

2010

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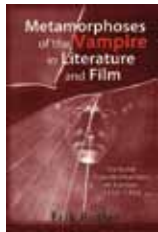
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Front cover: *Emil Jannings and the camera crew on the set of F. W. Murnau's 1924 film Der letzte Mann*, cover image for *Critical History of German Film*, by Stephen Brockmann (see following page). Photograph Courtesy of Filmmuseum Potsdam.

Metamorphoses of the Vampire in Literature and Film

Cultural Transformations in Europe, 1732-1933

ERIK BUTLER



For the last three hundred years, fictions of the vampire have fed off anxieties about cultural continuity. Though commonly represented as a parasitic aggressor from without, the vampire is in fact a native of Europe, and its 'metamorphoses', to quote Baudelaire, a distorted image of social transformation. Because the vampire grows strong whenever and wherever traditions weaken, its representations have multiplied with every political, economic, and technological revolution from the

eighteenth century on. Today, in the age of globalization, vampire fictions are more virulent than ever, and the monster enjoys hunting grounds as vast as the international market.

Metamorphoses of the Vampire explains why representations of vampirism began in the eighteenth century, flourished in the nineteenth, and came to eclipse nearly all other forms of monstrosity in the early twentieth century. Many of the works by French and German authors discussed here have never been presented to students and scholars in the English-speaking world. While there are many excellent studies that examine Victorian vampires, the undead in cinema, contemporary vampire fictions, and the vampire in folklore, until now no work has attempted to account for the unifying logic that underlies the vampire's many and often apparently contradictory forms.

ERIK BUTLER is Assistant Professor of German Studies at Emory University, where he also teaches comparative literature and film.

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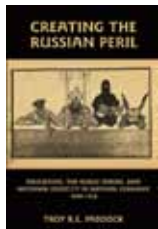
238pp, 9 x 6 in, HB

Studies in German Literature Linguistics and Culture

Creating the Russian Peril

Education, the Public Sphere, and National Identity in Imperial Germany, 1890-1914

TROY R.E. PADDOCK



While the causes of the First World War have been studied and debated for many decades, cultural historians of Germany (especially those writing in English) have largely neglected the German-Russian aspect of the conflict in favor of a focus on the clash of Germany and Great Britain. When they have focused on Germany and Russia, they have too often dismissed the anti-Russian propaganda of the war's first months as a sudden and opportunistic campaign to justify the war against Russia.

This intellectual history gives German attitudes toward and stereotypes of Russia their due, re-examining them through the lens of German national identity and revealing an evolving obsession with Russia during the quarter-century leading up to the war, when Germany came to consider itself no longer a Central European nation but a Western one, with Russia, to use Edward Said's terminology, as an Oriental 'other'. While other historians have addressed the issue of an Oriental Russia, this book extends the analysis beyond traditional intellectual history's focus on cultural elites by studying the construction of Russia in the German public sphere in three kinds of sources: school textbooks, newspapers, and the writings of academics. Drawing upon the work of Said, Jürgen Habermas, Sander Gilman, and Pierre Bourdieu, Troy Paddock demonstrates that public debate on Russia was based on common assumptions, and contends that these assumptions – which resulted in the ascendancy of a view of Russia as the 'Slavic peril' in the last few years before the war – were ingrained in the public through education. TROY PADDOCK is Professor of History at Southern Connecticut State University.

£40.00/\$75.00(s) March 2010

978 1 57113 416 5

6 b/w illus.; 276pp, 9 x 6 in, HB

A Critical History of German Film

STEPHEN BROCKMANN



In recent decades, Film Studies has become one of the most-taught areas in the humanities, but there has been no up-to-date history of German film that deals with individual films as works of art, or as texts. Instead, existing histories of German film focus on large-scale trends in the movie industry, treating cinema as an economic and not primarily an aesthetic, political, or psychological phenomenon and focusing as much on aspects of German cinema that make it international as on those that make it unique. Earlier surveys that do engage with films as aesthetic phenomena, on the other hand, are badly outdated and do not include films of recent decades.

Stephen Brockmann's *Critical History of German Film* is a text suitable for classroom use that guides students, instructors, and anyone else interested in German cinema in the study of a sweep of representative films from the very beginnings of German film to the present – from 1913's *The Student of Prague* to 2006's *The Lives of Others*. Providing historical context through a general introduction and historical interchapters that precede the treatments of each era's films, the volume is suitable for semester- or year-long survey courses, as well as for readers with a general interest in German cinema.

STEPHEN BROCKMANN is Professor of German at Carnegie Mellon University and president-elect of the German Studies Association. He received the German Academic Exchange Service's 2007 Prize for Distinguished Scholarship in German and European Studies.

£19.99/\$60.00 November 2010

978 1 57113 468 4

40 b/w illus.; 450pp, 9.25 x 6.13 in, PB

Studies in German Literature Linguistics and Culture

The Undiscover'd Country

W. G. Sebald and the Poetics of Travel

Edited by MARKUS ZISSELSBERGER



W. G. Sebald (1944-2001) is one of the most prominent and enigmatic German-language writers of recent decades and has had more impact outside the German-speaking world than any other. His innovative, hybrid form of writing engages primarily with the problematics of remembering the victims of the catastrophic events of the twentieth century, bringing to the fore concerns that are central to today's culture: the relationship between memory, history, and trauma; the experience of exile and

the subject's relation to place; and the role of literature (and photography) in the remembrance of the past.

This volume of new essays contends that travel is at the center of Sebald's poetics and functions as the basis for the investigative method in his prose texts. Sebald appropriates travel in its various historical and cultural forms, such as the educational journey, the pilgrimage, and the walking tour, to create intertextual narratives in which the pursuit of individual life stories is mapped to a wider European cultural history of loss and destruction. The essays examine the various modalities of travel, such as walking, flying, and textual travel, their relationship to writing, reading, memory, and place, and the affinities between Sebald and other literary travelers, such as Bruce Chatwin, Franz Kafka, Adalbert Stifter, Christoph Ransmayr, and Joseph Conrad. By bringing together a diverse range of scholarly voices, the volume offers new insights into Sebald's writing and suggests avenues for continued critical engagement with his work.

MARKUS ZISSELSBERGER is Assistant Professor of German at the University of Miami, Florida.

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7 b/w illus.; 360pp, 9 x 6 in, HB

Studies in German Literature Linguistics and Culture

King Rother and His Bride

Quest and Counter-Quests

THOMAS KERTH



King Rother occupies an important place in the history of German literature. The earliest surviving and structurally most sophisticated of the so-called minstrel epics (*Spielmannsepen*), verse narratives that were once

assumed to have been recited by itinerant minstrels before a courtly audience, *King Rother* is among the earliest known German texts that document the transition from the oral to the written tradition. Scholars have established that *King Rother* belongs to the subgenre of perilous bridal quest in which the wooer, hiding his own identity and purpose, deceives the bride's father and abducts her with her consent. This simple quest structure can be doubled, if the wooer must win his bride a second time from her father, who has rescued her. The bride is almost always a passive figure in these events, the main conflict being the disparity in status between the wooer and his prospective father-in-law. In this respect, *King Rother* is much more complicated: as the present study is the first to recognize, the quest structure is doubled not only in the wooer's second quest, but also in the bride's own actions – including her own use of subterfuge in a parallel quest for her wooer. This enhances her narrative significance and demonstrates her equality in status with her wooer, the essential qualification to be his wife.

THOMAS KERTH is Associate Professor of German at Stony Brook University.

£40.00/\$75.00(s) May 2010
978 1 57113 436 3
264pp, 9 x 6 in, HB

Studies in German Literature Linguistics and Culture

NEW IN PAPERBACK

Aesthetic Vision and German Romanticism

Writing Images

BRAD PRAGER

Through a speculative reading of Kant, the writers and artists of German Romanticism abandoned the distinction between the palpable outer world and the ungraspable space of the mind's eye, which forced them to develop a new understanding of the distinction between 'internal' and 'external'. In this light, Brad Prager reassesses some of Romanticism's major tropes, contending that binaries such as 'self and other', 'symbol and allegory', and 'light and dark', should be understood as alternatives to Lessing's distinction between interior and exterior worlds.

£17.99/\$29.95 September 2010
978 1 57113 470 7
17 b/w illus.; 298pp, 9 x 6 in, PB

Studies in German Literature Linguistics and Culture

The Indo-German Identification

Reconciling South Asian Origins and European Destinies, 1765-1885

ROBERT COWAN



In the early nineteenth century, leading German intellectuals such as Novalis, Schelling, and Friedrich Schlegel, convinced that Germany's cultural origins were to be found in ancient India, attempted in both personal and textual terms to

reconcile these origins with their imagined destiny as saviors of a degenerate Europe, then shifted from 'Indomania' to Indophobia when the attempt foundered. The philosophers Hegel, Schopenhauer, and, later, Nietzsche provided alternate views of the role of India in world history that would be disastrously misappropriated in the twentieth century. Robert Cowan focuses on turning points in the development of an 'Indo-German' ideal and argues that the study of this ideal still offers lessons about cultural difference in the 'post-national' twenty-first century. Of great interest to historians, philosophers, and literary scholars, this cross-cultural study addresses the long march of the European use and misuse of Indian philosophy and literature. It offers a new understanding of the Indo-German story by showing that attempts to establish identity necessarily involve a reconciliation of origins and destinies, of self and other, of individual and collective.

ROBERT COWAN is Assistant Professor of English at Kingsborough Community College of the City University of New York.

£40.00/\$75.00(s) September 2010
978 1 57113 463 9
210pp, 9 x 6 in, HB

Studies in German Literature Linguistics and Culture

RECENTLY PUBLISHED

Heinrich von Kleist's Poetics of Passivity

STEVEN R. HUFF

Controversial during his lifetime as well as today, the German dramatist and writer of novellas Heinrich von Kleist (1777-1811) remains an enigma. This book scrutinizes for the first time a key element in Kleist's thought and poetic process: his obsession with the problem of passivity. Through a careful, historically-grounded, and original investigation, the study contends that structures of passivity are so pervasive and so systematic in Kleist's work that they can justifiably and profitably be viewed as constituting a kind of poetics.

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Studies in German Literature Linguistics and Culture

Publishing Culture and the 'Reading Nation'

German Book History in the Long Nineteenth Century

Edited by LYNNE TATLOCK



Over the course of the long nineteenth century Germany's publishing industry experienced an unprecedented boom. Responding to and profiting from the spread of literacy, the emergence of mass markets, and changing tastes, publishers found new

production and marketing methods and recalibrated their relationships to authors. Yearbooks, encyclopedias, and boxed sets also multiplied. The widespread ownership of books was accompanied by a renewed interest in connoisseurship, and books served as signifiers of taste and affiliation. The essays in this volume examine aspects of 'communications circuit': the life-cycle of the book as a convergence of complex cultural, social, and economic phenomena. In examining facets of the lives of select books from the late 1780s to the early 1930s, the essays attend especially to books that Germans actually read, contributing to a complex and nuanced picture of writing, publishing, reading, and consumption in the shadow of nation building and class formation. LYNNE TATLOCK is Hortense and Tobias Lewin Distinguished Professor in the Humanities at Washington University in St. Louis.

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Studies in German Literature Linguistics and Culture

NEW IN PAPERBACK

Mendelssohn, Goethe, and the Walpurgis Night

The Heathen Muse in European Culture, 1700-1850

JOHN MICHAEL COOPER

This study addresses tolerance and acceptance in the face of cultural, political, and religious strife. *The Night*, also known as Beltane or May Eve, was supposedly an annual witches' Sabbath that centered around the Brocken, the highest peak of the Harz Mountains. Cooper explores several interwoven works about 'the Night' by Goethe and Mendelssohn and offers new insights into its role in European cultural history, as well as into issues of political, religious, and social identity in today's world.

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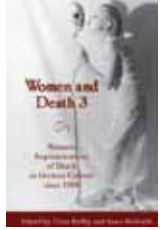
Eastman Studies in Music

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Women and Death 3

Women's Representations of Death in German Culture since 1500

Edited by CLARE BIELBY & ANNA RICHARDS



The first two *Women and Death* volumes investigate ideas about death and the feminine as expressed in German literature, art, and media since 1500. The traditions of representation traced, however, are largely patriarchal. What happens

when it is *women* who produce the representations? Do they, in creating their works, debunk or reject the dominant discourses of sexual fascination around women and death? Do they replace them with more sober or 'realistic' representations, with new forms, modes, and language? Or do women writers and artists, inescapably bound up in patriarchal tradition, reproduce its paradigms? This third volume investigates these questions in ten essays written by an international group of expert scholars in literature and film, with a chronological range from the early modern period to the early twenty-first century.

CLARE BIELBY is Lecturer in German at the University of Hull.

ANNA RICHARDS is Lecturer in German at Birkbeck College, University of London.

£40.00/\$75.00(s) May 2010
978 1 57113 439 4

3 b/w illus.; 234pp, 8.75 x 5.75 in, HB
Studies in German Literature Linguistics and Culture

Women and Death 2

Warlike Women in the German Literary and Cultural Imagination since 1500

Edited by SARAH COLVIN & HELEN WATANABE-O'KELLY

Warlike women are a recurring phenomenon in German literature and culture since 1500. Amazons, terrorists, warrior women – this volume of essays analyzes ideas and portrayals of these figures in the visual arts, society, media, and scholarship against the backdrop of Germany's development as a culture and as a nation.

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Studies in German Literature Linguistics and Culture

Women and Death

Representations of Female Victims and Perpetrators in German Culture 1500-2000

Edited by HELEN FRONIUS & ANNA LINTON

This volume investigates how iconic representations of women and death came about and why they endure. Familiar depictions of female victims are examined alongside the more unsettling spectacle of women as killers, exposing cultural assumptions.

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Studies in German Literature Linguistics and Culture

RECENTLY PUBLISHED

Encounters with Islam in German Literature and Culture

Edited by JAMES HODKINSON & JEFFREY MORRISON



Islam has been a rich topic in German-language literature since the middle ages, and the writings about it not only reveal much about Islamic culture but also about the European 'home' culture. The texts discussed in this volume include travelogues and other firsthand encounters with

Islam; reports for colonial authorities; aesthetic treatises on Islamic art; literary, essayistic, and theological writing on Islamic religious practice; the incorporation of characters, situations, and settings from the Islamic world into fiction or drama; and fictional and autobiographical writing by Muslims in German.

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Studies in German Literature Linguistics and Culture

Literature and Censorship in Restoration Germany

Repression and Rhetoric

KATY HEADY

The 1819 'Carlsbad Decrees' established censorship standards aimed at thwarting the political aspirations of post-Napoleonic Germany's rapidly emerging public sphere. This book redresses that situation through analysis of successive versions of works by Christian Dietrich Grabbe, Heinrich Heine, and Franz Grillparzer, illustrating the thematic, linguistic, and aesthetic constraints censorship placed upon their writing and the variety of literary evasion strategies that it stimulated.

KATY HEADY received her PhD in German from the University of Sheffield in 2007.

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230pp, 9 x 6 in, HB

Studies in German Literature Linguistics and Culture

A Poet's Reich

Politics and Culture in the George Circle

Edited by MELISSA S. LANE & MARTIN A. RUEHL

The poet Stefan George (1868-1933) was one of the most important cultural figures in modern Germany. His poetry, in its originality and impact, has been ranked with that of Goethe, Hölderlin, or Rilke. Yet George's reach extended far beyond the sphere of literature. During his last three decades, he attracted a circle of disciples who subscribed to his homoerotic and aestheticist vision of life and sought to transform it into reality. The works and thought of the circle profoundly affected the intellectual and cultural attitudes of Germany's educated middle class from the beginning of the twentieth century, and are thus crucial to Germany's cultural and intellectual history. The transition from the aestheticist, cosmopolitan values the circle embraced in the early 1900s to the more explicitly political and patriotic views many of its members espoused during the Weimar Republic both conditioned and reflected a momentous transformation in German thought. The intersection of culture and politics in the George Circle has received little attention in English-language scholarship until now. This volume includes contributions from major scholars in both English- and German-speaking countries. MELISSA S. LANE is Professor of Politics at Princeton University.

MARTIN A. RUEHL is University Lecturer in German at Trinity Hall, Cambridge.

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Studies in German Literature Linguistics and Culture

Visit our new website at:
www.camden-house.com

Wagner's Ring in 1848New Translations of *The Nibelung Myth and Siegfried's Death*

EDWARD R. HAYMES



In 1848 Richard Wagner began what would become the largest stage work of his career, the *Ring of the Nibelung*. In preparation for the task he composed an overview of the Nibelung myth designed to lead to a drama; he then composed the

verse 'libretto' *Siegfried's Death*. Although he abandoned the idea of a single opera on Siegfried in favor of the huge project that developed out of it in the succeeding years – the *Ring* cycle – he did consider the two early documents important enough to include them in his collected works. The present volume seeks to inform the English-speaking reader in three ways. First, it provides modern, reliable translations of the two Wagner texts, which are otherwise not available (the German original is provided on facing pages). Second, it provides an overview of German scholarship available to Wagner and others working on the Nibelung legend in the first half of the nineteenth century. Finally, it provides a bibliography of further reading.

EDWARD R. HAYMES is Professor in the Department of Modern Languages at Cleveland State University.

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206pp, 9 x 6, HB

Studies in German Literature Linguistics and Culture

RECENTLY PUBLISHED

A Companion to the Works of Hermann Hesse

Edited by INGO CORNILS

Hesse explores themes from the simple to the transcendental in a way that is relevant to young and old readers alike, viewing all life's experiences from the perspective of the individual self. This volume of new essays sheds light on his major works and the poetry. Further essays explore Hesse's interest in psychoanalysis, music, and eastern philosophy, his political views, the influence of his painting, and Hesse as a publishing phenomenon.

The composition of the volume provides a well-rounded picture of the author and his work and gains above all by virtue of the synthesis of well-known facts and completely new approaches and perspective. LITERATURKRITIK.DE

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8 b/w illus.; 446pp, 9 x 6 in, HB

Studies in German Literature Linguistics and Culture

Reading Mahler

German Culture and Jewish Identity in Fin-De-Siècle Vienna

CARL NIEKERK



Today Gustav Mahler's music is more popular than ever, yet few are aware of its roots in German literary and cultural history in general, and in fin-de-siècle Viennese culture in particular. Taking as its point of departure the many references to literature,

philosophy, and the visual arts that Mahler uses to illustrate the meaning of his music, *Reading Mahler* seeks to remedy this deficit, particularly in view of the interest the centennial of Mahler's death in 2011 will certainly generate. This study shows that Mahler's oeuvre, despite its reliance on texts and images from the eighteenth and nineteenth centuries, is far more indebted to fin-de-siècle modernism and to an eclectic, proto-avantgardist agenda than has been previously realized. Furthermore, *Reading Mahler* is the first book to make Mahler's position within German-Jewish culture its analytical centre. It also probes Mahler's problematic relationship with the musical and textual legacy of Richard Wagner, often overlooked in existing scholarship. By integrating newer approaches in humanistic research – cultural studies, gender studies, and Jewish studies – *Reading Mahler* exposes Mahler's critical view of German cultural history and offers a new understanding of his music.

CARL NIEKERK is Associate Professor in the Department of German, the Program in Comparative and World Literature, and the Program in Jewish Culture and Society at the University of Illinois at Urbana-Champaign.

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Studies in German Literature Linguistics and Culture

RECENTLY PUBLISHED

A Companion to the Works of Walter Benjamin

Edited by ROLF J. GOEBEL

This volume of new essays employs Benjamin's own principle of actualization as its methodological program in offering an advanced introduction to his work. The essays analyze central texts, themes, terminologies, and genres in their original contexts while simultaneously situating them in new parameters of our times.

This book will stand well among the many essay collections attesting to Benjamin's rich intellectual legacy and to the broad, intense appeal of his work across disciplines as varied, and interrelated, as cultural studies, literature, geography, gender studies, and media studies. CHOICE

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Interwar Vienna

Culture between Tradition and Modernity

Edited by DEBORAH HOLMES & LISA SILVERMAN



This interdisciplinary volume considers the cultural and social movements that shaped a city caught between extremes, from neopositivism to cultural pessimism, Catholic mysticism to Austro-Marxism, Enlightenment liberalism to

rabid antisemitism. The essay topics range from modern dance, theater, music, film, and literature to economic, cultural, and racial policy.

The intellectual level of the essays is consistently high. The primary and secondary literature in English and German – from Stefan Zweig to Gregor von Rezzori and Carl E. Schorske – is handled competently. LITERATURKRITIK.DE

Contributors show how interwar Vienna was an exhilarating place that hosted pioneering developments in the arts. BOOKNEWS

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Studies in German Literature Linguistics and Culture

Women in the Works of Lou Andreas-Salomé

Negotiating Identity

MURIEL CORMICAN

The writer and intellectual Lou Andreas-Salomé (1861-1937) fascinates because of her links with Nietzsche, Rilke, and Freud and due to her role in the cultural and intellectual vanguard of late 19th- and early 20th-century Germany and Austria. Recent editions of her fictional works have garnered attention particularly from those interested in women's studies, identity politics, and narrative theory. This study analyzes Andreas-Salomé's depiction of her women characters, revealing her complex engagement with questions of narrative and identity. It offers the best account of Andreas-Salomé's literary works, de-emphasizing biographical and psychoanalytical perspectives but taking into account the sociopolitical, historical, and cultural contexts in which they were written.

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Studies in German Literature Linguistics and Culture

The Many Faces of Weimar Cinema

Rediscovering Germany's Filmmic Legacy
 Edited by CHRISTIAN ROGOWSKI



Traditionally, the cinema of the Weimar Republic has been equated with the work of a handful of well-known *auteurist* filmmakers and reduced to a limited number of canonical films. But during the past two decades, such reductive assessments have been challenged by

developments in film theory and archival research that highlight the tremendous richness and diversity of Weimar cinema. This widening of focus beyond director-oriented criticism has brought attention to issues such as the commodity aspect of film; technological developments and questions of film genre; transnational collaborations and questions of national identity; the effect of changes in socioeconomics and gender roles on film spectatorship; and connections between film and other arts and media. Such shifts have been accompanied by archival research that has made a cornucopia of new information available, now augmented by the increased availability of films from the period on DVD. This broadening of focus and wealth of new source material call for a re-evaluation of Weimar cinema that considers the legacies of lesser-known directors and producers, popular genres, experiments of the artistic avant-garde, and nonfiction films, all of which are aspects attended to by the essays in this volume.

CHRISTIAN ROGOWSKI is Professor of German at Amherst College.

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Taken together, the essays introduce readers not only to 12 notable Weimar novelists but also to the era's predominant styles (from expressionism to new objectivity). CHOICE

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What Will Become of the Children?

CLAIRE BERGMANN,
 Translation and Introduction by
 RICHARD BODEK

1932: the eve of the Nazi *Machtergreifung*. A 'typical' German family, the Deutsch family, struggles to survive, even prosper at this turning point in German history. The story begins with Pitt Deutsch: machinist, inventor, self-made millionaire whose fortunes turned with Germany's, then evaporated in the great inflation. The core of the book follows the fortunes of Deutsch's seven children, who encounter poverty and its indignities: Klara, the oldest daughter, is exhausted by her efforts to provide for the family; Susi, the youngest, mistress of a businessman, is reduced to bringing home extra food for them. The sons are no better off: Peter, an unemployed chemist, is suicidally depressed; Max falls in love with a Jewish woman, experiencing Germany's growing anti-Semitism at first hand. The youngest two brothers, unemployed and unable to complete their educations, become Nazis, expecting their *Führer* to solve Germany's problems. The family can only hope that Peter and Max can reproduce their father's luck and once again use technology and ingenuity to escape poverty.

The work disappeared when the Nazi regime took over and began to exert control over the world it described. As it faded into obscurity, so did its author: Bergmann never wrote another book, disappearing from Berlin's telephone directory in 1935, never to re-emerge into the public eye.

RICHARD BODEK is Professor of History at the College of Charleston, South Carolina.

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JEROEN DEWULF

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JEROEN DEWULF is Queen Beatrix Chair of Dutch Studies in the Department of German at the University of California, Berkeley.

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The recent 'discovery' by the Germans of their wartime suffering has had a particularly profound impact in recent German visual culture. From Margarethe von Trotta's *Rosenstrasse* (2003) to Oliver

Hirschbiegel's Oscar-nominated *Downfall* (2004) and the two-part television mini-series *Dresden* (2006), we find an ongoing concern for how ordinary Germans suffered during and after the war. Moreover, each film has been presented by critics as treating and overcoming a topic that had been taboo for German filmmakers, in particular marking a radical break with the work of the New German Cinema of the 1970s and with the anti-fascist 'classicism' of the East German DEFA studios. By focusing on this process, the contributors to the present volume explore how the changing representation of Germans as victims has shaped the ways in which both of the postwar German states and the now-unified nation have attempted to face the trauma of the past and to construct a contemporary place for themselves in the world. PAUL COOKE is Professor of German Cultural Studies at the University of Leeds and MARC SILBERMAN is Professor of German at the University of Wisconsin.

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The volume presents for the first time access in English to a body of material that remains terra incognita for many students and teachers: National Socialist-oriented and Nazi party literature published during the Third Reich. [...] The volume provides a solid initial survey of the material.

MONATSCHEFTE

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A German Exile Drama in the Struggle against Fascism

JOHN J. WHITE & ANN WHITE



Brecht's *Furcht und Elend des Dritten Reiches* was written to give a documentary picture of life in Nazi Germany. In contrast to his antifascist parable plays, this compelling evocation of everyday fascism has a unique place in Brecht's oeuvre. The present study

locates the play in its principal ideological and historical contexts. Close readings of individual scenes are accompanied by a detailed analysis of their role within the play's overall structure. Contrary to the longstanding view that *Furcht und Elend* represents a return to Aristotelian realism, the play is shown to employ a series of often covert alienation devices that are an important component of Brecht's literary campaign against Third Reich Germany. This first study in English on the subject of Brecht and fascism offers a corrective to the overconcentration on the play's artistic aspects. It considers the complexities of Brecht's relationship to the Popular Front's campaign against the National Socialist regime. Attention is paid to the play's genesis, and in the case of the English version from Brecht's exile period, *The Private Life of the Master Race*, to the partial shift in focus from the Third Reich of the 1933-38 period to the war predicted in the original *Furcht und Elend* cycle. JOHN J. WHITE is Emeritus Professor of German and Comparative Literature at King's College London, and ANN WHITE is Senior Lecturer in German at Royal Holloway, University of London.

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This is the first detailed study in English of Brecht's writings on the theatre. It offers in-depth analyses of Brecht's canonical essays on the theater from 1930 to the late 1940s and early GDR years, with close readings of the essays and discussions of key theoretical terms such as epic and anti-Aristotelian theater, de-familiarization, historicization, and dialectical theater.

John J. White's thorough, many-faceted account of the sources and evolution of Brecht's ideas and how he sought to realize them provides a wealth of astute analysis useful to theatrical practitioners, to teachers and scholars of literature, and, in part at least, to social scientists. GERMAN STUDIES REVIEW

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Mapping Morality in Postwar German Women's Fiction

Christa Wolf, Ingeborg Drewitz & Grete Weil

MICHELLE MATTSON

Christa Wolf, Ingeborg Drewitz, and Grete Weil occupy very different positions in postwar German literature, yet all three challenge readers to consider how individuals understand their roles in history and how they negotiate their personal responsibilities based on those roles. These three are, of course, by no means the only German writers to have dealt with such questions in the wake of the Third Reich. But Wolf, Drewitz, and Weil ground their projects in the family, an institution often left out of such inquiries, giving them a different starting point for moral reflection. Before looking closely at the three writers' views of the individual's role and responsibility, the book devotes a chapter to the examination of individual and collective memory, then a chapter to how feminist ethicists view moral responsibility. Chapters on the three writers' literary approaches to the questions follow; each of the three attempts to map a geography of morals that begins within the structures of the extended family but interrogates individual responsibility in an increasingly globalized environment.

MICHELLE MATTSON is Associate Professor of German at Rhodes College, Memphis, Tennessee.

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GEORGINA PAUL

Recent studies have examined the cultural crisis of German modernity as a crisis of masculinity, while feminist critiques have viewed cultural history as male-generated and 'phallogocentric'. The innovation of this book is to examine these two gendered perspectives side by side via a sequence of pairings of major, thematically related German-language literary texts by male and female authors.

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SUSAN G. FIGGE is Professor of German Emeritus at the College of Wooster, Ohio, and JENIFER K.

WARD is Associate Provost, Cornish College of the Arts, Seattle.

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How to gauge the impact of cultural products is an old question, but bureaucratic agendas such as the one recently implemented in the UK aiming to measure the impact of university research (including in German Studies) are new. Impact is

popularly seen as a reception of the cultural product that confirms its value for society. Yet its use as a serious evaluative category has been widely criticized by academics. Rather than rejecting the concept of impact, however, this volume employs it as a metaphor to reflect on issues of transmission, reception, and influence that have always underlain cultural production but have until now escaped systematic conceptualization. The difficulties in charting the impact of intangible products sensitize us to the age-old challenge of understanding how culture works in the German-speaking world: how writers and artists express themselves culturally, how readers and audiences engage with the resulting products, and how academics analyze this collective, dynamic process. In formulating such questions afresh in 'the age of impact' and in the context of German Studies, the volume examines both cultural discourse at the present juncture and the way it tends to evolve more generally. REBECCA BRAUN is Univeristy Teacher in German and LYN MARVEN is Lecturer in German at the University of Liverpool.

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Language, Violence, and Identity

SARAH COLVIN



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The concept of generations is an increasingly prominent one in German cultural discourse. Events such as the Second World War and the Holocaust, the expulsions of ethnic Germans from Central and Eastern Europe, the immigration of laborers and asylum seekers, the student movement, even reunification have now evolved from solely first-generational lived experiences to historical moments now seen also through the eyes of successor generations. The changing generational perspectives of German writers and filmmakers not only reflect but also influence these trends, exposing not only the differences one would anticipate between generational views, but also conscious and unconscious continuities. Moreover, as younger artists reframe established interpretations of recent history, older generations, most notably the 1968ers, are also contributing to these shifts by reassessing their own experiences and cultural contributions. This volume of essays by German Studies scholars from the US and Germany applies current discussions surrounding the concept of generations in German culture to contemporary works dealing with major sociohistorical events since the Nazi period.

LAUREL COHEN-PFISTER is Associate Professor in the German Department at Gettysburg College, and SUSANNE VEES-GULANI is Assistant Professor in the Department of Modern Languages and Literatures at Case Western Reserve University.

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BIRGIT DAHLKE is Assistant Professor at the Institute of German Literature, Humboldt University, Berlin; DENNIS TATE is Professor of German Literature at the University of Bath, UK; ROGER WOODS is Professor of German and a Vice-President of the University of Nottingham Ningbo, China.

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DANIEL PURDY is Associate Professor of German at Pennsylvania State University. Book review editor Catriona MacLeod is Associate Professor of German at the University of Pennsylvania. CONTRIBUTORS: Frederick Amrine, Johannes Anderegg, Matthew Bell, Benjamin Bennett, Gerrit Brüning, Christian Clement, Pamela Currie, Ulrich Gaier, Karl Guthke, Stefan Hajduk, Peter Höyng, Clark Muenzer, Andrew Piper, Herb Rowland, Heather Sullivan, Chad Wellmon, Ellwood Wiggins, Markus Wilczek.

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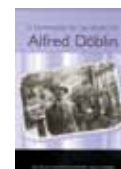
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