayal of mental hypocrisy. Power relation between them? – p.66. (4 lines down). Keeps it a secret that he’s smug- another way to exercise power by keeping the judgment to himself.
* **Environment**- i**nstitute** as an interim space (the in-between). Liminal- unrefined border eg. An airport, the flight. All students trained I the same way, to behave the same etc. Liminal undoes individual characteristics in order to make you in to something new. Institute is shabby/ rundown- untimeliness of space as it is unneeded as society has developed indicated by lack of investment. Classrooms are spaces of ‘unlearning’. Inner chambers- secret, known/unknown, prohibited rule breaking. Gendered space- juxtaposed with Herr B office, it’s a representative space, semi-official, semi- public= traditionally masculine space, space of male power and fight for power. Inner chambers represent traditionally feminine space, a fluid space. P130 (at end). P133- (at top)
* **The city as a space-** alluding to institute as ‘Flucht’. Kraus is anti-city. Lady and her dog- perceived in a particular way, people honor people who are polite, he’s role playing, his ‘class’ is elevated.
* **Jakob and Lisa Benjamenta:** very dominant only within the dream. ‘dream’ Lisa- attains power. ‘Real’ Lisa has authorial power, only from her brother? Secret -dies. More sexualized within dream space, but more maternal during her role as a teacher.
* **Jakob and Herr Benjamenta:** dream at end- linked to union, North African desert contrasted with metropolis. P.163 – colonialization. Jakob is subservient to him and he is mysterious. Shift in power relations. Herr offers him friendship which Jakob refuses. He shouts at Herr. Herr attacks Jakob and he fears for his life. Much more shift in power.
* **Master slave dialectic:** Hegel – development of human spirit. Conscience faced with another consciences and there is a struggle which will end in struggle. The person who fears death less becomes the master. In terms of production, master needs the slave. Master is alienated from labor- don’t know things in regard to survival etc opposed to slave who knows everything. Slave realizes he is needed by the master more than the master needs the slave. Power within slave knowing more than the master.