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## Contents

### ARTICLES

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**Invoking Unheard Melodies: Rellstab's Lyrics to Schubert's "Serenade"**

In this article, Ludwig Rellstab's "Ständchen" or "Serenade" (1827), the poem set to music by Franz Schubert and included in the posthumous *Schwanengesang* collection (D 957), is a) translated with an emphasis on verbal and syntactical accuracy and b) interpreted in more detail than usual. The various interpretations offered range from a straightforward conventional reading that presumes a standard serenading situation over a more elusive one in which the melodies invoked by the speaker remain unheard in any literal sense to, finally, a "supernatural" one, in which the song as adapted and appropriated by Schubert takes the form of a communication from the afterlife. (RG)

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**Holy Hate and Political Organization in Johannes R. Becher's (CHCl=CH)<sub>3</sub>As (Levisite) oder Der einzig gerechte Krieg**

This article explores the relationship between negative affect and political organization as portrayed in Johannes R. Becher's critically-understudied (CHCl=CH)<sub>3</sub>As (*Levisite*) oder *Der einzig gerechte Krieg* (1926). This apocalyptic novel depicts a world wherein the only thing standing in the way of global annihilation by poison gas is a revolutionary uprising hastened along by the cultivation of negative affect. Becher's literary deployment of hate as a tool of working-class emancipation hearkens to a genus of politically-relevant negative affect that eludes contemporary theoretical discussions of hate, where it is usually considered as it relates to right-wing extremism. Reading philosophical

and literary texts from the German tradition, this study establishes a brief genealogy of progressive hate in the context of the workers' movement between the 1840s and 1920s, arguing that the "holy hate" of the working class constitutes an affective functionalization of historical class consciousness that reached its literary apotheosis in Becher's writing. (JH)

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**„Aus heutiger Sicht gab's damals nicht“: Jan-Ole Gerster's *Oh Boy* and the Frischian Opacity of *Vergangenheitsbewältigung***

Blankenship and Twark (2017) showed that Jan-Ole Gerster's 2012 *Oh Boy* (or: "A Coffee in Berlin") addresses *Vergangenheitsbewältigung* to varying degrees of overtness and intensity. However, the movie refuses an interpretation of being entirely about this ubiquitous topic in German Studies and culture. Rather, it raises questions of identity, much like Max Frisch's 1954 *Stiller* does in its opening sentence "Ich bin nicht Stiller!" The movie and the novel share interpretations by scholars that involve *Vergangenheitsbewältigung*, and they both include prominent female victims named Julika. We argue that the parallels don't stop there, and that *Oh Boy* is in fact a contemporary restaging of *Stiller*—just shy of a remake, and just short of being overtly about *Vergangenheitsbewältigung*—and that both works are deeply embedded in the context of this issue as well as *Nachkriegsliteratur*, with *Oh Boy* heavily drawing from *Stiller* in a submerged literary intertextuality as a tool to comment on Germany's collective dealing with the past at the time of its release. (PP/DG)

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**“Eine Art idealer Landschaft”: The Material Agency of Landscape in W. G. Sebald's *The Rings of Saturn***

This essay undertakes an ecocritical and historical study of the environments described in Sebald's *The Rings of Saturn*, focusing on descriptions and narrative reconstructions of the English countryside, specifically Somerleyton Hall, Ditchingham, Orford, and the Great Storm of 1987. Drawing on Jane Bennett's theory of vibrant materiality and other understandings of other-than-human agency in the Anthropocene, I argue that Sebald's processing of history is not only inspired by his wandering through the countryside, but is spatialized in the narrator's interaction with the environment. Furthermore, I suggest that not only are history and environment inextricable from one another in Sebald's work, but that their relationship to one another constitutes a radical recognition of material agencies acting on and around human subjects. (EJ)

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***Heimat* Across Space and Time in Nora Krug's *Belonging***

This article explores notions of belonging and home in Nora Krug's graphic memoir *Belonging*. Beginning with an exploration of how Krug feels disconnected from her identity as a German, the essay identifies a shift in the way that Krug comes to appreciate notions of home and homeland. Through the pro-

cess of understanding her family's Nazi history, Krug comes to not only feel more connected to her past but through this, she is able to feel at home again in her familial identity. Krug's identification with history as a conduit for establishing identity is explored through the lens of postmemory and is analyzed in relation to public and private ways that Germany commemorates the legacy of the Holocaust in contemporary society. (MR)

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