

bonus: it supports the belated Koselleck reception by throwing much-needed light on the intellectual and political locus of Koselleck's early work.

Cornell University

—Peter Uwe Hohendahl

***Heimat, Space, Narrative: Toward a Transnational Approach to Flight and Expulsion.***

By Friederike Eigler. Rochester, NY: Camden House, 2014. xi + 211 pages. \$75.00.

Friederike Eigler's latest monograph contributes to discussions of German memory culture, which in recent years have focused increasingly on the role of Germans as victims of National Socialism and the Second World War. The expulsion of an estimated 12–14 million Germans from Eastern Europe (7–8 million in the West, 5–6 million in the SBZ) in the last stages of WWII and the immediate postwar years has assumed a central role in this discussion. While placing emphasis on different aspects, historians such as Robert G. Moeller (*War Stories*, Berkeley 2001), Eva Hahn/Hans Henning Hahn (*Mythos Vertreibung*, Hamburg 2009), and Andre Demshuk (*The Lost German East*, New York 2012) have all argued against the notion that postwar West Germany was dominated by silence about the Nazi past and memories of flight and expulsion. Eigler's book is one of three literary studies published very recently that confirm and utilize these historiographical findings for the literary realm (the other two are Bill Niven's *Representations of Flight and Expulsion in East German Prose Works*, also published by Camden House in 2014 and Karina Berger's *Heimat, Loss and Identity: Flight and Expulsion in German Literature from the 1950s to the Present*, 2014 [ed. note: see following review]).

Premised on the understanding that postwar literature has always played a prominent role in addressing painful issues of expulsion and loss, Eigler's study offers in-depth readings of literary texts from the 1970s through the first decade of the new millennium that engage with spatial constellations in general and *Heimat* in particular, in the context of flight and the forced relocation of ethnic Germans (and Poles). Novels are the book's primary focus since the genre provides an imaginary space for experimenting with place and belonging, while simultaneously dealing with geographical regions and their respective histories, which are reflected in both memories and post-memories (5). Using texts from different generations of writers as examples, Eigler skillfully demonstrates how conceptualizations of *Heimat* and space have been changing and how the "lost German homelands" have in reality been multiethnic and multinational liminal borderlands.

Eigler's interest in space-bound belonging determines the study's theoretical approach, which draws on geopoetics (here, the study of literary renderings of *Heimat*) and geocriticism (the larger cultural and sociopolitical implications of such narratives) in order to show "what happens when geopoetics respond to geopolitics" (21, 5). The theoretical foundations of her research are laid out in the study's first part and utilized throughout in the following interpretations. Part One is comprised of three detailed, learned, and somewhat dense chapters that will be especially useful in orienting readers new to the fields of memory studies and the role of space in narrative and cultural theory.

Specifically, Chapter One reviews scholarly discourses on Heimat and the spatial turn, to which Eigler herself had previously contributed in a co-edited volume (*Heimat: At the Intersection of Memory and Space*, Berlin 2012). The author shows how recent discourses on space aim to dislodge the static “container model” in order to develop more dynamic spatial notions. Relying on theorists such as Doreen Massey and Yi-Fu Tuan, she demonstrates that there is a gap between the concepts of space and Heimat, which her study seeks to close.

Chapter Two examines the role of space in narrative theory and draws on the work of Yuri M. Lotman, Mikhail Bakhtin, Michel de Certeau, and Michel Foucault, among others. The goal here is to demonstrate dynamic concepts of space and discuss how they are shaped and constructed by social and historical factors.

Chapter Three reviews the engagement with notions of flight and expulsion in public discourse and historiography, which is arguably the red thread running through the study. Eigler maintains that a taboo, or at least a “consistent avoidance” (133), was prevalent in academic research in the postwar decades, both in historiography and literary studies. This taboo was only lifted in post-1990s research that responded to the changed political landscape in Europe after the end of the Cold War and is increasingly more comparative and transnational.

The study’s second part is devoted to Horst Bienek’s tetralogy published between 1975 and 1982 (*Die erste Polka; Septemberlicht; Zeit ohne Glocken; Erde und Feuer*), which focuses on the city of Gleiwitz (now Gliwice in Poland) in Upper Silesia. While Bienek’s œuvre has enjoyed renewed attention since the 1990s, Eigler’s analysis bridges the gap between placing his work in the context of a transcultural border literature and teasing out its specific geocritical aspects. In tracing the ways in which Bienek references and converts both fictional and non-fictional sources in his prose, she shows how the tetralogy undercuts the official discourse about flight and expulsion and the lost Heimat in the East “without projecting a false sense of historical authenticity” (104). Incorporating archival research at the Bienek Archive and utilizing the theoretical apparatus she set up in Chapter Two, Eigler’s detailed readings in Chapters Four and Five are very illuminating. They show convincingly how Bienek’s work contributes to the construction of a transnational and multiethnic history of the region of Upper Silesia, making him an early representative of the genre of the critical Heimatroman.

Comprising two chapters, Part Three of the book is devoted to the analysis of contemporary novels from both West and East Germany from the last fifteen years. Chapter Six shifts the focus from spatial constellations to transgenerational memory. Following Polish scholar Hubert Orłowski, the argument’s point of departure is a perceived difference in German and Polish texts. Orłowski maintains that German texts still deal with postmemories of expulsion and the loss of Heimat, whereas Polish fiction shows new thematic developments (126). Challenging this assessment in readings of Reinhard Jirgl’s *Die Unvollendeten*, Tanja Dücker’s *Himmelskörper*, Christoph Hein’s *Landnahme*, and Kathrin Schmidt’s *Die Gunnar-Lennefsen-Expedition*, Eigler analyzes the ways in which these texts critically examine notions of Heimat and Germanness and point towards a transnational approach to both.

Returning to the analysis of spatial constellations, Chapter Seven compares two novels by a Polish and a German author that deal with the German-Polish border region. Eigler reads Olga Tokarczuk’s acclaimed novel *Dom dzienny, dom nocny* from

1998 (*Taghaus, Nachthaus*, 2001) and Sabrina Janesch's *Katzenberge* (2010) as "postmemorial spaces" that reference historical place and hold present those uncanny dimensions of the past that continue to shape the real and imagined geographies of Europe (154). While both novels translate the political into the poetic realm, thereby contributing to the reconfiguration of European topographies, they—other than Bienek's tetralogy—omit the prominent role of Jews in the regions they narrate and thus a central dimension of Eastern Europe's history and culture.

Eigler's book is a worthwhile read for anyone interested in the complex histories of German flight from Eastern Europe as rendered in contemporary literature. The author's detailed and nuanced interpretations, and especially the comparative perspective she includes here with at least one Polish text, provide much fodder for thought. They gesture toward a comparative, transnational approach to reading literature that can serve as an example for other scholars of German Studies in a broader European framework.

University of California, Irvine

—Anke S. Biendarra

**Heimat, Loss and Identity: Flight and Expulsion in German Literature from the 1950s to the Present.**

By Karina Berger. Oxford, Bern, et al.: Peter Lang, 2014. viii + 227 pages. \$97.95.

**Representations of Flight and Expulsion in East German Prose Works.**

By Bill Niven. Rochester, NY: Camden House, 2014. 219 pages. \$85.00.

The monographs by Karina Berger and Bill Niven, both British scholars, are important contributions to a burgeoning field of cross-disciplinary scholarship in German Studies that examines the legacies of flight and expulsion, i.e., the forced migration of approximately 12 million ethnic Germans at the end of World War II. The two studies should ideally be read together: both cover the period from the 1950s to the present, but Berger's *Heimat, Loss and Identity* focuses primarily on better-known West German literature while Niven's *Representations of Flight and Expulsion in East German Prose Works* examines, as the title suggests, a large body of mostly lesser-known East German texts. Berger provides a critical analysis of popular and elite literature. The broad scope of her study combines a consideration of historical and political contexts with much-needed attention to aesthetic and literary aspects. Niven's book complements Berger's focus on West Germany and successfully challenges the widely held view that the topic of flight and expulsion was largely taboo in East Germany. Both studies illustrate in different ways the central role of literature for changing approaches to—and broadening views of—Germany's 'difficult past,' i.e., National Socialism, World War II, the Holocaust, and flight and expulsion at the end of the War.

Berger's *Heimat, Loss and Identity* is comprised of an informative introduction, four chronologically organized chapters, a brief conclusion, and a bibliography followed by a very brief index (mostly of names and titles discussed in the book). The introduction provides useful information on the historical events and the shifting public discourses on the German past—including the attention to German wartime suffering—as well as an overview of the main literary trends and the state of scholarship.