

diesem Abschnitt tritt insbesondere Karolina Sidowskas „Schamlose Körper in der Gegenwartsliteratur“ hervor. Der qualitativ herausragende Aufsatz irritiert durch die Auswahl der behandelten Primärliteratur: Charlotte Roches *Feuchtgebiete*, Benjamin Leberts *Der Vogel ist ein Rabe* und Doris Dörries Band *Bin ich schön?* sind ebenso wenig dem (post)sozialistischen Raum zuzuordnen wie Anna Katharina Hahns *Kürzere Tage*. Dies dürfte lediglich auf den Schwangerschaftsroman *Polka* der polnischen Autorin Manuela Gretkowska zutreffen.

In den Beiträgen von Joanna Jabłkowska (zur Gewalt in Heiner Müllers *Anatomie Titus Fall of Rome Ein Shakespearekommentar*), Beatrix Kricsfalusi (zur Theaterinszenierung von *Es ist nicht leicht, ein Gott zu sein* durch den ungarischen Regisseur Kornél Mundruczó), Alexander Schlicker (zu Christian Petzolds Film *Barbara*), Tobias Schmidt (zum versehrten Körper in Andrej Gelassimows Roman *Durst*), Julian Reidy (zum Körpergedächtnis in Judith Zanders Roman *Dinge, die wir heute sagten*) und Marc Weiland (zu Terézia Moras *Seltsame Materie*) richtet die vierte Sektion den Blick auf den somatisch zugerichteten und verletzten Körper.

Zusammenfassend lässt sich festhalten, dass *Leibesvisitationen* – trotz der angesprochenen Mängel und der fehlenden Definition des Terminus „postsozialistisch“ – gewinnbringende Einzelinterpretationen enthält. Wenngleich es Erdbrügger und Krause im Gegensatz zu Käser und Schappach nicht vermögen, eine als Basis für die folgenden Aufsätze fungierende Einleitung zu formulieren, wird in der Gesamtschau dennoch deutlich, dass der Körper als Politikum (nicht nur, aber insbesondere in sozialistischen und postsozialistischen Gesellschaften) von Relevanz ist.

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—Sonja E. Klocke

### **Die Unendlichkeit des Erzählens. Der Roman in der deutschsprachigen Gegenwartsliteratur seit 1989.**

Herausgegeben von Carsten Rohde und Hans Georg Schmidt-Bergmann. Bielefeld: Aisthesis, 2013. 387 Seiten. €34,80.

Co-edited by Carsten Rohde and Hans Georg Schmidt-Bergmann, the essay collection *Die Unendlichkeit des Erzählens. Der Roman in der deutschsprachigen Gegenwartsliteratur seit 1989* results from the conference “Die Unendlichkeit des Erzählens” that took place in the *Museum für Literatur am Oberrhein* in March 2012. From a genre-specific perspective the volume interrogates new meanings and trends in recent literary history, focusing in particular on the contemporary state of the novel and its particularities and possibilities since 1989. The three critical sections on “Poetik und Ästhetik,” “Gattungen, Themen, Motive,” and “Autoren” comprise fourteen chapters. Framed by a comprehensive introduction by Rohde and the transcript of the “Diskussion” between the co-editors and Thomas Lehr, Peter Stamm, and Sibylle Lewitscharoff, three contemporary German-language writers, the volume charts a history of the novel since 1989 and offers a substantial theoretical overview of the genre as a whole. The book contains a register of authors and other persons mentioned in the individual contributions yet does not include an index of topics and secondary sources, which would have been useful considering the magnitude of the project.

As Rohde states in his introduction, the year 1989 and subsequent German reunification constitute a watershed moment in recent German-language literary his-

tory. *Unendlichkeit* is therefore only one of many attempts to make sense of the latest historical and literary developments. In the last decade, Moritz Baßler's *Der deutsche Pop-Roman. Die Neuen Archivisten* (2002), *Digitalität und Literalität. Zur Zukunft der Literatur* (2005) edited by Harro Segeberg and Simone Winko, or *Metafiktion. Analysen zur deutschsprachigen Gegenwartsliteratur* (2010) edited by J. Alexander Bareis and Frank Thomas Grub similarly theorized new trends in contemporary writing, most importantly the influence of pop culture, digital media, and metafiction—topics that also pervade Rohde and Schmidt-Bergmann's volume. Recent studies from the Anglo-American context include but are not limited to Stuart Taberner's *German Literature of the 1990s and Beyond* (2005), his edited volumes on *Contemporary German Fiction: Writing in the Berlin Republic* (2007) [ed. note: see review in *Monatshefte* 102.1, Spring 2010, 124–126] and *The Novel in German since 1990* (2011), and *German Literature in a New Century: Trends, Traditions, Transitions, Transformations* (2008) edited by Katharina Gerstenberger and Patricia Herminghouse [ed. note: see review in *Monatshefte* 101.4, Winter 2009, 612–614], all of which cast a more pronounced historical trajectory of contemporary writing in German and focus on a broader range of themes such as globalization, transnationalism, sexuality, or identity.

Among the plethora of such recent studies, the volume under review stands out in that it focuses on the novel as the “literarische Königsdisziplin in der Zeit der Jahrtausendwende” (11) and explores its current forms and styles especially in relation to postmodernism. As Rohde points out in his well-organized introduction, in which he also gives an excellent overview of the goals and scope of the volume, one of the central questions of the book is whether the movement and genre that has been theorized as postmodernism is still apt to adequately describe and situate the contemporary novel in a post-Wall and millennial context. Following in the footsteps of Nikolaus Förster's *Die Wiederkehr des Erzählens. Deutschsprachige Prosa der 80er und 90er Jahre* (1999), Rohde similarly acknowledges the importance of narrative for the present-day novel, yet cautions that narrative styles today are characterized by a heterogeneity of forms and themes, in addition to continuing self-conscious reflections on the conditions and possibilities of storytelling, and the prevailing tensions between fiction and reality. Current modes of writing confirm a continuity of postmodern elements vis-à-vis the interlacing of tradition and innovation, while at the same time questioning such known frameworks by claiming connections to new global and local, social and cultural trends, and aesthetic codes. Interdependent with such phenomena is the rise of new media, which is another point of focus of the book. The cover suggests the contours of a generic electronic device, a tablet or e-reader, and Rohde, too, proposes the massive impact of new media and advances within film and television on contemporary storytelling.

Rohde identifies three prominent tendencies that produce the “Unendlichkeit” from which the volume gets its title. For him, the “Gleichzeitigkeit des Ungleichzeitigen” (14), the infinite plurality and complexity of forms that is so characteristic of the contemporary novel, is best situated within the frameworks of realism, metafiction, and pop culture, and the essays that follow support that idea. In the section on poetics and aesthetics, the four contributions focus primarily on theoretical approaches, such as Stefan Neuhaus's discussion of metafictional elements in novels by Walter Moers, Wolf Haas, Raoul Schrott, and Felicitas Hoppe, and Rohde's exploration of mimetic

and poetic directions in Martin Mosebach's work. Christian Klein examines the new literary agenda of the "Manischen Realismus" (49) in *Gegen die Welt* by Jan Brandt and the "Mut zum literarischen Größenwahn" (51) which Brandt himself proclaims. Wider in scope is Moritz Baßler's overview of realist tendencies from German Realism to the postmodern novel, which he positions in a larger global context.

The next section offers more concrete analyses of specific categories, themes, and motifs in an extensive selection of texts and authors. The six contributions are mostly comparative in perspective yet vary widely in their range of topics—from the interplay of history, fiction, memory, and knowledge to the treatment of RAF terrorism or pop music. Particularly refreshing are Michael Rölcke's analysis of the constructed parochialism of the *Provinzroman* as a foil for larger political, philosophical, and aesthetic questions, and Daniel Lutz's take on the integration of management manuals and guidebooks into contemporary novels. The volume concludes with four essays on Ingo Schulze, Felicitas Hoppe, Patrick Roth, and Daniel Kehlmann; and the panel discussion between the editors, Lehr, Stamm, and Lewitscharoff about their literary influences, textual practices, the impact of new media, and other experiences that factor into their work. This section also features the only female voices of the volume—Michaela Kopp-Marx's chapter on Patrick Roth and Lewitscharoff's contribution to the final discussion.

The striking underrepresentation of female contributors and authors—Herta Müller, Hoppe, Lewitscharoff, and some others are an exception—is certainly one weakness of the volume. Similarly distressing is the absence of Turkish-German or other diverse German writers who have significantly shaped the German literary landscape of the last twenty years. Despite its proclaimed historical scope, the individual contributions only sparingly make connections to the profound social, cultural, and political shifts and the larger tendencies that have affected recent German history, such as migration, globalization, or the growth of the European Union. Some essays include references to GDR history (Rölcke, Dieter Stolz), the historical revision of terrorism (Julian Preece), or the economic crisis of 2008 (Lutz), yet only if demanded by the texts discussed. Nonetheless, the volume must be applauded for its theoretical breadth and depth. It is intended for a narrow academic audience interested in genre-specific trends, and it succeeds in bringing together a variety of well-researched and for the most part innovative essays that examine the diverse forms, styles, techniques, and aesthetics of the contemporary novel and its authors. The notion of "Unendlichkeit" is an intriguing theoretical lens for analyzing literary texts and promises to spark further conversations on the genre in the future.

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—Christiane Steckenbiller

### **Poetiken der Gegenwart. Deutschsprachige Romane nach 2000.**

*Herausgegeben von Silke Horstkotte und Leonhard Herrmann, Berlin: de Gruyter, 2013. vii + 360 Seiten. €99,95.*

Writing about recent literature is a risky business, as the editors of this collection of twenty essays admit. Without the benefit of historical hindsight and without the reassurance of established trends and canons, the selection of primary materials and