

Book Reviews

Patriotism, Cosmopolitanism, and National Culture: Public Culture in Hamburg 1700–1933.

Edited by Peter Uwe Hohendahl. Amsterdam: Rodopi, 2003. 231 pages. €50,00 / \$51.00.

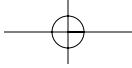
“Hamburg—nichts wie Hamburg,” went the refrain in an ear-catching song by the 1990s pop group *Die Lassie Singers*. Knowingly or not, the line neatly paraphrases Percy Ernst Schramm’s 1964 thesis that Hamburg presents a *Sonderfall*, something unique among German cities. Beholden not to emperors and kings but to the market, Hamburg developed its own political constitution, direct citizen rule, tolerance for religious minorities, possibilities for upward mobility, and private—not court—sponsorship for art, journalism, and architecture. The essays in the present volume, first presented at a conference at Cornell University in 2001, set out to test Schramm’s *Sonderfall* thesis, to gauge the extent to which there really is “nothing like Hamburg.”

Largely the work of literary scholars and historians, the essays go at the question of Hamburg’s peculiar public sphere from every conceivable vantage point: poetry, classical music, political journals, urban design, sartorial fashion, and festivals; their fields of focus span roughly the 200 years from Hamburg’s constitution of 1712 to the first decades of the 20th century. There are essays on Klopstock and on Lessing, at whose mention one does tend to think of Hamburg. There are essays on Brahms and on domestic architecture, at whose mention one typically does not. On balance, there does seem to be more evidence in the essays for considering Hamburg a cat of a different stripe, but a couple of the most interesting contributions in fact suggest the limits of the myth of uniqueness.

One of these is the opening essay, by Mary Lindemann, which dissects the strata of participatory politics in order to test the *Sonderfall* thesis specifically. Hamburg, she writes, was hardly a city populated only by the enfranchised. Serving on the citizen council was reserved for those who owned 1,000 *Thaler* of land, were Lutheran, did not serve foreign governments, and resided in the city. Yet Hamburg also gave relatively safe haven to foreign merchants, Dutch Calvinists, Portuguese Jews, and Mennonites. Lindemann’s essay stands as a model of how to research the history of ideas, and of how not to take received generalizations at face value.

Musicologists David Yearsley and Annette Richards have essays on early-18th-century Hamburg operas and on C. P. E. Bach, respectively. Innovative historian Celia Applegate has contributed a third essay on a musical topic, nominally on Johannes Brahms’s departure from Hamburg, but substantially about the private, non- or quasi-religious choral societies that shaped the imagined civic community.

Two essays cover urban design in the Hanse city. Julia Berger treats the prob-



lem—especially interesting to Americans—of classical architecture in a place without court patronage. And in a gracefully written piece on a hard-to-resist topic, cultural historian Jennifer Jenkins situates Fritz Schumacher's 1910 City Park in the context of American park theory, British garden-city utopianism, and the urban-populist needs of a rapidly industrializing Continental metropolis.

The bulk of the essays are devoted in one way or another to the print public sphere, with essays by Herbert Rowland on the short-lived 1720s journal *Der Patriot*; John A. McCarthy on Lessing's failed but influential national theater project; Meredith Lee's engaging piece on Klopstock, whose progressive politics and stimulating oratory Hamburgers took to so enthusiastically that 25,000 of them attended his funeral; Bernd Kortländer on Heine; and Hans Rudolf Vaget in a subtle analysis of the shifting role of an imagined Hamburg in the writings of Thomas Mann—sometimes respectfully Hanseatic, other times scandalously, sexually “south” of his native Lübeck. Jost Hermann furnishes a brief and lucid piece on the French Revolutionary milieu that enhances several other essays. A *tour de force* in the volume is historian Katherine B. Aaslestad's wide-ranging study of republican discourse in the popular press around 1800. Aaslestad not only assembles an enthralling array of primary texts, from folksongs to dress fashions, but stitches them together into a masterful and multifaceted understanding of the complexities and nuances in a multivocal civic discourse.

As can be said of many collections of essays, interest in wanting to purchase the book and reading it from cover to cover may be largely limited to scholars of the topic at hand, in this case: Hamburg. That said, in a library's holdings or in those of a scholar interested in urban growth, the public sphere and republicanism, and the city as an organizing principle, the volume will certainly find its place. The scholarship is of high quality. The introduction helpfully draws out common themes among the contributions. If Richard J. Evans's *Death in Hamburg* opened a city gate for the cultural history of Hamburg, this volume ably demonstrates the many fascinating paths and alleyways one may follow once inside.

Coe College

—John Chaimov

Kant-Handbuch. Leben und Werk.

Von Gerd Irrlitz. Stuttgart: Metzler, 2002. xxix + 526 Seiten. €49,90.

Zweihundert Jahre nach dem Tod des wohl bedeutendsten Philosophen deutscher Sprache, Immanuel Kant, reißt die Literatur zu seinem Werk nicht ab. Der Autor der *Kritik der reinen Vernunft* und ‘Entdecker’ des kategorischen Imperativs gilt auch heute noch als einer der maßgeblichen Stichwortgeber der modernen Philosophie. Vor allem seine Moralphilosophie ist Gegenstand einer intensiven systematischen Rezeption. So kann man ohne Übertreibung feststellen, daß es heute mehr ‘Kantianer’ und Kant-Kenner gibt, als man sie zu Kants Lebzeiten fand.

Doch die nahezu ungebrochene Aktualität des Königsberger Philosophen hat auch ihre Schattenseiten, vermag doch keiner mehr die ständig steigende Zahl von Arbeiten zu Kants Leben, Werk und Wirkung zu überblicken. Orientierung tut not. Dies gilt umso mehr, als die Sekundärliteratur nicht selten den Blick auf das versperrt, auf das es letztlich allein ankommt: die Schriften Kants und ihre Argumente.

Angesichts dieses Sachverhalts mutet es befremdlich an, daß erst jetzt ein umfassendes Handbuch zu Kants Leben und Werk erschienen ist. Der Herausgeber und

alleinige Autor dieses Handbuchs, Gerd Irrlitz, gibt nach einer allgemeinen Einleitung (xv–xxix) im ersten Hauptteil zunächst einen Überblick über Kants Leben und philosophisches Werk (1–69), um dann im zweiten Hauptteil alle von Kant selbst zur Publikation gebrachten Aufsätze und Bücher in chronologischer Abfolge inhaltlich vorzustellen und weiterführende Sekundärliteratur aufzuführen (70–479).

Dabei faßt Irrlitz die sogenannten ‘vorkritischen’ Schriften einschließlich der 1770 publizierten Inauguraldissertation *De mundi sensibilis atque intelligibilis forma et principiis* in zwei Gruppen zusammen (70–121). Der Schwerpunkt seiner Beschreibungen und Ausführungen liegt jedoch auf der Kritischen Philosophie Kants. Allein den beiden Auflagen der *Kritik der reinen Vernunft* widmet Irrlitz mehr als 140 Seiten. Die Schriften *Zum ewigen Frieden*, *Der Streit der Fakultäten* und die *Anthropologie in pragmatischer Hinsicht* werden dagegen im Abschnitt “Aufsätze und Schriften der 80er und 90er Jahre” (405–447) sehr kurz abgehandelt.

Im dritten Hauptteil geht Irrlitz zunächst auf die Akademie-Ausgabe von Kants *Gesammelten Schriften* ein, die im Jahre 1900 begonnen wurde, und diskutiert dann den handschriftlichen Nachlaß Kants und die studentischen Nachschriften seiner Vorlesungen (480–503). Der Band wird mit einem Anhang beschlossen, der eine Zeittafel, eine Bibliographie sowie ein Namen- und ein Sachregister umfaßt.

Ich habe keinen Zweifel, daß Irrlitz ein in vielerlei Hinsicht sehr nützliches und hilfreiches Buch vorgelegt hat. Doch die anfängliche Euphorie über ein Werk, in dem sich der Anfänger einen Überblick über Kants Leben und Schriften verschaffen kann und das der Kant-Kenner gerne zur Hand nimmt, wenn er den Argumentationsgang einer Schrift des Königsberger Philosophen rasch rekapitulieren möchte, weicht bei genauerer Lektüre der Ernüchterung. Denn neben oftmals gelungenen Zusammenfassungen einzelner Passagen der Kantischen Werke weisen die Interpretationen und Einschätzungen, die Irrlitz vornimmt, nicht selten gravierende Mängel auf.

So sind beispielsweise die Einleitung und das erste Hauptkapitel “Leben—Zeit—Weg des Denkens” nicht informativ und oftmals irreführend. Stellt die Transzentalphilosophie wirklich “eine logische Theorie über das Entstehen von Ideologie” (xx) dar? Werden wir der Kantischen Moralphilosophie auch nur annähernd mit dem Hinweis darauf gerecht, daß die “Gegensätzlichkeit von moralischer Innerlichkeit und juridischer Außenregulierung [. . .] der faktischen Situation von sich über Marktbeziehungen vergesellschaftenden Privateigentümern” (xxiv) entspricht? Wohl kaum. Auch will dem Leser nicht recht einleuchten, daß Kants “transzendentale Logik praktischer Vernunft” eine “frühe Form von Gesellschaftstheorie” (xxv) darstellen soll, zumal seine Konzeption der reinen praktischen Vernunft überhaupt nicht zur Transzentalen Logik gehört. Wenn Irrlitz seinen Gedanken mit den Worten fortsetzt, daß diese Logik “innerhalb der theoretischen Evolution der aufklärerischen Denkform eine neue Auffassung der Objektivität und Determiniertheit des gesellschaftlichen Charakters der menschlichen Lebenstätigkeit” (xxv) erreichte, fühlt man sich unwillkürlich an die Terminologie und den Duktus einer vergangen geglaubten Kant-Forschung erinnert, in der der Nutzen und der Wert einer Philosophie an vermeintlichen ‘gesellschaftlichen Notwendigkeiten’ und an der Einsicht in ‘dialektische Prozesse’ (vgl. S. 25) bemessen wurde.

Gerd Irrlitz hat als erster ein Kant-Handbuch vorgelegt, aber es ist zu hoffen, daß es für die zweite Auflage wesentlich überarbeitet wird.

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—Heiner F. Klemme

Sublime Failures: The Ethics of Kant and Sade.

By David Martyn. Detroit: Wayne State University Press, 2003. 253 pages. \$39.95.

“Kant with Sade” has been the trump play of the debunkers of Enlightenment starting with Adorno and Horkheimer. The most famous reading of “Kant with Sade” was Lacan’s dense little essay of 1962. According to these critics, Enlightenment rationality brings not freedom but tyranny with its universalizing demands; it rules by “the repression of what it excludes” (146). Accordingly, Sade had “a more accurate view of what the Enlightenment was really about” (138) than Kant. Thus, in Lacan’s terms, “Sade ‘give[s] the truth’ of Kant” (186), exposing the violence of Kant’s principle of pure reason “subsuming everything, even pure, chaotic contingency, to its own formal laws” (153). Under the banner of Derrida, David Martyn sets his interpretation both in and over against this tradition of reading.

Martyn offers his thesis in a sentence: “The reading of Kant with Sade suggests that if we can speak of ethics at all, it is not in terms of the will or the subject but in terms of the sublime and of writing” (168). Completely unsurprisingly, “Kant and Sade [. . .] are undone by the letter of their own texts” (215). This is a book for believers in deconstruction, which Martyn finds “epistemologically sound,” indeed “irrefutable” (9). (The concluding chapter is an extended vindication of Derridean over Lacanian reading.) For the rest of us it offers discrete insights into both Sade and Kant. Indeed, it finds ways to make Sade interesting from an abstract, thoroughly theoretical vantage in which his textuality “sublimates” his pornography and makes him a writer from whom ethical insight can be wrested. Martyn uses the juxtaposition of Sade’s marginalia to his text, a key “confessional passage,” and the interminability of reading *120 Days of Sodom* to make the significance of Sade lie in the way that putting things in writing both renders the Sadian project relentlessly “totalizing” and, by straining its own endeavor to the limit, instantiates *per impossibile* an “ethics of writing.” For Martyn, this phrase betokens the decimation not only of the ethical subject but of the authorial frame of appraisal as well, opening ethical discourse to the more “rigorous” standard of the “materiality of the letter.”

As a Kant specialist, I will concentrate on the insights about Kant. First, Martyn sets his whole interpretation in the context of Kant’s inability to bring his *project* of a critique of reason to closure. That is refreshing and apt. For Martyn, Kant always found himself faced with gaps in his architectonic; his writing continued to disrupt the closure his system demanded. In exploring how this happened, Martyn uses Kant’s treatment of the sublime as a red thread of incongruity through the critical corpus. Reading from the second *Critique* forward into the third and thence back to the first, he identifies a “rational sublime,” i.e., a conflict not between reason and imagination, as Kant alleged in the *Critique of Judgment*, but one intrinsic to reason, tracing back to the antinomy arguments in the *Critique of Pure Reason*. Again, this is very interesting. Martyn is particularly good at hitting the sore points in the argumentation of the *Critique of Practical Reason*, but not all of his discussion has quite the philosophical conclusiveness he claims. He plays the typical deconstructive games with forms of the German *geben* in Kant’s writing to claim, among other things, that Kant rested a crucial turn in his *Critique of Practical Reason* entirely on the phrase “*es gibt*.” Martyn insists this cannot simply be taken to mean “there is,” but signifies some mysterious “giving” which is philosophically illicit. Along similar lines, Kant’s faculty of un-

derstanding must work with the “given” in sensibility, but the faculty of reason formulates *Aufgaben*, tasks. But these “demands of reason” are impossible to fulfill. Thus when reason constitutes the ethical command, this “gift” of reason is also a *Gift* (poison), again instancing the “impossible” ethics of writing. (For philosophers a little of this goes a very long way.)

Overlaying Sade upon Kant buttresses Martyn’s claims. “Kant’s architectonic of reason is the discursive equivalent of Sade’s design to ‘say all’ [...]” (169). “It was precisely Sade’s and Kant’s uncompromising effort to articulate a purely formal totality that led to the occurrence of the ethical” (203). For the sake of a principle of pure universality, Kant and Sade rode roughshod over conventional agency vested in the “subject” and “will,” setting the discourse of ethics under impossible strain. That produced the ethics of writing, in which “the strength of their ethics is precisely its inhumanity” (215) in the Derridean sense.

From Martyn’s readings we can be pointed to important aporias in Kant, but his conclusion, “following de Man, [...] following Derrida” (166), is a bit too familiarly formulaic. “The notion of subjectivity, which always entails the totality of a system and the balance of a closed economy, is disarticulated [...] by a violent and material resurgence of writing” (168). Back to 1986 and the crest of ‘high theory’?

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—John H. Zammito

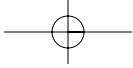
Weltbewußtsein. Alexander von Humboldt und das unvollendete Projekt einer anderen Moderne.

Von Ottmar Ette. Weilerswist: Velbrück Wissenschaft, 2002. 288 Seiten. €45,00.

Most scholars of German literature, culture, and intellectual history like to think that their research is relevant. But they rarely speak explicitly of how. Ottmar Ette’s *Weltbewußtsein*, a study of Alexander von Humboldt’s life and writings, is an exception. Its goal is not just to offer a comprehensive monograph, but to produce arguments for regarding Alexander von Humboldt as a “master thinker for the 21st century” (“Meisterdenker für das 21. Jahrhundert,” 233). Cultural studies, the author tells us, is not just about describing the past; it is also about engaging with it, and about finding alternative paths that history could have taken.

There is no doubt that Humboldt was, by early-19th-century standards, a cosmopolitan thinker, and at that time this was not a popular position. His work presents a complex view of reality; his approach is highly interdisciplinary. Humboldt did not believe in scientific specialization. His view of reality was holistic; everything was connected with everything else. The best metaphor for such a world view is that of a network (*Netz*)—a metaphor Ette indeed uses frequently. Humboldt’s work evinces a deeply rooted respect for nature in combination with a strong interest in the cultural achievements of non-European peoples. He condemned the slave trade and was a critic of colonialism. Humboldt probably also was genuinely interested in what we today might call hybridity (72), although I would say he hesitated to apply that category to himself and the cultural tradition he came from. Visual elements play an important role in Humboldt’s writing, and Ette reconstructs this role well. Ette also does a fine job of pointing out the narrative subtleties in Humboldt’s writing.

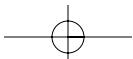
With all due respect for the intellectual integrity underlying Ette’s attempt to ar-

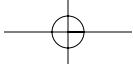


gue for the importance of Humboldt as a leading figure for a new century, I do not believe he succeeds in what he sets out to do. To be fair, Ette finds much to criticize about Humboldt, and at times his book tends to turn into a case study in failed globalization rather than an argument for Humboldt's cosmopolitanism. For instance, Ette makes clear that Humboldt strongly believed in capitalism as a means to resolve inequities in the world and to spread civilization. In Humboldt's view, there was no doubt about the mission of Western Europe to spread its civilization to other parts of the world, even though he acknowledges that the roots of this civilization were in the East. Not only Humboldt's, but also Ette's concept of 'culture' is highly normative; it is the intellectual culture ("geistige Kultur," 62) that has a guiding function in the process of civilization. It remains unclear to me to what extent, in Ette's opinion, the euro-centrist perspective informing Humboldt's work, in spite of his ubiquitous openness for other non-European cultures, is a good or a bad thing.

And what of the humanistic Humboldtian science that is so open to other forms of thinking? Too little is said about the "other forms of logic" ("andere Logiken") frequently mentioned by the author, of which we learn that they are not binary and not hierarchical, but little more. Humboldt's interest in the myths and beliefs of other cultures is clear, but how do those add up to an alternative form of logic? The fact that Heidegger is quoted at a crucial point in Ette's argumentation about alternative forms of logic and their concomitant alternative views of reality (183) did do little to convince this reviewer. In his trust in science, Humboldt is very much a child of the 18th century. To maintain such a trust today is only possible if we carefully isolate the anthropological element from this discourse. Anthropology, as the science of human diversity in the late 18th and early 19th century, leaves little space for such a positive view of science, and it should make one think that one of the skulls that Humboldt stole from a Native American grave site ended up with one of Humboldt's former professors, the famous Göttingen anthropologist Johann Friedrich Blumenbach. In general, Humboldt owes more to late-18th-century natural history and anthropology than Ette acknowledges, and his work reflects the premises of these discourses including their many problematic aspects. Here the book would have profited from current American scholarship, and in particular from the chapter on Alexander von Humboldt in Mary Louise Pratt's *Imperial Eyes: Travel Writing and Transculturation* (London/New York 1992).

To judge Humboldt according to contemporary standards is anachronistic and therefore inappropriate (189), Ette states in the context of the above-mentioned theft from a Native American graveyard. But, one could ask, is the attempt to demonstrate Humboldt's exemplary function for the 21st century not also an anachronism and therefore equally objectionable? In his "Afterword after September 11, 2001" ("Nachwort nach dem 11. September 2001"), Ette attempts to address the question of Humboldt's relevance for our times most directly. The problem I have with this afterword is that it very much approaches the conflicts at the roots of September 11 and the responses to it hermeneutically; that is, as a problem of knowledge and understanding. But is such a hermeneutic gap really to blame for these events and the responses they evoked, and is a more inclusive global consciousness, as Ette suggests, indeed the solution? If anything, the means to inform oneself about ideas and developments in other parts of the world have increased dramatically since the early 18th century. But has this been an effective antidote against existing abusive power structures or imperial economic ambi-





tions? Humboldt's idea that capitalism would develop together with mutual understanding and therefore would lead to a fairer world has proven to be a terrible misunderstanding. Of course, that is a simplification as well.

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—Carl Niekerk

A Companion to the Works of Heinrich von Kleist.

*Edited by Bernd Fischer. Rochester, N.Y.: Camden House, 2003. vi + 258 pages.
\$75.00.*

However modest the raison d'être that a volume entitled *A Companion to the Works of Heinrich von Kleist* might claim, this volume is likely to fall short of it. This is not to say that the individual essays are lacking, but only that, as a collection, they do not offer the coherent support for reading Kleist's works that the title implies. As with any anthology, the components here are of varying quality: some useful overviews of the literature on Kleist, some fascinating new contexts within which to read certain works, some masterly situating of the works within intellectual history, but also essays that don't quite transcend the effort of offering yet another perspective from which to "interpret" given works.

Unlike, say, David Wellbery's 1985 collection (ed., *Positionen der Literaturwissenschaft: Acht Modellanalysen am Beispiel von Kleists "Das Erdbeben in Chili"*), whose aim was to offer one paradigm of each of several major schools of commentary, this collection, like many of its ilk, aspires to coherence only after the fact. The grouping of the eleven essays under four headings accomplishes little by way of providing the reader with useful vantage points from which to consider Kleist's works: the headings themselves seem arbitrary ("Critical Approaches," "Language and Form," "Intellectual Paradigms," "Themes and Motifs"), and the essays grouped under them do not obviously exemplify their respective categories. Nor does Editor Bernd Fischer's introduction effectively focus the volume's purpose. Titled "Heinrich von Kleist's Life and Work," it wanders lightly among biography, plot summary, genesis, publication, interpretation, reception, and historical contextualization without adequate conceptual glue to hold things together. The categories he offers are often too broad to be helpful (*Homburg*, for instance, "experiments with interconnected notions of belonging, identity, and moral or heroic principles" [11]). Fischer concludes his introduction with an apology for the volume that proposes what it can do: "[...] exemplify past [?] and current modes of reading Kleist; [...] provide the informed and curious reader with transparent approaches to the cutting edge of today's international Kleist scholarship" (15–16)—in short, it offers a sampler, organized *ex post facto* into categories.

Jeffrey Sammons and, especially, Jost Hermand offer useful overviews of the literature on Kleist—the former focused primarily on *Amphitryon*, the latter on *Penthesilea*—but why they should be grouped together as "Critical Approaches" remains obscure. About a third of Sammons's essay speaks to the literature in general, but the rest offers what he calls a "commentary," rather than "interpretation," of the play. Although the essay is (as is always the case with Sammons) witty, articulate, and insightful, it is not always clear what it wants to accomplish.

Hermand's essay is entirely focused on the successive styles of critical literature on *Penthesilea*, and his broad claim is that there was a "paradigm shift" between 1975

and 1985, resulting in a plethora of “specific, individuated discourses over possible supraindividual discourses” (46). The claim of a paradigm shift is problematic, partly because much of what Hermand sketches as preceding it seems hardly to pertain to “collectivist ideologies” (46)—e.g., expressionistic, existentialist, *geistgeschichtlich* approaches—but, more importantly, because his characterization especially of feminist critique is selective and antiquated. With inadequate distinction between “feminism” and “radical feminism,” Hermand identifies four flawed feminist approaches to *Penthesilea* as those based on “Amazonianism, lesbian-separatism, heterosexuality, or French deconstructionism” (52). Under “heterosexuality” he understands those female critics who find “their attraction to men somehow unsettling” (50). He diagnoses “a noticeable shift away from older forms of political engagement since the early 1990s,” seeing since then only a poststructuralist drift toward psychological (Lacanian, Kristevan) or anthropological (not clearly defined) questions, and, finally, a displacement by discourses “drawn from aesthetics or philosophy” (52). “Female literary scholars” are, generally, inclined to transport Kleist’s “sociopolitical and ideological position [...] into the airy realm of mythological, archetypal, psychological, or biological timelessness” (54). While concluding, with breathtaking condescension, that feminist interpretation of *Penthesilea* can offer “more than a simple interpretive novelty” (53), Hermand does admonish readers to “guard against overzealous feminist interpretations” (53). That feminist theory and practice have evolved considerably in the past three decades—that much feminist critique aims to speak for all portions of humanity who suffer from limiting labels of social construction, that the particularization and historicization of those for whom it wishes to speak have progressed geometrically, that essentialism is a trap long since recognized—seems to have escaped Hermand, of all people.

Some of the essays offer solid new vantage points from which to view the works. Bianca Theisen, for instance, draws on her considerable knowledge of the history of the novella to demonstrate the nature and import of Kleist’s departures from the genre’s conventions, emphasizing his goal of revealing the “sheer contingency of the factual” (99). In the process, she cites sources for, e.g., the plot of “Der Findling” that this reader, for one, had never heard of (82). Susanne Zantop draws on her fascinating research into eighteenth-century discourses of race and miscegenation to illuminate “Die Verlobung in St. Domingo.”

Some essays beautifully situate the works within intellectual history. Helmut Schneider compares Lessing’s *Nathan der Weise* with Kleist’s “Der Findling” to demonstrate how Kleist “at once shared and shattered” (144) rationalist discourse, focusing on the failed Enlightenment project of emancipating mankind from the merely natural, especially “the crude fact of our physical origin” (144). Hinrich Seeba offers a tour-de-force discussion of another paradigm shift evident in Kleist’s work, that from mind to eye, as a shift from object of perception to mode of perception, from philosophy to the arts and the visual poetics of knowledge. His argument is a nuanced reflection on what useful patterns may be wrested from the teeming data of intellectual history.

The remaining essays cover a range of topics: Séán Allan and Hilda Brown, grouped under “Themes and Motifs,” do, indeed, each trace a particular theme through various works, with varying degrees of success. Brown’s initially interesting discussion of Kleist’s suicide letter loses steam when her theme of *Todesreife* becomes yet

another angle from which to view *Prinz Friedrich von Homburg* and *Penthesilea*. Allan follows the theme of violent revenge through three novellas and two dramas, leaving the reader feeling that she has accumulated yet another “take” on the works. Anthony Stephens offers an interesting enough discussion of how Kleist uses “structures” to subvert the reader’s generic expectations, but overreaches when he proposes that we can now, finally, account for “the overlong tradition of misunderstanding Kleist’s works” (64). Bernhard Greiner reflects on successful and unsuccessful language in Kleist’s works, demonstrating their relation to discourses of beauty and grace in Kant’s *Kritik der Urteilskraft*. Tim Mehigan discusses Kleist’s skepticism about reason as focusing more on the Humean positions “in which Kantian philosophy is anchored” (172) than on Kant’s actual project, and uses “Der Findling” as illustration—yet without indicating which aspect of his argument is new (that Kleist suffered from having lost the “Ding an sich” is certainly not one of his conclusions [180]).

It is difficult to know exactly what to do with a literary text these days, given how long we have been uncovering angles and layers of meaning, none of which can or should be definitive. We can offer primers for the uninitiated (what a true “companion” to Kleist might be). We can appreciate the text. And we can contextualize it: highlighting strands of the infinite web in which it is situated may offer the only thing approaching a “solid” picture of what it is. The temptation then, however, is to wander down ever-proliferating paths of inquiry, and find one’s way back to the text only with difficulty. Susanne Zantop, for instance, takes a while to come back to “Verlobung” from her fascinating material on miscegenation, but she does manage to suture the realms convincingly together in the end. The question is always: does this work tell us something new and significant about Kleist, or might it better be pursued on its own?

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—Marjorie Gelus

The Stories of Heinrich von Kleist: Fictions of Security.

By Seán Allan. Rochester, NY: Camden House, 2001. 256 pages. \$75.00.

Seán Allan gives his study of Kleist’s stories a most surprising subtitle: “Fictions of Security.” The baffled reader might be forgiven for asking how the work of Kleist, almost universally known for its emphasis on the contingent, the coincidental, and the unforeseeable, can be characterized with such a reassuring designation. As it turns out, the stated “security” of the subtitle bears less resemblance to the narrated events and the mode of narration in the stories analyzed in the study than to Allan’s own interpretative conceit.

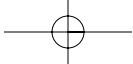
Allan laments the interpretative direction of recent Kleist scholarship, with its relentless focus on the unreliability of language, on narrative discontinuity, and on pervasive irony. One unfortunate consequence of such an approach, in Allan’s view, is the reduction of interpretative work on Kleist’s stories to an inquiry into their formal structures. In an almost paradoxical exercise, the “impossibility of interpretation” becomes the center of interpretation. Against this preoccupation with formal aspects of Kleist’s œuvre, Allan suggests a mode of analysis that will better account for the stories’ psychological, socio-critical, and moral aspects and themes. In addition, Allan tries to rescue a positive (if limited) role for reason and also for language in Kleist’s fiction by insisting on possibilities for interpersonal communication. He sets himself the task to

find alternatives to the predominant current practice of reading Kleist's stories only as ironic fictions, and intends to show that Kleist provides the readers with a "coherent diagnosis of the ills with which the society of his time was beset" (9). Finally, Allan rejects the pessimistic conclusions proposed by these critics in favor of a cautious optimism that a gradual improvement of society and the individual's conditions are possible. Such a reassuring perspective opens up for Allan at the end of most stories. As the summarizing paragraph of Allan's reading of "Die Verlobung in Santo Domingo" states: "The story ends on a tragic note, but this need not imply that such progress is impossible; it merely reminds us that it is more difficult—and requires considerably more effort—than is generally supposed" (149).

This interpretative turn towards a more reassuring Kleist derives its legitimacy from a dual strategy of interpretation. The first one is based on a particular mode of reading that views the characters in Kleist's stories as reciprocally illuminating figures whose totality of action and of speech counterweigh a notoriously unreliable narrator. As Allan states, the single most dangerous pitfall of Kleist commentators is their "tendency to endorse the position represented by one particular figure in the text" (9). To avoid such one-sided (mis)readings, Allan exhorts readers to consider the multiple perspectives created by the encounter with the diverse protagonists in the stories. Such method of interpretation affords readers an autonomous hermeneutic position and requires their active participation in the analysis of the stories. It is a mode of exploration that mirrors Kleist's pedagogical projects.

In Kleist's writings on art and education, Allan finds a second guideline for his approach to the stories' interpretation, rejecting the claim of certainty in favor of progressive approximation. The complex mirroring of the characters' actions and behavior provides more reliable insights than the search for direct authorial commentary.

For Allan, Kleist's stories involve a critique of existing social norms and their repressive political and familial order whose very structures entail the mechanisms of lethal violence and mind-numbing cruelty that befall the stories' protagonists. Furthermore, "the hierarchical worlds inhabited by Kleist's characters relieve individuals of the burden of exercising their moral autonomy" (217). This easy abdication of personal responsibility is a central reproach Allan levels against many characters in Kleist's stories. For a clearer understanding of how characters exercise their moral responsibility, he establishes four (class) levels for protagonists. The first level represents figures with established authority (like the Elector of Saxony, the archbishop in Chili, and the white planters in Santo Domingo) who are, by their unchallenged positions of power, incapable of seeing the systemic injustices and shortcomings. Below them, Allan lists a group of persons who serve as buffers between the powerful and the less powerful: women family members of the ruling class. A third (and more ill-defined) class are persons not yet "subjected to the same degree of social indoctrination as their more experienced counterparts"; here Allan mentions Jeronimo and Josephe from "Das Erdbeben in Chili" and the young lovers of "Die Verlobung in Santo Domingo," Gustav and Toni. The fourth class consists of the *Volk* as fickle crowd. Allan sees the crowd simply "as ground down by a sustained process of ideological indoctrination backed up by violent repression" (221). Consequently, he sees the murderous crowd violence in "Das Erdbeben in Chili" as an instant of the *Volk* acting "against its own interest" (221). In this context, it would have been interesting to read what Allan thinks of René Girard's understanding of the crowd's role in the killing



of Jeronimo and Josephe as enactment of the scapegoat ritual to end a crisis of social indifferentiation (the essay collection with the Girard essay is listed in the extensive and well-researched bibliography but without any further engagement with this important theory of the role of the crowd).

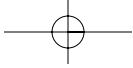
Allan employs the methodological approach described above in the four main chapters of the book, where he analyzes seven of the most important Kleist stories. The selected stories are divided into four thematic categories, each representing a chapter of the book: "Justice and Revenge" (comprising "Michael Kohlhaas" and "Der Zweikampf"), "Revolution and Social Change" ("Das Erdbeben in Chili" and "Die Verlobung in Santo Domingo"), "The Nature of Evil" (with "Der Findling" and "Die Marquise von O . . ."), and finally "Art and Religion" (consisting of a single story, "Die heilige Cäcilie oder die Gewalt der Musik"). True to his theory that a contrastive reading of the various characters yields the most promising result, Allan divides each story into multiple very short entries, often under the heading of a protagonist's name or a thematic aspect of their behavior. This creates the reading effect of a dissertation or thesis. The descriptive quality of the short expositions, with detailed recounting of the story's fabula, attempts to highlight "the moral development of the central character" (55). In the case of Kohlhaas, the story "stands as a testimony to the superiority of the moral forces of integrity and fair-mindedness over the primitive instinctive impulse of revenge. The future presented in Kohlhaas is a positive one despite the death of Kohlhaas" (75). Such rather pithy summaries stand at the end of most stories, usually expressing a more optimistic summary of the story's denouement than most contemporary Kleist criticism. While such detailed *Nacherzählungen*, coupled with extensive quotes from the text, are helpful for readers unfamiliar with Kleist's stories, the steady employment of this particular interpretative approach acquires an almost apodictic quality as each summary iterates a similar (positive) point.

One of the strongest aspects of Allan's study is his convincing demonstration of the acute social criticism inherent in Kleist's stories. Other, more specific pronouncements are less convincing, for example the positive explanation of Jeronimo's love in "Das Erdbeben in Chili" as something that happened as "a consequence of the prevailing masculine ideas of love and sex that this young man naturally shares with the other males in his society" (112). This after excoriating the prevailing patriarchal notions of women throughout the study. There are also a few small misconceptions in the study, such as the statement that "both Jeronimo and Gustav are young *aristocratic men* (my italics) in a male-oriented society, and it is to be expected that, in time, they will take the places of those above them in the ruling hierarchy" (220). The "von" in Gustav's name (who is from a Swiss farming background) does not indicate aristocratic or noble rank, but rather geographic origin (von der Ried), and Jeronimo is a *Hauslehrer*. His low social rank is one of the main reasons that his relationship with Josephe is so scandalous.

The Camden House series "Studies in German Literature, Linguistics, and Culture" aims to inform a wide readership on important authors and works of German literature. Seán Allan's study would be well suited to making a key part of Kleist's œuvre, his stories, understandable to readers who have not yet read them but might well do so after reading this book.

Swarthmore College

—Hansjakob Werlen

**Heinrich von Kleist. Geschlecht—Erkenntnis—Wirklichkeit.**

Von Erika Berroth. New York: Peter Lang, 2003. 145 Seiten. €57,80.

Heinrich von Kleist. Die Dramen und Erzählungen in ihrer Epoche.

Von Jochen Schmidt. Darmstadt: Wissenschaftliche Buchgesellschaft, 2003. 312 Seiten. €34,90.

Two recent books on Kleist, one by an established Germanist, the other by a relatively new scholar, provide complementary perspectives on a writer whose work, highly polemical in its era, continues to generate controversy and discussion in the twenty-first century. Read together, these books constitute a dialogue about important issues in the critical appraisal of Kleist. Jochen Schmidt's *Heinrich von Kleist. Die Dramen und Erzählungen in ihrer Epoche*, as its name implies, situates this writer's work with respect to philosophical, historical, and political developments of the late eighteenth and early nineteenth centuries. It is quite comprehensive in that it treats all of Kleist's dramas and short stories, although some at greater length than others. Erika Berroth's *Heinrich von Kleist. Geschlecht—Erkenntnis—Wirklichkeit*, by contrast, has a narrower focus, with detailed discussions of two short texts, "Die Marquise von O..." and "Der Finding." Berroth's approach is influenced by feminist, psychoanalytic, and deconstructive theories, while Schmidt's critical mode of choice is historical and biographical. Like Kleist's works themselves, which often represent two irreconcilable but equally valid perspectives (e.g. Penthesilea and Achill in *Penthesilea*, or the Wardwand and Rossitz clans in *Die Familie Schroffenstein*), these two books offer differing but similarly insightful interpretations. Just as the reader of Kleist's dramas and fiction may wish that his warring factions or individuals could engage in productive dialogue, so too the reader of these critical works might attempt to construct an exchange between the two approaches represented.

The contrasting critical approaches employed by Schmidt and Berroth produce divergent emphases in their readings of Kleist's major works. Schmidt, who has published widely in the area of German Enlightenment and Romantic literature, brings a lifetime of acquired knowledge about the era in which Kleist lived and wrote to his readings of this author's dramas and short stories. His detailed understanding of major philosophical and political developments leads him to a nuanced view of Kleist's place within his own time: Schmidt sees Kleist as bringing the critical perspective of the Enlightenment to bear on the Romantic tendencies to which he was himself susceptible. This is a productive way to look at Kleist's engagement with the two main literary and philosophical movements of his time. By linking Kleist with the more radical thinkers of the French Enlightenment, such as Rousseau and Voltaire, Schmidt is able to situate Kleist's comprehensive critique of religious institutions and dogma within its historical context. An important issue for any critic of Kleist is of course his engagement with Kant and the much-discussed "Kant-Krise." Here, Schmidt provides a somewhat unusual interpretation, seeing the "Krise" as an "Inszenierung," a dramatization meant to justify Kleist's abandonment of specialized academic studies in favor of a literary career. Schmidt reads several of Kleist's letters in this vein, suggesting convincingly that the author's sense of his audience influenced how he presented major life decisions.

While Schmidt's assessment of Kleist's life and summary of major philosophical, political, and literary trends affecting the writer will prove useful both to special-

ists and to those with less detailed knowledge, the section on Kleist criticism is less than complete. In line with his reassessment of the “Kant-Krise,” Schmidt rightly takes to task the critics who privilege “Gefühl” (sentiment) as a positive force and a key to understanding Kleist’s work. His contribution to this earlier debate is still relevant; however, he fails to take into account current critical trends. Focusing on the opposition between “ahistorical” deconstruction and historically based criticism, Schmidt does not even mention feminist or psychoanalytic criticism, or new historical criticism and cultural studies, all of which could actually strengthen his own readings of Kleist’s works: for example, he reads “Die Marquise von O...” as a narrative of “female emancipation” (weibliche Emanzipation), and interprets “Das Erdbeben in Chili” as a contribution to the debates in this era about the challenge to religious faith posed by natural disasters such as earthquakes. He interprets the character of Jupiter in *Amphitryon* as a psychological “projection” of Alkmene’s desires. In light of his own approaches, Schmidt’s neglect of newer trends in literary criticism is curious.

Berroth’s work, on the other hand, shows an active engagement with current feminist, psychoanalytic, and deconstructive theories, which allow her to explore how different interpretations of reality, morality, and ethics are related to gender in Kleist’s work. Berroth demonstrates familiarity with American, French, and German scholarship in these areas, and her application of theory to Kleist’s works provides new insights into the short stories, in particular. While Berroth’s breadth of theoretical knowledge is impressive, her arguments could be strengthened by analysis of other works by Kleist. Her focus on “Die Marquise von O...” and “Der Findling” might allow some readers to dismiss her findings as limited in application, whereas many of the issues that she raises, for example the ambiguity of knowing/not knowing, the conflict between a contextual and an absolute view of morality, and the problematic relationship of naming and language to the body could be most productively applied to Kleist’s dramas. Berroth does tantalizingly raise some of these issues with respect to *Penthesilea* and *Die Familie Schroffenstein*, but a more detailed mention of these and other works could make her analysis more comprehensive and convincing.

Comprehensiveness is a strength of Schmidt’s book, which focuses on several themes that reappear throughout Kleist’s work: a critique of Romanticism based on Enlightenment principles, a radical critique of religious institutions and beliefs, and a development of Rousseau’s ideas about property as the source of social conflict. Schmidt shows how these ideas are consistent throughout Kleist’s novels and dramas, but also how they vary in response to political and cultural developments: for example, Kleist’s writing took a more patriotic turn after Napoleon’s defeat of Prussia in 1806. While well versed in the historical and political developments of the period, Schmidt does not neglect the intertextual and inter-artistic dimension of Kleist’s work: he discusses at length the implications of Kleist’s choice of Netherlandish as opposed to Italian painting as a model for *Der zerbrochne Krug*, and analyzes the different kinds of social critique presented in the antecedents of *Amphitryon*, the comedies of Plautus and Molière. Schmidt’s argument about the author’s relationship to Greek drama is convincing, namely that Kleist did not reject the conventions of Greek drama, but rather that he emphasized the violent and extreme elements over the more moderate and serene characteristics chosen by “classical” writers such as Goethe and Winckelmann.

While Schmidt’s analyses of the individual works are scholarly and detailed, his

lack of an articulated theoretical perspective leads him into some inconsistencies. For example, he discusses the critiques of patriarchal culture in "Die Marquise von O. . .," but fails to point out that patriarchal privilege is challenged, or at least relativized, in other works by Kleist, such as *Penthesilea*. In discussing this drama, Schmidt opposes the "rational" male society of the Greeks to the "irrational" society of the Amazons when, in fact, each culture appears rational to its own members and irrational to outsiders. Achilles' male-centered society is no more or less "natural" than the Amazons' female-centered one. Both require the adherence of its members to a set of social norms that prove fatal to a love relationship based on equality. A more thorough acquaintance with feminist theory would have permitted Schmidt to apply his insights about gender roles in "Die Marquise von O. . ." to other works by Kleist. In his discussion of "Die Verlobung in Santo Domingo," Schmidt challenges studies of this story that focus on colonialism and gender issues by suggesting that Kleist's focus is on the determining role of history in structuring human relationships. In this case, however, the history to which Schmidt is referring involves the very factors that he discredits, the oppression of colonized people and of women. Schmidt's hostility to contemporary critical modes is surprising in that consideration of these issues would strengthen rather than contradict his own interpretations of Kleist's works.

Berroth's analyses, working at the intersection of "Geschlecht" (gender) and "Erkenntnis," often challenge male-centered criticism of Kleist's short stories. (The term "Erkenntnis" has a variety of English equivalents related to processes of acquiring knowledge, from "cognition" to "perception" to "recognition" or "realization.") Her reading of "Die Marquise von O. . ." attempts to show that critics, in searching for a single, unifying interpretation of the Marquise's experience and behavior, have overlooked the multiple, coexistent interpretations made possible by the famous "Gedankenstrich" (dash) that both expresses and hides the Marquise's rape by the Graf F. when she is unconscious. Berroth sees the ensuing crisis of cognition or "Erkenntniskrise" experienced by the Marquise, when she realizes that she is pregnant but has no memory of the act, as the impetus to a specifically female path of moral development, in which her own needs are integrated with those of others. Through her use of Carol Gilligan's theories of ethical development, among others, Berroth shows how the Marquise's actions and ethics challenge male ethical priorities, but leaves open the question as to whether her strategies in the end preserve the patriarchal system of society, knowledge, and ethics.

The destabilizing role of female subjectivity in male patriarchal culture is also the topic of Berroth's analysis of "Der Findling," which is preceded by a theoretical discussion of the relationship of naming to the body, in light of Kristeva's and Benjamin's theories of language and knowledge. The theoretical excursus is quite lengthy, and its relationship to the literary texts that Berroth discusses—"Der Findling" and, more briefly, *Penthesilea* and *Die Familie Schroppenstein*—could be clearer, but the main points relating to the short story are insightful: the ambiguous identity of the adopted son in "Der Findling," Nicolo, whose name and persona seem to be interchangeable with those of Elvire's dead lover, Colino, destabilizes the entire relationship of name to identity and points to the impossibility of attaining a final truth. Berroth's interpretation of "Der Findling" provides a slightly different view of the relationship between name and image (Name und Bild) that informs much of the criti-

cism on Kleist. She focuses on the relationship and disjunction between the two terms, which other critics have interpreted as two opposite ways of seeing the world. Berroth's reading dovetails in an interesting way with Schmidt's interpretation of the story, which similarly emphasizes the interchangeability of the two names, Nicolo and Collino. Schmidt points out that Nicolo has no role in society, but is made to fill the roles designated for him by Elvire and her husband. His lack of a social identity leads him to play these roles to excess, and to destroy those who formed his identity with predetermined roles. While Schmidt reads this story as a meditation on the problem of human freedom in an Enlightenment context, Berroth interprets it in the context of feminist and deconstructive theories of identity. The idea that Nicolo's character challenges the notion of a stable social identity or role is common to both interpretations.

The approaches chosen by Schmidt and Berroth, and the critical works that they inspire, may draw on quite different audiences: Schmidt's work, while potentially interesting to Kleist scholars, is also meant as a reference for non-specialists who desire more background on the author; Berroth's work would probably be better suited for specialists in the eighteenth and nineteenth centuries, and for those interested in contemporary theories of gender, subjectivity, and identity. When read together, these two books provide differing but not necessarily oppositional perspectives on an author whose works continue to inspire debate and fresh interpretations. Like Kleist's dramas and stories, they may challenge readers to reconsider their own ideological and theoretical points of view.

Clarion University

—Eleanor E. ter Horst

Heimat denken. Regionales Bewußtsein in der deutschsprachigen Literatur zwischen 1815 und 1914.

Von Andreas Schumann. Köln: Böhlau, 2002. viii + 316 Seiten. €39,90.

Andreas Schumann lässt in der Buchfassung seiner Münchener Habilitation keine Zweifel über die Frage aufkommen, welches Forschungsinteresse und welche Methodik dem Gegenstand seiner Untersuchung angemessen sind: Ideologiekritik. "Wie wird ein vermeintlich alltäglicher Begriff politisch aufgeladen [...]?" (1) Schumann koppelt seine in der Germanistik bisher weitgehend vernachlässigte kulturregionale Ideologiekritik eng an die ungleich fester etablierte und umfassender entwickelte Nationalismuskritik. Wie diese kann er im gewählten Zeitraum auf reichhaltiges Material zurückgreifen, an dem sich Strukturen der literarischen bzw. kulturpolitischen Konstruktion eines regionalen Bewußtseins, für das der Begriff Heimat hier in erster Linie steht, ablesen lassen. Heimat gerät somit in Textauswahl und Interpretation stark in den Sog der dominanten nationalistischen Ideologie mit all ihren pathetischen und antiintellektuellen Auswüchsen und macht den größten Teil der vorgestellten Anthologien für den heutigen Leser eher ungenießbar. Zu befürchten ist, daß mit diesem Ansatz einerseits die Potenz einer antinationalen Identitätskonstruktion und andererseits die transnationalen (z. B. anthropologisch begründeten) Strukturmerkmale zu kurz kommen, die dem Heimatbegriff immer auch anhaften und gerade in literarischen Imaginationen des 19. Jahrhunderts poetischen Ausdruck finden. Als kleinräumige Konstruktion von Zugehörigkeit und als universale (utopische) Ästhetisierung von

Konstanten einer menschengerechten Kommunität kann Heimat zu unterschiedlichen Zeitpunkten und in unterschiedlichen Diskursen potentiell vor, hinter, über und auf jeden Fall jenseits der Nation stehen.

Aber Schumann hat gegen diese ästhetisch-utopisch fixierte Sichtweise die Empirie auf seiner Seite, scheinen die unzähligen Anthologien heimatlicher Literatur, die er ausgewertet hat, doch in der Tat kaum Anhaltspunkte für einen emanzipativen Heimatbegriff oder auch nur für eine innerliterarische ideologiekritische Verschränkung von Nation und Heimat zu bieten. Unter dem Druck des empirischen Arguments rückt die ästhetische Potenz von Heimatliteratur und der sich daran entfaltende philosophische und politische Diskurs von der Romantik bis zu Heidegger und Bloch aus dem Blick. Auch die Bedürfnisstrukturen im kulturpolitischen und individualpsychologischen Bewußtsein des 19. Jahrhunderts, denen die Heimatliteratur ihre Herausbildung verdankt und denen sie sich nicht zuletzt in ihren dürfigsten Ausformungen jenseits aller konkreten ideologischen Aufladungen anbietet, geraten in den Textanalysen nur selten in den Blick und werden trotz gegenteiliger Ankündigung im einführenden Methodikkapitel zu wenig und zu wenig intensiv zum offen hinterfragenden (damit freilich auch spekulativeren) Ausgangspunkt der Interpretation gemacht.

Die Kehrseite dieser (vielleicht nicht umfassend genug reflektierten) Grenzen des methodischen Ansatzes macht zugleich die Stärke dieser Arbeit aus. Sie liegt im Wissenschaftsanspruch, den die Priorität der Empirie erlaubt, in der reichen empirischen Fundierung interpretativer Aussagen und in der für den Leser leicht überschaubaren Strukturierung des mit Fleiß und Gewissenhaftigkeit zusammengetragenen Materials. Einem Kapitel zu den deutschsprachigen Räumen von Heimat (Städte, Landschaften, Territorialstaaten, Topographien) folgt ein Kapitel zur Heimatliteratur als Vergewisserung des Eigenen und als Wertevergewisserung (heimatliche Landschaft, Volksleben, i. e. bäuerliche Kultur, historische Tradition, Treue und ähnliche Imaginationen von unentfremdeten und überschaubarer Sozietät). In diesem Kapitel werden auch die Interdependenzen von Eigenem und Fremdem, von Heimat und Ferne diskutiert. Daran schließen sich mit nachvollziehbarer Konsequenz ein Kapitel zu Volksliedern als Vergewisserung sozialer Sicherheiten und Sagen als Ausdruck historisch-kultureller Konstanten und schließlich ein weiteres Kapitel zur Mundartliteratur als Wunsch nach Authentizität an. Es folgen zwei Kapitel zu kulturpolitischen Rahmenbedingungen: Anlässe heimatlicher Dichtung (Jubiläen, Herrscherlob, Tourismus, Wohltätigkeit) und das Interesse von Vereinen, Schulen und der Wissenschaft an Heimatliteratur. Schließlich werden in einem letzten Hauptkapitel Fragen der Kanonisierung von Heimatliteratur behandelt.

Die vielfältigen literar- und kulturhistorischen Beobachtungen, die Schumann in diesen gut strukturierten Analysen des überschwappenden Materials macht, sind zu zahlreich, um hier angeführt zu werden. Die Interpretationsergebnisse, die der Autor selbst als besonders bemerkenswert erachtet, werden unter dem Spannungsbogen Heimatliteratur und Moderne in einem kurzen Schlußkapitel aufgegriffen und weiterführend erörtert. Die literarische Konstruktion von Heimat wird als Phänomen der Moderne aufgefaßt, das sich nicht authentisch im bäuerlichen Bewußtsein selbst herstellt, sondern Teil der ästhetischen Konstruktion einer zweiten (unentfremdeten) "Natur" ist. Populäre literarische Vorstellungen von Heimat und Nation entwickelten sich zeitgleich als kulturelle Reflexe der Bedürfnisse eines frühen Bildungsbürgertums nach Werteorientierung und gesellschaftlicher Integration. Der Beitrag der Heimat-

literatur liegt dabei in erster Linie darin, daß sie "Kleinräumiges mit seinen Komponenten der Überschaubarkeit und Traditionalität jenseits politischer Strukturen" (232) in die Wagschale wirft. Interessant ist auch an dieser Stelle die Frage, wie sich diese Ästhetik zugleich komplementär und widerstreitend alternativ zur großräumigen Ausrichtung der literarischen Nationskonstruktion bestimmen läßt (und wer schließlich den längeren Atem hatte bzw. haben dürfte). Schumann nähert sich dieser Fragestellung insoweit, als er die Potenz der heimatlichen Literatur des 19. Jahrhunderts betont, jenseits der Politik einen Raum für "gesellschaftliche Normvorstellungen wie subjektiv-emotionale Entwürfe von Sicherheit formulieren zu können." Weiterhin erscheint ihm auffällig, daß "kulturpolitische Bemühungen um ein regionales Bewußtsein sich in allen deutschsprachigen Gebieten nachweisen" lassen und daß sich die "Versuche regionaler Selbstfindung [...] trotz der Behauptung der gebietsbezogenen Eigenständigkeit in der Regel nicht, weder in argumentativer noch inhaltlicher Hinsicht" (233) unterscheiden. Strukturelle Unterschiede, die sich auffinden lassen, führt Schumann auf das jeweilige Verhältnis zur übergeordneten Nation zurück, auf die diese regionalen kulturpolitischen Bemühungen bezogen bleiben, wobei sich zwei Möglichkeiten abgrenzen lassen: man betont (insbesondere in den Grenzgebieten) die Zugehörigkeit zur Nation oder man betont eigenständige kulturelle und historische Leistungen (insbesondere in den Binnenländern). Heimat ist auf soziale Integration gerichtet und bemüht dazu einen räumlich abgegrenzten Volkscharakter, der sich freilich, das können Schumanns Analysen deutlich belegen, nicht durch Eigenständigkeit, sondern durch Gleichförmigkeit auszeichnet. Es handelt sich nahezu immer um denselben bürgerlichen Kulturrbaum mit entsprechenden traditionellen Wertorientierungen. Der regionale Authentizitätsanspruch ist aus dieser Sicht vornehmlich als anti-moderne Orientierung eingebracht und kann darum das paradoxe Kunststück vollbringen, überregionale Gleichförmigkeit als Eigenförmigkeit vorzustellen. Regionalität meint m. E. in diesem Zusammenhang weniger regionale Abgrenzung als kleinräumige Vergewisserung (universal Bedürfnisse). Darum lohnt es sich vielleicht, die eingangs angesprochene Frage trotz der empirisch abgesicherten Ideologiekritik weiterhin offen zu halten: ob Heimat als ästhetische Orientierung schon im 19. Jahrhundert Potenzen entwickelt, die über die bloße ideologische Kanalisierung von Modernisierungssängsten hinausgeht. Wenn diese Frage weiter interessieren kann, müßte auch Schuhmanns methodische Grundannahme, daß es für seine literatur-historische Untersuchung keine Rolle spielt, "ob Heimat [...] als Bedürfnis von Individuen und somit letztlich als anthropologische Kategorie bezeichnet werden kann" (234), nochmals überdacht werden.

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—Bernd Fischer

Vom Salon zur Barrikade. Frauen der Heinezeit.

Herausgegeben von Irina Hundt. Stuttgart: Metzler, 2002. 476 Seiten. €49,90.

This collection of twenty-five essays adds breadth and depth to our understanding of the "silent revolution" that characterized "the emancipation of women in Germany" starting in the late 18th century and continuing through the first half of the 19th century —"die Heinezeit." Heine is evoked in the title neither because he is touted as an advocate of women's emancipation *par excellence* nor because all the contributions de-

lineate connections to or the reception of Heine by women in this period. Heine, as Irina Hundt explains in the introduction, is a figure whose life and work symbolize this period of “extensive [social] transitions” that had their political roots in the French Revolution and economic roots in the Industrial Revolution (12). The central question that each of the individual contributions seeks to answer is: “How did these women experience, deal with, influence, and change this era from a woman’s perspective and through gender-specific actions?” (12).

In answering this question, new perspectives are presented on relatively well-known individuals such as Rahel Varnhagen von Ense, Johanna Kinkel, or Louise Otto, and the reader is introduced to relatively unknown or recently discovered figures such as Rosa Maria Assing, Roswitha Kind, or Bertha Traun-Ronge. The volume is further enhanced by the fact that the women it discusses are not only writers, but attention is given to women who were active in other areas of the arts such as music (Fanny Hensel, Anna Milder-Hauptmann, Wilhelmine Schröder-Devrient), art (Louise Henry) or theater (Charlotte Birch-Pfeiffer), and in other professions such as medicine (Marie von Colomb), philosophy (Louise Dittmar), or domestic service. This last category, represented by an article on Helena Demuth, the housekeeper in the Marx family (and later for Engels) from 1845–1890, is an attempt to broaden modern perspectives on the multi-faceted roles of women in this period. As Hundt admits in the introduction, documentation about the lives and contributions of less privileged women (in terms of class and education) in this period is very difficult (14). Indeed, the article on Demuth is based not on her own writings but on the descriptions of frequent visitors to the Marx family.

A further strength of the volume is that with very few exceptions, the contributions combine the biographical/historical/social context of the woman being discussed with a concrete analysis of an aspect of her social/cultural contribution(s). Thus, these articles go beyond a mere introduction—a whetting of one’s appetite—thereby demonstrating the kinds of questions that the (re-)discovery of women’s contributions in a variety of areas during this period can enable us to ask: How accurate is our modern view of the literary/cultural landscape of this period? What were the multiple paths to women’s emancipation that were being pursued? What were the factors that determined these multiple paths? And, perhaps most importantly, what paths of inquiry remain to be pursued?

Of the twenty-five articles, there are three that do not quite attain the high level of quality maintained throughout the rest of the volume. Two of these, Waltraud Maierhofer’s article on Adele Schopenhauer and Karin Füllner’s article on Malwida von Meysenbug, while providing useful context information and numerous indications of texts waiting to be interpreted, do not provide a detailed analysis of any aspect of these women’s literary production. The third article by Johanna Ludwig about Roswitha Kind does highlight a number of aspects of Kind’s poetry—her reflection of actual events, knowledge of contemporary literature, and her active participation in the Schiller Society in Leipzig. However, the article is framed by a juxtaposition to Louise Otto that, while it was in all likelihood not intended to do so, leaves the reader with the impression that the forceful political stance associated with Louise Otto is *the* path to women’s emancipation and that Kind’s inability to follow suit should be interpreted as a weakness. This approach seems counterproductive to the expressed purpose of the volume to elucidate multiple paths to women’s emancipation. However, this being said,

it is not as though the reader cannot learn anything from these three articles; any perceived inadequacies are due to the expectations set by the dominant approach prevalent in this volume.

Active scholars in a variety of fields working on this period, whether they focus specifically on women's issues or not, will have to take note of this volume due to the numerous details it adds to our perception of this period. In addition, graduate students and advanced undergraduates will find this volume informative, thought-provoking, and accessible because the articles are written in a style that is free of jargon without diminishing their theoretical acumen and that exemplifies the interplay between the specific individual and the social environment within which she was acting and to which she was reacting.

Bucknell University

—Helen G. Morris-Keitel

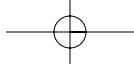
Women and German Drama: Playwrights and Their Texts, 1860–1945.

By Sarah Colvin. Rochester, N.Y.: Camden House, 2003. ix + 211 pages. \$70.00.

Sarah Colvin offers a concise, yet valuable addition to the history of German drama and women's literature. As Colvin herself explains, her book belongs to a body of "literary-historical recovery work" on female dramatists that includes studies by Susanne Kord, Anne Stürzer, Katrin Sieg, and others (1). Indeed, the questions that open the book, "Is there a tradition of women's playwriting in German? Or can we only read theater texts by women in the context of a male-centered literary and theatrical history?" (1), recall the famous first line of Sandra Gilbert and Susan Gubar's classic feminist text *The Madwoman in the Attic*: "Is the pen a metaphorical penis?" Colvin examines the works of several well-known authors, including Marie von Ebner-Eschenbach, Else Lasker-Schüler, and Marieluise Fleisser, as well as plays by less familiar figures such as Helene Druskowitz, Gertrud Prellwitz, Anna Croissant-Rust, Julie Kühne, Marie Eugenie delle Grazie, and Berta Lask.

Colvin does more, however, than simply introduce her readers to works by little-known women authors. She also counters the widely held view (even by feminist scholars) that the public nature of drama as an institution was unsuited to women; instead, she claims that the *corporeality* of the genre offered a particularly fitting context for the expression of women's experiences of the world. "[D]espite the problems women have faced in theater (as an undeniably male-dominated institution even now), the space of the drama *per se* does not resist the woman writer. [...] It is a space which might, even within the terms of gendered discourse, be read as congenial to, rather than exclusive of, women dramatists" (3). As Colvin illustrates with numerous examples, it was not drama itself but the negative reviews of male critics that stymied the efforts of women playwrights of the nineteenth and early twentieth centuries. "To the male-dominated institution of theater," Colvin explains, "plays about women are not plays that matter" (45). As a result, a pattern emerges in the biographies of many of the writers Colvin discusses: harsh judgment from male critics transformed a woman writer's youthful enthusiasm for drama into a complete withdrawal from the genre in later life.

The book's six chapters trace a chronological progression in women playwrights' relationship to drama as a genre and institution from 1860 to 1945. The first chapter, for example, focuses in part on two ambitious historical dramas by Marie von



Ebner-Eschenbach: *Maria Stuart* (1860) and *Marie Roland* (1867). The critical failure of the two plays, Colvin demonstrates, is connected to the didactic nature of nineteenth-century theater—the idea that Ebner-Eschenbach, a woman, might have something to teach male members of an audience was simply unthinkable. In the second chapter, Colvin shifts to the 1880s and the emergence of Naturalist drama, a mode that afforded women playwrights greater access to the genre because of its focus on the domestic sphere. In this chapter, Colvin discusses works by four women that share a common theme of women artists struggling to reconcile domesticity and creativity. This is perhaps the strongest chapter of *Women and German Drama*, for the preoccupation of the playwrights (Elsa Bernstein-Porges, Mathilde Paar, Gertrud Prellwitz, and Anna Croissant-Rust) coincides with Colvin's own interest in the gendered discourse of creativity and its impact on the careers of women writers of that era. By contrast, the chapter on works that thematize class injustice and revolution (by Marie Eugenie delle Grazie, Lu Märten, and Berta Lask) results in the more-or-less obvious conclusion that women playwrights who *didn't* write about women were received more positively than those who did. However, the final two chapters, on Lasker-Schüler and Fleisser, offer some fascinating insights into the significance of drama for the constitution of the female writing self. A discussion of Lasker-Schüler's performance of plural selves as a form of resistance to the oppressive gender code of her day connects nicely to Colvin's concluding remarks about "drama as a kind of surrogate world or society" where female playwrights can take control of "how humanness is to be performed, albeit within the bounds of norms and their subversions" (179).

One of the few weaknesses of the study is its brevity. In the interest of covering the greatest possible number of playwrights and texts, Colvin frequently dispenses with summarizing information about a play's plot and characters, diving instead directly into an analysis of its language and themes. This leaves readers struggling at times to follow her discussion of some of the plays. Furthermore, Colvin spends too little time explicating the theories of feminist scholar Judith Butler, whose book *Bodies that Matter* underpins much of her analysis. In general, however, Sarah Colvin's *Women and German Drama* stands as a significant contribution to the history of women's literature and gender relations in the late nineteenth and early twentieth centuries.

Kalamazoo College

—Jennifer Redmann

Hundert Jahre Kabarett. Zur Inszenierung gesellschaftlicher Identität zwischen Protest und Propaganda.

Herausgegeben von Joanne McNally und Peter Sprengel. Würzburg: Königshausen & Neumann, 2003. 218 Seiten. €24,50.

An international symposium held in Berlin in 2001 and sponsored by the Deutsche Forschungsgemeinschaft celebrating the 100th anniversary of German cabaret has yielded another volume of critical essays devoted to the cabaret. In many ways, *Hundert Jahre Kabarett* picks up where the last volume of this type, *Die freche Muse / The Impudent Muse*, edited by Sigrid Bauschinger (see review in *Monatshefte* 96.2), leaves off.

The title of *Hundert Jahre Kabarett* refers to the anniversary of the founding of Germany's first cabaret, but the collection ventures beyond Germany's borders and the

relatively introductory tone that characterizes *Die freche Muse* to present an in-depth and at times far-flung examination of the aesthetic, sociopolitical, and integrative functions of this art form. The organization of the essays largely follows this conceptual framework, insofar as these categories reflect trends in German cabaret dominant at specific points in the history of German-language cabaret, but ultimately privileges a linear chronological approach. The contributors to this volume, many of whom also authored essays for *Die freche Muse*, represent several countries and scholarly perspectives; a formal list of contributors such as the one appended to the essays in the earlier volume would help to contextualize the individual contributions further. With several articles devoted to Austrian cabaret (Veigl, Fink, Bayerdörfer, and Durrani) including cabaret by Austrians in Australian exile (Lang), and another group dedicated to GDR and East German cabaret (Robb, Wilhelm, Poumet, Klötzer, and McNally) this collection makes a distinct contribution toward a more comprehensive picture of the many faces of German-language cabaret. For the typical reader, who is not likely to read the book from cover to cover, more cross-references that would link a given article with others would help in getting the most out of the volume; for those who do read the entire work, such cross-references would add a sense of cohesiveness that the brief editors' foreword alone does not provide. On a technical level, the collection is meticulously edited, but there are at least three instances of reprinted lines in this volume (probably attributable to a printer's error rather than an editorial one), two of them in Birgit Lang's fine essay.

The first three articles in the collection deal with by now familiar territory, but offer a somewhat more nuanced approach. Alan Lareau's discussion of the "Bunte Platte" examines cabaret dramaturgy and the ideal of the montage as opposed to the cohesive, unified cabaret program. Hans Veigl gives a well-documented account of Karl Kraus's involvement in the incipient cabaret in Vienna, as it was imported from Munich and quickly took on a character of its own. Finally, Peter Sprengel's essay discusses modernity and the element of eroticism in the literary avant-garde and Berlin cabaret scene, although it does not elaborate explicitly on the highly intriguing thesis presented in the foreword that "[i]n der vitalistischen Perspektive der Jahrhundertwende gerät das Erotische vielmehr zum Pseudonym der künstlerischen Kreativität selbst" (8).

In the volume as a whole, as its subtitle indicates, special emphasis is given to the construction or confirmation of collective identity among the cabaret performers and their audiences. Lang's article on exile cabaret in Australia addresses this issue most directly, although the author does not delve into the theories of representation and identity her many examples illustrate. The question of identity construction/confirmation runs through most of the essays to some degree; it is a question that speaks to the very nature of cabaret as an intimate, interactive, reflective and at times self-reflective art form. Most notably, Iris Fink's lively account of the evolution of the *Wiener Lied*, Joanne McNally's ambitious comparison of two late-1990s cabaret programs based on programs from Terezin ghetto and the East German cabaret *Die Distel*, and Sylvia Klötzer's excellent discussion of GDR/East German cabaret and the public sphere explore cabaret's potential for self-reflection and -critique.

While it is true that this collection, like most such essay collections, is uneven in the depth and probity of its individual articles, these contributions are invariably interesting and substantive. Lareau's article, a fitting starting point for this collection,

implicitly invites the reader to consider the various definitions of “Kabarett”; the subsequent contributions remind the reader that there are virtually as many ways to define “Kabarett” as there are cabarets. Uwe Naumann’s discussion of German satirical series broadcast in Germany over the BBC during the Nazi period, Sigrid Bauschinger’s look at the cabaret of Sarah Camp as a potentially distinct “woman’s” cabaret, and Malte Leyhausen’s rather unexpected description of cabaret as a corporate evaluation tool are good examples of further directions that cabaret, and cabaret research, has taken.

Because *Hundert Jahre Kabarett* presents cabaret scholarship at the next level, not all of the fifteen essays (all in German) will be equally accessible to the undergraduate. However, graduate students and scholars in history, German studies, Jewish studies, as well as music, theatre, performance, and cultural studies will find much of interest among these articles. As Lareau aptly notes, although interest in the cabaret has intensified over the last ten to fifteen years, its marginal status has remained virtually unchanged within other disciplines: “Wenn das Kabarett überhaupt erwähnt wird, dann nur nebenbei, oft beiläufig oder gar abwertend. Das Kabarett wird immer noch nicht ernst genommen” (12). While Lareau speculates that this “Spiel am Rande” serves as a stimulus to the art form and its historians, there are few cultural documents that are more productive and interesting than cabaret texts and performances. This collection confirms once again that the social, to say nothing of the physical, intimacy that characterizes cabaret at its best enables it to achieve a rare and even enviable connection between art and the public sphere: a connection that has the potential to enrich significantly our understanding of the culture in which it emerges.

Smith College

—Mary Paddock

Heinrich Mann’s Novels and Essays: The Artist as Political Educator.

By Karin Verena Gunnemann. Rochester, N.Y.: Camden House, 2002.

xii + 237 pages. \$70.00.

Auch Heinrich Breloers kürzlich hoch gelobte TV-Serie *Die Manns* hat nichts daran ändern können, daß nach wie vor mit dem Namen “Mann” in der Regel der Nobelpreisträger Thomas verbunden wird, nur selten dagegen sein älterer Bruder Heinrich. Mit seinen Romanen *Professor Unrat* und *Der Untertan* gehört Heinrich Mann in Deutschland zwar schon längst zum Kanon der Schullektüre, ist aber im englischsprachigen Raum nur wenigen bekannt, weil viele seiner literarischen Texte und die meisten seiner politischen Essays bis heute nicht übersetzt sind. Daher ist es das nicht zu überschätzende Verdienst Karin Verena Gunnemanns, eine der ersten Monographien in englischer Sprache über die Romane und Essays Heinrich Manns aus der Zeit zwischen wilhelminischem Kaiserreich und beginnendem Dritten Reich vorgelegt zu haben. Leitlinie ihrer Interpretation ist dabei das künstlerische Selbstverständnis Manns als Erzieher des Volkes: Kunst ist für ihn “social action” (3), Literatur stets engagierte Literatur, die den Leser zu einem demokratisch agierenden, politisch verantwortlichen Bürger erziehen soll.

Was aber verstand Heinrich Mann konkret unter “Demokratie”? Und wie ging seine Entwicklung zu einem politischen Schriftsteller überhaupt vor sich? Gunnemann hebt hier vor allem zweierlei hervor: einerseits Heinrichs Erlebnis der “democratic

art" in Italien mit ihren "equalizing and humanizing effects" (30ff.); und andererseits seine Lektüre Voltaires, Balzacs und Zolas, die ihn in seinem Streben nach einer Politisierung der Literatur bestärkte (71ff.). Gleichwohl aber kristallisierte sich erst in den frühen zwanziger Jahren bei Mann ein klarer konturiertes politisches Konzept von Demokratie heraus, das Gunnemann als 'soziale Demokratie' charakterisiert, die sich als "political union of equals" (7) durch Rechtsstaatlichkeit und Gewaltenteilung, allgemeines Wahlrecht und soziale Gleichheit auszeichnet.

Eine zentrale Station in diesem Entwicklungsgang Heinrich Manns ist seine frühe politische Kritik am wilhelminischen Deutschland, bei der er vor allem den Typus des Untertanen in den Vordergrund rückt. In Diederich Heßling, der Hauptfigur seines Romans *Der Untertan* (1914/18), entlarvt Mann jedoch nicht nur ein machtsstrebendes und obrigkeitsgläubiges Individuum, sondern zugleich das gesamte politische, soziale und kulturelle System, das diesen 'autoritären Charakter' überhaupt erst hervorgebracht hat. Zwar scheitern im Roman die Vertreter liberal-demokratischer Werte an den erstarrten wilhelminischen Machtstrukturen, aber Gunnemann liest den Text dennoch als "negative guide" (85) zur Demokratie, weil er die Unmenschlichkeit und Destruktivität des Kaiserreichs schonungslos offenlege. Dies gelingt Heinrich Mann insbesondere mit Hilfe der Parodie, "by which he describes a reality that has become a parody of itself" (54).

Mit der Gründung der Weimarer Republik schienen sich schließlich die Hoffnungen auf eine demokratische Regierungsform in Deutschland zu erfüllen. Schon bald aber sah sich die noch junge Republik erheblichen Erschütterungen ausgesetzt, für die Heinrich Mann in erster Linie wirtschaftliche Korruption und "'dictatorship' of industry" (108) verantwortlich macht. Die zunehmende Stilisierung der Ökonomie zur neuen Quasi-Religion (115) ist denn auch das Thema der erzähltechnisch innovativen Novelle *Kobes* (1923), die durch fetzenhaften Satzbau, Zoom-Effekte und ein übersteigertes Erzähltempo ebenso geprägt ist wie durch surreal-märchenhafte Darstellungsweisen. Auch in den drei Weimarer Romanen *Mutter Marie* (1927), *Eugénie oder die Bürgerzeit* (1928) und *Die große Sache* (1930) experimentiert Mann mit modernen narrativen Techniken, die Gunnemann als "direct response to his studies of the new consumers of art" (131) deutet. Die rasante Entstehung einer Massenkultur nämlich ließ es notwendig erscheinen, Inhalt und Form der literarischen Texte stärker an den Geschmack eines breiteren, zunehmend jüngeren Publikums anzupassen (136). Wenn Mann also in seinen Weimarer Romanen oftmals auf Elemente der Phantastik und des Surrealen, auf Strukturen des Märchens, der Detektiv-Geschichte und der Film-Technik zurückgreift, dann ist diese Veränderung der Erzählweise, wie Gunnemann resümiert, als Versuch einer "Education through Literary Experiments" (119) zu verstehen.

Alle Bemühungen um eine demokratische Erziehung der Deutschen konnten jedoch den Siegeszug der Nationalsozialisten nicht aufhalten. Aber auch unter den erschwerten Bedingungen des Exils blieb Heinrich Mann seinem Selbstverständnis als intellektueller Lehrer des Volkes treu. Er konzentrierte sich nun in erster Linie auf sein publizistisch-essayistisches Engagement, flankiert durch das große Romanprojekt des *Henri Quatre*, mit dem die Verfasserin ihr Buch zu Recht abschließt, weil der *Henri Quatre* die grundlegenden politischen und moralischen Werte bündelt, für die Mann sich Zeit seines Lebens eingesetzt hat (13). Die Figur des französischen Bourbonenkönigs dient ihm dabei als Modell des idealen Herrschers, der die ersehnte Einheit

von Geist und Tat, Vernunft und Toleranz, humaner Skepsis und ‘hohem Lebensgefühl’ repräsentiert. Denn auch und gerade angesichts der nationalsozialistischen Diktatur in Deutschland gehört es in den Augen Heinrich Manns zu den zentralen Aufgaben des Dichters, “to establish our ideal” (183).

Mit Karin Verena Gunnemanns Buch *Heinrich Mann's Novels and Essays* liegt insgesamt also ein sehr informativer und anregender Band vor, der überdies in flüssigem Stil ohne übertriebenen Fachjargon geschrieben ist. Um ihr englischsprachiges Publikum mit Heinrich Mann, seinem Werk und seiner Zeit überhaupt erst vertraut zu machen, räumt die Verfasserin der oftmals erstmaligen Präsentation der Texte in englischer Sprache (meist in eigener Übersetzung) immer wieder breiten Raum ein und ergänzt sie durch die ausführliche Darstellung der entstehungsgeschichtlichen Zusammenhänge. Dadurch, daß Gunnemann sich bei ihrer Interpretation der Romane und Essays in erster Linie auf die Leitfrage nach dem Künstler als politischem Erzieher konzentriert, wird die eindrucksvolle Entwicklung Heinrich Manns vom wilhelminischen Bürgerssohn zum engagierten Lehrer der Demokratie und unermüdlichen Kämpfer gegen den Faschismus klar erkennbar. Es gehört dabei zur besonderen Stärke von Gunnemanns Buch, daß—trotz aller Sympathie für den Gegenstand—die offensichtlichen Brüche und Widersprüchlichkeiten in dieser Entwicklungslinie keineswegs verschwiegen werden, so etwa wenn Mann in seiner Vision einer “equalization of social classes” (97) allzu leicht über die Komplexität der bestehenden gesellschaftlichen, politischen und ökonomischen Strukturen hinwegsieht (83, 99). Insgesamt ist es der Verfasserin auf überzeugende Weise gelungen, die bis heute gültige Modernität des politischen Schriftstellers Heinrich Mann wieder in den Mittelpunkt der Aufmerksamkeit zu rücken—ihrem Buch sind daher viele Leser zu wünschen, nicht nur im englischsprachigen Raum.

Georg-August-Universität Göttingen

—Gesa von Essen

Else Lasker-Schüler. Biographie.

Von Sigrid Bauschinger. Göttingen: Wallstein, 2004. 496 Seiten. €38,00.

Else Lasker-Schüler’s tendency to blur the boundaries between her art and her life make her a challenging subject for any biographer. Fortunately, with this book, Sigrid Bauschinger has proven herself more than equal to the task. Bauschinger’s biography offers the most complete, thorough, and nuanced portrait to date of the life and times of Else Lasker-Schüler.

Sigrid Bauschinger is also author of what was—until now—the definitive account of Lasker-Schüler’s life, *Else Lasker-Schüler. Ihr Werk und ihre Zeit* (1980). With her first Lasker-Schüler biography, Bauschinger responded to the wave of Lasker-Schüler scholarship that coincided with the 100th anniversary of the author’s birth in 1969, some of which amounted to a scathing indictment of Lasker-Schüler’s tendency toward self-mythologizing in her work (see Dieter Bänsch, *Else Lasker-Schüler. Zur Kritik eines etablierten Bildes*, 1971). In the quarter-century since the publication of Bauschinger’s first biography, the wave of Lasker-Schüler scholarship from the late sixties has swelled into a veritable flood. In the last decade alone, over twenty monographs on Lasker-Schüler have been published, along with numerous articles, an *Else Lasker-Schüler-Almanach*, an *Else Lasker-Schüler-Jahrbuch*, and, most

significantly, the first seven volumes of a planned eleven-volume critical edition of Lasker-Schüler's complete works. It seems that the author who was once so difficult to categorize, who refused to adhere to genre conventions or the boundaries between art and "real life," has become interesting for that very reason. In her new biography, Sigrid Bauschinger uses the increased interest in Lasker-Schüler among Germanists to her advantage: she draws on recent Lasker-Schüler scholarship, as well as previously unpublished letters and once-unknown information from the critical edition regarding the publication history of many of Lasker-Schüler's texts.

A key difference between Bauschinger's 1980 biography and her new one lies in the way she has structured the material. In her first book, separate sections deal with various aspects of Lasker-Schüler's identity ("Die Bohémienne," "Die Jüdin") as well as individual genres of her work ("Die Dramatikerin," "Die Briefschreiberin"). Bauschinger also devotes chapters to a description of the Lasker-Schüler "legend" that emerged during and after the author's lifetime, as well as to a thorough discussion of Lasker-Schüler's readers that concludes with a rebuttal of the above-mentioned book by Dieter Bänsch. Bauschinger clearly intended her original biography for scholars of German literature, whereas her new work has appeal for a broader audience.

In her new biography, Bauschinger has structured Lasker-Schüler's life story strictly chronologically, beginning with the author's birth in Elberfeld, now part of the city of Wuppertal, in 1869 and ending with her death in exile in Jerusalem in 1945. Important changes in Lasker-Schüler's life mark the beginning and end of each chapter (for example, chapter two describes her first marriage and move to Berlin, chapter three the years with Herwarth Walden that ended in divorce in 1913). However, the span of Lasker-Schüler's life also overlaps more or less exactly with the beginning and end of the Kaiserreich, the Weimar Republic, and the Third Reich, and Bauschinger does a fine job of demonstrating the impact of dramatic historical events on the life of the author. In addition, Bauschinger goes to great lengths to contextualize Lasker-Schüler's life and literature by offering detailed information about the individuals who influenced the author and had a hand in shaping her work, such as Peter Hille, Herwarth Walden, Karl Kraus, and many others. Lasker-Schüler frequently integrated portraits of friends and acquaintances into her prose works, although the fanciful names that she bestowed on them make the works difficult for the uninitiated to understand. Author and critic Samuel Lublinski, a friend of Lasker-Schüler's during her early years in Berlin, criticized her *Peter-Hille-Buch* (1907) on the grounds that future readers would not be able to "decode" it. He proved to be correct in this assessment, which is why the vast majority of contemporary readers are less familiar with Lasker-Schüler's prose works than her poetry. Bauschinger's biography, however, serves a valuable purpose in explaining some of the actual events and individuals that found their way into "coded" prose works such as *Das Peter-Hille-Buch* and *Der Malik*.

Little is known about Lasker-Schüler's life before her first poems were published in 1899. Bauschinger readily admits to the challenge of reconstructing Else Lasker-Schüler's early years and the decades leading up to her divorce from her first husband and the beginning of her career as an artist and writer. Lasker-Schüler scholars must choose between often unreliable information contained in Lasker-Schüler's autobiographical texts about her childhood and scarce documentary evidence. For example, Lasker-Schüler wrote that her father worked as an architect, whereas he was in reality a banker by profession. Bauschinger offers both the correct information and an

explanation that sheds light on Lasker-Schüler's character: "Es bleibt aber unübersehbar, wie sehr es Else Lasker-Schüler vermeiden wollte, ein Bild ihres Vaters als Kapitalist zu überliefern, der noch dazu dem Stereotyp des jüdischen Geldverleiher entsprach" (16). This is just one example of the careful way in which Bauschinger develops a picture of Lasker-Schüler's character while avoiding crass attempts at posthumous psychoanalysis. Bauschinger traces over the course of Lasker-Schüler's life recurring themes that reveal much about who the author was: her tendency to make hurried assumptions (after meeting Vita Sackville-West in Berlin, Lasker-Schüler began announcing an upcoming reading in London), her readiness to embark on "rescue missions" to help others, even when she herself was completely impoverished, and her deep-seated need to be surrounded by a community of like-minded friends and acquaintances. Bauschinger clearly admires Lasker-Schüler, but she does not shy away from describing negative opinions of the author expressed by some of her contemporaries. The detailed, chronological sweep of this biography shows the remarkable rise and fall of Else Lasker-Schüler as a public figure who refused to adhere to social conventions—a woman who insisted that she was Prince Jussuf of Thebes. Many perceived the author's unorthodox public presence in youth and middle age as exciting, enigmatic, and fascinating; but as she aged and suffered poverty and loss, she became an object of ridicule and even disgust. In that sense, Lasker-Schüler, as unique as she was, suffered the fate of many aging women.

The sole weakness in this biography is also one of its strengths—Bauschinger's thoroughness. Bauschinger takes pains to account for virtually every individual with whom Lasker-Schüler corresponded or met, and while in most cases the information sheds light on the author's life at a particular moment, there are times when it seems as if Bauschinger is crossing names off a vast laundry list. In general, however, this biography of Else Lasker-Schüler belongs on the shelf of every research library. It is destined to become a starting point for every student and scholar dealing with the work of one of the most important German authors of the twentieth century.

Kalamazoo College

—Jennifer Redmann

Die Metapher als Ideologie. Eine kognitiv-semantische Analyse der Kriegsmetaphorik im Frühwerk Ernst Jüngers.

Von Hans Verboven. Heidelberg: Winter, 2003. 294 Seiten. €37,00.

Von besonderem Reiz für die Kritik und Erforschung der frühen Prosa Ernst Jüngers war lange Zeit vor allem die der Wahrnehmung und Schilderung des Krieges zugrundeliegende oder eingeschriebene Ideologie. Vor allem die politischen und nicht so sehr die poetischen Aspekte waren Gegenstand der Forschung. Erst in jüngster Zeit geriet die Literarizität der Texte in den Blick literaturwissenschaftlicher Untersuchungen und wurden ethische und ideologische Fragen durch philologische und ästhetische Erörterungen ergänzt. So beleuchtete Eva Dempewolf in ihrer Dissertation *Blut und Tinte* die verschiedenen Fassungen von Ernst Jüngers Kriegstagebüchern und stellte Volker Mergenthaler Jüngers Kriegsprosa im Spannungsfeld von Authentizitätsanspruch und Distanzierungspraxis dar.

Nun hat auch der flämische Germanist Hans Verboven eine Dissertation vorgelegt, die sich mit der Ästhetik der frühen Prosa Jüngers auseinandersetzt. Verboven

setzt sich zum Ziel, die verschiedenen Metaphern, die Jünger zur Beschreibung und Deutung des Krieges einsetzt, zu analysieren und damit die Struktur von Jüngers Gedanken und seiner Deutung des Krieges offen zu legen. Der Versuch der "Bewältigung und Deutung" des Ersten Weltkrieges bilde nicht nur in erheblichem Maß die Grundlage von Ernst Jüngers Frühwerk, er offenbare sich zu einem beträchtlichen Teil im "reichen Metaphernkorpus" seiner Kriegsliteratur, so Verboven.

In chronologischer Folge werden *In Stahlgewittern*, *Der Kampf als inneres Erlebnis*, *Sturm*, *Das Wäldchen 125* und *Feuer und Blut* analysiert. Im vorletzten, siebten Kapitel hebt Verboven die Sonderstellung der Novelle *Sturm* hervor. In einem Anhang zieht er die jeweiligen Erstausgaben dieser Werke heran und nimmt einen Fassungsvergleich vor, der die besondere Rolle der Metapher als Deutungsmechanismus des Krieges unterstreichen soll. Für die Einordnung der frühen Kriegsprosa Ernst Jüngers bezieht Verboven sich ausdrücklich auf die in derselben Reihe erschienene Dissertation Mergenthalers, der gleichfalls die Denkmalfunktion von Jüngers Frühwerk hervorgehoben hat.

Überzeugend stellt Verboven dar, wie der Versuch, dem Krieg einen Sinn zu geben, bei Jünger oft den ersten Anlaß zur Metaphorisierung darstellt und wie Jünger seine Leser durch die bewußte Wiederholung gut ausgesuchter Metaphern zu überzeugen vermag. Im Gegensatz zur politischen Publizistik kommt diese Sinnstiftung dabei größtenteils mittels komplexer Metaphern statt über politische Schlagworte zustande.

Die Metapher "Stellung oder Menschenmasse als Wasser" bildet dafür ein gutes Beispiel. Die geregelte und energische Bewegung der Kompanien während des Aufmarsches wird in den *Stahlgewittern* mit der Kraftentfaltung eines Wasserfalls verglichen. Menschen, die im alltäglichen Leben "wie Fische auf dem trockenen Land" erscheinen, bewegen sich in der Kriegsgefahr als in ihrem eigentlichen Element. Der verteidigende Soldat wird in den *Stahlgewittern*, wie Verboven feststellt, "allmählich zum Material, mit dem die Lücken des Dammes wie mit Sandsäcken gefüllt werden." Widerstand leistende Stellen bilden die "Inseln" im Feuer- und Angriffssturm. Eine ruhige Periode mit vergleichsweise nur wenig Artilleriefeuer wird von Jünger als "Trockenheit" betrachtet, ein Beweis dafür, wie stark die Wassermetapher Jüngers Schreibstil und Denken bestimmt.

Die logische Übertragung des Angriffs und der Verteidigung auf den natürlichen Zyklus von Ebbe, Flut und Überschwemmungen lässt den Krieg als unvermeidliches Naturereignis erscheinen. Die Einsicht, daß Jünger den Krieg als ein elementares Naturereignis auffaßt, ist zwar nicht neu, wird aber durch Verbovens präzise, textnahe Untersuchung auch aus sprachwissenschaftlicher Sicht bestätigt.

Dabei fallen auch Unterschiede zwischen den einzelnen Werken besser ins Auge. So werden die in den *Stahlgewittern* entwickelten Metaphernbereiche in *Der Kampf als inneres Erlebnis* auf Gefühle und weitere nichtkriegerische Konzepte ausgedehnt; das Rauscherlebnis wird zum Inbegriff aller Urkräfte stilisiert. Der Rausch wird auf die Sexualität und das Stadtleben übertragen. Das Gefühl der Verbundenheit mit den Urinstinkten erweckt dabei eine lebensbejahende Kraft.

Die Wechselwirkung zwischen Ursprungs- und Zielbereich der Metapher und die Ausdehnung auf nicht-kriegerische Bereiche verlaufen parallel zu dem, was im Essay *Die totale Mobilmachung* als zentrale Idee erscheint: die Ausdehnung des Krieges auf die gesamte Gesellschaft. In *Sturm* erscheint der Rausch dagegen negativ konnotiert als momentane Geistesverwirrung. Positiv wirkt der Rausch in diesem im-

mer noch etwas unterschätzten Jugendwerk Jüngers nur im Sinne des künstlerischen Schaffens.

Allmählich wird in den *Stahlgewittern* deutlich, daß der deutsche Soldat der Gewalt des Gegners nicht gewachsen ist. Die Materialstärke des Gegners ist zu groß. Am Ende der *Stahlgewitter*, als die Lage der deutschen Armee unhaltbar wird, beschreibt Jünger die Angriffe des Gegners als "Dammbruch." Die Niederlage werde durch diese Beschreibung als Naturgewalt bereits antizipiert, so Verboven: sie erscheint unausweichlich. Der deutsche Soldat hat keine Schuld daran, da er sich mit höheren Kräften konfrontiert sieht.

Verbovens sprachliche Untersuchungen werfen ein interessantes Licht auf die in der Forschung immer noch nicht eindeutig geklärte Frage, ob Jünger in seinem Werk die "Dolchstoßlegende" propagiert hat. Dennoch hätte man sich an manchen Stellen eine tiefgreifendere Analyse vor allem der ideologischen Dimension der von Jünger gewählten Metaphern gewünscht. Doch Verboven ging es wohl in erster Linie darum, in seiner Studie die komplexe Metaphorik Jüngers sichtbar zu machen und das Material bereitzustellen, an das künftige Studien anschließen können.

Besprochene Textstellen aus Jüngers Werk sind in Verbovens Studie integral aufgenommen, das Korpus der Zitate ist entsprechend groß. Dies gibt dem Leser aber zugleich die Möglichkeit, die Grundlage dieser wissenschaftlichen Untersuchung zu studieren und die Wirkung mancher Metapher als eigenes Leseerlebnis nachzuvollziehen.

In der Forschung fehlte bisher eine detaillierte und systematische Analyse der Kriegsmetaphern in Ernst Jüngers Frühwerk. Verboven hat mit seiner an der Universität Heidelberg angenommenen Dissertation diese Lücke gefüllt. Seine Studie macht deutlich, daß es sich bei den von Jünger in seiner Kriegsprosa verwendeten Metaphern um tief in seinem Denken verankerte Strukturen der Erfahrungsgestaltung handelt.

Universiteit Leiden

—*Jerker Spits*

Siegfried Kracauer. Das journalistische Werk in der *Frankfurter Zeitung* 1921–1933.

*Von Helmut Stalder. Würzburg: Königshausen & Neumann, 2003. 302 Seiten.
€42,00.*

Seit der zweiten Hälfte des 19. Jahrhunderts erfährt das Feuilleton der Tageszeitungen inhaltlich eine große Ausdehnung. Über die thematische Vielfalt hinaus bildet sich eine immer größere Mannigfaltigkeit von Textsorten aus. Aber es ist bis heute nicht leicht, befriedigend zu bestimmen, was der Begriff des Feuilletons ist, welche strukturellen, thematischen, formalen, funktionalen und stilistischen Merkmale es haben soll.

Helmut Stalders Zürcher Dissertation über das feuilletonistische Werk Siegfried Kracauers, eines der in den 20er und frühen 30er Jahren renommiertesten Journalisten Deutschlands, ist ein Versuch, eine überzeugende Antwort darauf zu geben. In seiner Studie postuliert der Verfasser, daß Kracauers Schreibweise heute noch sowohl an Geltung gewinnen wie popularisiert werden kann. Wie im Vorwort dieser Arbeit deutlich formuliert, geht es ihm um die Frage, inwiefern es sich lohnt, das 'Vermächtnis' Kracauers zu bewahren und aufzunehmen. Seine Studie konzentriert sich auf das

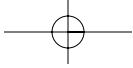
journalistische Werk, das Kracauer zwischen 1921 und 1933 für die *Frankfurter Zeitung*, das angesehenste Blatt von internationaler Geltung während der Weimarer Republik, verfaßt hat. Stalders Beitrag zum ästhetischen Journalismus befaßt sich mit Aspekten der bisherigen Kracauer-Rezeption und der Position der *Frankfurter Zeitung* in der Weimarer Republik, mit Kracauers Feuilletonkonzeption, mit der Analyse der philosophischen und denkbildhaften Materialien in Zeitungstexten sowie mit der Artikulierung des Bildes der Flanerie in der Großstadt.

In ihrem Überblick über den Stand der Kracauer-Forschung widmet Stalders Studie, die aus neun Kapiteln besteht, das dritte Kapitel der Pressegeschichte der *Frankfurter Zeitung*, die 1856 vom liberalen Politiker Leopold Sonnemann gegründet worden war und 1943 unter dem Hakenkreuz eingestellt wurde. Im vierten Kapitel nimmt sie die verschiedenen Aspekte der Feuilletongeschichte sowie Kracauers Feuilletonkonzeption unter die Lupe. Insbesondere stellt dieses Kapitel heraus, daß Kracauer in die Lage versetzt war, die Neuorientierung dieser bürgerlichen Zeitung zu prägen und die "Politisierung der Intelligenz" im Sinne Walter Benjamins anzustreben. In den darauffolgenden Kapiteln vertieft diese Studie weitergehend die erkenntnistheoretischen, geschichtsphilosophischen, methodologischen, medientheoretischen und bildästhetischen Aspekte der Zeitungstexte.

Die Feuilletons der *Frankfurter Zeitung*, die in der Weimarer Zeit avantgardistische Züge trugen, waren offen für die Moderne in Literatur, Malerei, Film und sozialer Reportage. Was aber vor allem nennenswert ist, ist, daß sie dazu beitragen, nicht nur über ihren literarischen Stellenwert hinaus das Thema zur Debatte zu stellen, sondern auch die Rollen des Journalisten und des Schriftstellers zu etablieren. Genauso wie seine damaligen Mitarbeiter Benno Reifenberg, Bernard von Brentano und Joseph Roth erkannte auch Kracauer im Feuilleton die literarische Unsterblichkeit, die über die 'Vergänglichkeit' des Tages hinaus gültig sein kann. Das Plädoyer für das Feuilleton findet sich zum Teil im postum veröffentlichten, autobiographischen Roman *Georg*. Darüber hinaus diagnostiziert Stalders Studie die Möglichkeiten zur interdisziplinären Erweiterung des journalistischen Werks um Literatur und Filmtheorie.

In seiner Arbeit geht Stalder davon aus, daß Kracauer, der linke Intellektuelle, selbst die Frage nach dem Wesen des Journalismus und dessen Verfahrensweise gestellt habe, daß er sich der Produktions- und Rezeptionsbedingungen der Institution Zeitung voll bewußt war und daß er in diesem Sinne eine Instanz für jeden Journalisten sei. Anders als die bisherigen Arbeiten, die meistens stark autor- und textbezogen sind, konzentriert sich diese Studie auf die Tatsache, daß Kracauer in eine Institution eingebunden war, daß er dort ein hohes Maß an gesellschaftlicher Selbstreflexion und Aufklärung von seiner Leserschaft verlangte, und daß er das Feuilleton zum Platz für den utopischen Entwurf machen wollte. Wird der dauerhafte Wert von Kracauers Zeitungstexten in den bisherigen Arbeiten nicht herausgearbeitet, ist diese Studie bestrebt, wie der Verfasser in der Einleitung formuliert, diesen Wert aus den flüchtigen Zeitungstexten hervortreten zu lassen.

Was dabei hauptsächlich auffällt, ist, daß sich die thematische Vielschichtigkeit von Kracauers journalistischem Werk über die Demarkationslinien der wissenschaftlichen Fachgebiete hinaus erweitert. Zu diesen Themen gehören das Erlebnis des Wirklichkeitsverlusts und der transzendentalen Obdachlosigkeit, Wirklichkeit als sprachliche Konstruktion, Stadt als Traumbild, die Dialektik des Erwachens, usw. Weegen des Fragmentcharakters des Feuilletons darf aber nicht übersehen werden, daß der



journalistische Diskurs auf der Ebene der Interpretation methodisch auf die Schwierigkeit stößt, Kracauers vielfältige Positionen als "Exterritorialer" angemessen zu erfassen.

Stalders Buch richtet sich sowohl an diejenigen, die neugierig darauf sind, wie und inwiefern die akademischen Überlappungen eines exterritorialen Berufslebens als Romancier, Feuilletonist, Philosoph, Architekturkritiker, Filmwissenschaftler und zugleich Soziologe in einem möglich sind, als auch an diejenigen, die an Kracauers bildsprachlichem Zugang zur Welt und an seiner Darstellungsstrategie der großstädtischen Bilder interessiert sind. Darüber hinaus ist dieses Buch auch an die heutigen Medienkonsumenten und Journalisten adressiert, die daran interessiert sind, wie man sich die erkenntnistheoretisch verankerten Methoden der Wirklichkeitsdarstellung aneignen kann. Um die schwer lesbare Bilderschrift unserer Zeit zu entziffern, fordert Stalder nicht zuletzt dazu auf, die Kracauersche Schreibweise nachzuvollziehen. So beendet Stalder seine Arbeit mit folgenden Worten: "Daß er [Kracauer] auch in den journalistischen Diskurs nicht aufgenommen wurde, ist wohl das größte Versäumnis, das sich der Berufstand der Journalisten an Kracauer hat zu Schulden kommen lassen. Diese Schuld abzutragen, war auch eine Absicht der vorliegenden Arbeit." Somit betont Stalder, daß die Kracauersche Schreibweise für unsere Zeit immer noch gültig ist.

Hanyang University, Seoul

—Jong-Ho Pih

Kurt Tucholsky. Das literarische und publizistische Werk.

Herausgegeben von Sabina Becker und Ute Maack. Darmstadt: Wissenschaftliche Buchgesellschaft, 2002. 316 Seiten. €26,90.

Some literary artists live in their own shadow: Nietzsche the poet will never be so well known as Nietzsche the philosopher; Kokoschka will be remembered for his brush, not his pen; and Goebbels's literary efforts scarcely compare to his singular achievements in demagoguery and propaganda. One is perhaps as often thankful as not for this peculiar brand of obscurity, but in the case of Kurt Tucholsky, contend editor-contributors Sabina Becker and Ute Maack, the poet, travel writer, and novelist all warrant more attention than they have received. To get us better acquainted, Becker and Maack offer this volume of essays by German scholars working at the leading edge of Tucholsky research.

Sascha Kiefer opens the volume with a reading of *Rheinsberg*, Tucholsky's literary breakthrough. Kiefer situates the novel first as Tucholsky's calculated effort to secure a foothold in the literary market of the 1910s. He charts Tucholsky's early writings for *Simplicissimus* and his concerted efforts to establish personal relations with Hans Erich Niggel (Dr. Owlglass of *Simplicissimus*) and Max Brod as steps in an encompassing plan. Kiefer also examines how *Rheinsberg* approaches the eponymous town as a place of memory, and here he draws intriguing comparisons between Tucholsky, Fontane, and the popular imagination of Rheinsberg, especially as the retreat of young Frederick the Great. Further interpretation focuses on Tucholsky's understanding of women's emancipation (quite limited, in Kiefer's estimation) and on the entire work's playful, melancholic staging of youth.

A nearly 15-year leap forward takes us to *Ein Pyrenäenbuch*, which Günter Häntzschel examines as a travel narrative that, by design, only partially satisfies genre-

based expectations. Häntzschel shows how Tucholsky's dismissal of the anthropological pretense of the travel writer—"Was kann überhaupt ein Fremder sehen?" Tucholsky asks—frees the author to craft his Pyrenees trip as a "Reise durch mich selbst" (52), which for Tucholsky means an opportunity to re-visit the confluence of the personal and the political in everyday cultural life. Thus oriented, the travel writer sees in the tourist centers and small towns of the Pyrenees the same petit-bourgeois mentality and mannerisms that draw his ire in Germany, and in Lourdes nothing more than a definitively modern, highly suggestible crowd of consumers. Unease with mass phenomena of this sort fueled Tucholsky's romantic fascination with (often antidemocratic) traditional ways in the Basque country, and the essay's chief scholarly advancement may be Häntzschel's cogent elaboration of the delicate balance between this side of Tucholsky and the liberal democrat with socialist inclinations we know much better.

Next, Dieter Mayer analyzes the "aktiver Pessimismus" of *Deutschland, Deutschland über alles*. In his depiction of Tucholsky's protracted struggle with the question of literary production's political impact, Mayer exposes the tension between Tucholsky's insistence on the central importance of the rational, sovereign subject and his conscious use of art and media as a means of gut-level persuasion. Here a theme recurs: can Tucholsky's literary-political practice, shaped as it was by the realities of a modern mass society, be fully reconciled with his Enlightenment-based ideals? Working his way through *Deutschland, Deutschland* itself and an extensive sample of related essays and letters, Mayer remarks on Tucholsky's dilemma with subtlety and rigor, leaving us with an image of a writer, deeply embittered by his society and skeptical of his work's resonance, who remained nonetheless dedicated to engaging his readership in the coproduction of a critical image of Germany.

In his essay on *Schloß Gripsholm*, Walter Delabar shows how the author's intricate constructive strategy led to a light, accessible, entertaining finished work that nonetheless tackles substantive questions of politics and identity. By both obeying and subtly undermining genre conventions, Delabar argues, Tucholsky creates a piece of literary escapism that actually directs attention back to the problems of which, at first glance, it seems wholly unconscious. As Delabar puts it, *Schloß Gripsholm* shows, "daß auch in der idyllischen Ausnahmesituation ein tatkräftiges Engagement nötig sein kann" (119). The achievement of a literary *Leichtigkeit* that was not aesthetically and politically vacuous was on the mind of Tucholsky the cabarettist as well, as Becker shows in her analysis of the Tucholsky-Hasenclever collaboration *Christoph Kolumbus oder die Entdeckung Amerikas*. Its exposure of the Europeans as the real savages in colonialism's founding myth, she concludes, shows that Tucholsky realized his objective of conveying "scharfe Zeitkritik" (164) in a piece seemingly so removed from contemporary reality.

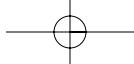
In his meticulous consideration of Tucholsky's lyric poetry, Hermann Korte establishes the range of subgenres (*Jahreskreisgedichte*, *Zeitgedichte*, *Großstadtgedichte*, and *Porträtedichtungen*, to name but a few) evident in the corpus of lyric texts Tucholsky composed for a *reading* public. Here he exposes a tension between the author's affection for "pure poetry"—"Nicht in Prosa übersetzt werden zu können: das ist Kennzeichen eines guten Gedichts," Tucholsky once wrote (175)—and the *Gebräuchlyrik* label so easily attached to much of his work. This tension marks Tucholsky's lyric production for public *performance* as well, as Korte details in his characterization of the "scenic poetics" of Tucholsky's cabaret couplets and revue songs. The

complexity of Tucholsky's literary language is illuminated further by Renke Siems's analysis of orality in Tucholsky's prose. Siems characterizes Tucholsky's writing as "ein 'skaz,' also eine durch spielerischen Umgang mit Sozio- und Ideolekten auf Mündlichkeit zielende Schreibweise" (219) that reflects a deep meditation on the (im)possibility of linguistic communication in Tucholsky's historical moment. Tracing the intertextual connections, for example, between Tucholsky's Herr Wendlriner, Joyce's *Ulysses*, and Sinclair Lewis's *Babbitt* allows Siems to show how, even as he tried to retrieve and inject strains of authentic, spoken discourse into the media field, Tucholsky could not escape the necessity of textual recourse. The textual center of gravity in the Weimar cosmos was the mass-circulation newspaper, and as that "speaker" came to dominate the entire society's conversation, symposial formation of public opinion mutated into a cacophony of declamation. In Tucholsky's persistent attempts to counter this dynamic, we find a connection between the aesthetic strategies Siems details and the political "active pessimism" described by Mayer.

In her chapter on Tucholsky's literary criticism, Maack draws out the unifying principles in Tucholsky's eclectic pronouncements and selection of material. Tucholsky sought out authors who could both borrow from and move beyond established means of representation in an effort to reveal the workings of societies balanced precariously at the juncture of tradition and modernity. A central issue here was the dialectic between individual and collective that yielded such literary types as Diederich Heßling in Heinrich Mann's *Der Untertan* (a book Tucholsky loved). Tucholsky was sensitive to the increasing uniformity of his times but unconvinced that the forces of modernity would obliterate the idiosyncratic.

Gerhard Kraiker's closing chapter on Tucholsky's political journalism reads, happily, not as a reminder to get back to business after a lengthy diversion but as an interactive counterpart to the preceding essays. In charting the evolution of Tucholsky's politics and the emergence of his notion of a "vertical journalism" that could cut through social strata and pierce the obfuscating surfaces of Weimar social reality, Kraiker shows us a *Publizist* who shared the opinion that masses needed strong leaders, even in a democracy, but demanded of those in positions of influence that they lead responsibly (*föhren*), not mislead and seduce (*verführen*). The intent focus on depth and gravity here seems at odds with the emphasis on surface and lightness in Tucholsky's literary aesthetics, but the implied common denominator is an obstinate optimism, palpable even in the advanced stages of early-1930s despair, about the reading public's potential to become active counterparts in a progressive re-thinking of German culture and society—indeed, a rethinking of Germanness itself—led by the authorial type Tucholsky represented.

Against the assumption that Tucholsky was not a literary artist of consequence, this book has essentially two tasks: first to tell us something we do not know, and second to show us why its literary Tucholsky is worth knowing in a scholarly way. Those who would dispute that the editors and contributors meet those objectives may find any number of faults with the volume: the constant attention to historical detail or occasional density of theoretical references and terminology may strike some as excessive, the claims of aesthetic and political weight may seem overblown, and the simple surfaces of Tucholsky's literary œuvre may continue to stand as incontrovertible evidence that there is not much going on underneath. But those who read with genuine open-



ness and interest will likely find new insights into the work of a cultural figure whose significance, clear enough in his times, is finally re-clarifying in ours. And those who have a casual interest in Tucholsky will, one hopes, be inspired to take a more serious look.

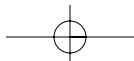
Bowling Green State University

—Theodore F. Rippey

Autorinnen der Weimarer Republik.

Herausgegeben von Walter Fähnders und Helga Karrenbrock. Bielefeld: Aisthesis, 2003. 240 Seiten. €15,50.

Die Auswahlbibliographie am Ende des Bandes macht es deutlich genug: Die Forschungsliteratur zur weiblichen Literaturproduktion in der Weimarer Republik nimmt mittlerweile einen bemerkenswerten Umfang an. Lang erwartete Werkausgaben (von Gertrud Kolmar etwa), Anthologien bislang kaum verfügbarer Lyrik und Prosa von Autorinnen des Expressionismus, umfangreiche Biographien (über Anna Seghers zum Beispiel), wissenschaftliche Monographien zu Spezialthemen und vor allem Aufsatz- und Tagungsbände füllen die Regale. Wie also einen Band gestalten, der sich als Studienbuch versteht? Als Übersicht über die Epoche mit Blick auf den weiblichen Part oder als möglichst vielseitiges Mosaik spezieller Aspekte der literarischen Produktion der Frauen? Der Einleitung der Herausgeber folgen 12 Beiträge von neun Wissenschaftlerinnen und drei Wissenschaftlern, die sich allesamt mit mehr oder weniger umfangreichen Arbeiten als SpezialistInnen zu ihrem hier behandelten Thema ausgewiesen haben. Da kann es gar nicht ausbleiben (aber man bedauert es doch), daß die Beiträge gelegentlich hinter den Differenzierungen und dem Argumentationsniveau des schon ausführlicher Publizierten zurückbleiben. Zu Gertrud Kolmar (Marion Brandt), Anna Seghers (Sonja Hilzinger), Marieluise Fleißer (Walter Delabar), Vicki Baum (Julia Bertschik) und Irmgard Keun (Kerstin Barndt) finden wir Einzelstudien, einmal angelegt als Überblick über Werk und Biographie wie im Falle Kolmars und Fleißers; in den anderen Fällen nehmen sich die AutorInnen eines speziellen Aspektes—dafür gründlicher—an: Sonja Hilzinger entwickelt die Genese der Autorschaft von Anna Seghers aus den wissenschaftlichen Gegenständen ihres kunstwissenschaftlichen Studiums, Lektüren und geistigen Einflüssen der Studentin Netty Reiling; Julia Bertschik zeigt das Verwandlungsspiel der Redakteurin, Bestsellerautorin, Vorzeigefrau Vicki Baum in den vielseitigen medialen Vermarktungsstrategien des Ullstein-Verlags; Kerstin Barndt analysiert die Leserbriefe auf den *Vorwärts*-Abdruck von Irmgard Keuns Roman *Gilgi*—eine von uns im Hinblick auf dessen Identifikationsangebot. Ein Überblick von Hartmut Vollmer macht mit den weitgehend unbekannten Dichterinnen des Expressionismus bekannt. In Selbstverständnis und Lebenshaltung der Neuen Frau (Barbara Drescher) und den Schreibweisen der Neuen Sachlichkeit (Sabina Becker) findet sich die überwiegende Mehrzahl der hier verhandelten Autorinnen bzw. ihre literarische Produktion im Kollektiv vereint, wobei dem geschlechtsspezifischen Aspekt des neusachlichen Habitus im Leben und Schreiben meines Erachtens eine größere Bedeutung zukommen müßte. Kurt Pinthus' vielzitierte Gleichung *sachlich = männlich* illustriert die Asymmetrie der Geschlechter auch im Zeichen Neuer Sachlichkeit.



Aber repräsentiert dieses Kollektiv die *Autorinnen der Weimarer Republik*? Die am häufigsten zitierten Schriftstellerinnen Marieluise Fleißer und Irmgard Keun beginnen ihre Karrieren 1929 bzw. 1931. Fleißers frühe Erzählungen sind ausgeblendet. Sie widersetzen sich in ihrer Mehrzahl nach Diktion und Darstellung ihrer Protagonistinnen einem zeitgeistigen Muster, etwa einer Antiindividualisierung und “Distanziertheit den herkömmlichen weiblichen Rollen und Rollenerwartungen gegenüber” (Becker 192). Haben etwa das literarische Werk von Vicki Baum und Marieluise Fleißer oder von Mascha Kaléko und Anna Seghers außer der Zeitgenossenschaft und dem Geschlecht ihrer Verfasserinnen wirklich so viel gemeinsam? Und Keuns *Gilgi* scheint mir viel brüchiger zu sein, angesiedelt genau an jener Wende, an der die Neue Frau in Presse, Kino, Werbung wieder abgedankt hat. Mit Gilgis pathetischen Ausbrüchen am Ende, dem “ewig verlangenden Schoß” dreht der Roman von der Neuen Sachlichkeit ab in den Weiblichkeitss- und Mütterlichkeitsmythos, der soeben mit Ina Seidels Roman *Das Wunschkind* Triumphe feiert.

Was wurde denn von Frauen, auch literarisch anspruchsvollen, hauptsächlich geschrieben—und gelesen in den Zwanziger Jahren? *Das Wunschkind*, der Bestseller von 1930, von Gabriele Reuter für den Nobelpreis vorgeschlagen, Isolde Kurz, Elisabeth Langgässer, Ricarda Huch, Agnes Miegel, Gertrud von Le Fort. Kann man deren Literatur—nur weil wir sie nicht mehr so unbedingt lesen mögen—as die ‘andere’ Literatur einfach ignorieren, wie es in der Einleitung geschieht? Gewiß, die hier vorgestellten Schriftstellerinnen sind der innovative Teil ihrer Zunft, sie sind es, die uns die Emanzipation vorgelebt oder doch ‘vorerzählt’ haben, die wir noch immer und zum großen Teil erst wir, erst in den letzten Jahrzehnten mit Interesse lesen, deren Vertriebung und erzwungenes Verstummen—darüber informiert Sabine Rohlfs Schlußbeitrag “Der Bruch 1933”—unseres solidarischen Interesses sicher sein kann. Aber dieses Sample ergibt einen Ausschnitt, der die Epoche Weimarer Republik eher einseitig repräsentiert.

En passant ein paar Korrekturen: Preußen ist nicht gleich Deutschland und deshalb haben die Universitäten nicht seit 1908 (wie in Preußen als vorletztem Land des Reiches) sondern seit 1900 (in Baden, 1903 in Bayern u.s.w.) Frauen regulär immatrikuliert (S. 7 und öfter). Die Porträtfotographie von Marieluise Fleißer (99) stammt nicht von Mitte der Zwanziger Jahre (und sieht ja auch gar nicht danach aus), sondern 1931 von der Photographin Ellen Auerbach. Und die *Pioniere in Ingolstadt*—das belegen die Dokumente eindeutig—hat Fleißer bereits Ende November 1926 in München und also fern von Brecht und also ohne ihn fertig gestellt, bevor sie im Januar 1927 für einige Monate nach Berlin übersiedelte (106). Auch sollten sich die Leser und Leserinnen auf eine korrekte Titelnennung verlassen können: *Meine Zwillingsschwester Olga* (nicht “Die Zwillingsschwester Olga”). Wer die Geschichte kennt, weiß um die Signifikanz dieses Unterschiedes. Und die letzte Erzählung der *Andorranischen Abenteuer* heißt nicht holperig “Hölderlin in einer Berliner Eckneipe,” sondern *Hölderlin in einer Berliner Kneipe* (113). Schließlich sollte in einem solchen thematisch zentrierten Sammelband ein Personenverzeichnis eine Selbstverständlichkeit sein.

München

—Hiltrud Häntzschel

Facing Fascism and Confronting the Past: German Women Writers from Weimar to the Present.

Edited by Elke P. Frederiksen and Martha Kaarsberg Wallach. Albany: SUNY Press, 2000. xxiii + 320 pages. \$25.95.

This volume of essays had its inception in a conference with the same title that was cosponsored by the Goethe Institute Washington and the University of Maryland at College Park in 1993. Much work has gone into its preparation since then. The collection at hand is framed by an introduction from the editors and a conclusion on "New Scholarly Perspectives" by Sara Lennox. These two essays provide a useful overview of the contents and an outlook on the state of feminist literary scholarship on an important subject that still warrants more research, especially of the kind represented in this book.

The body of *Facing Fascism* consists of an excerpt from Ruth Klüger's memoir *Growing up in the Eye of the Firestorm* (*weiter leben. Eine Jugend*), and of fifteen scholarly investigations into Jewish as well as non-Jewish women writers and filmmakers from German-speaking countries. As its title indicates, the book covers the period from the 1920s to the 1990s and focuses on women's responses to fascism and the Holocaust. It carries the critical investigation into women and fascism that began in earnest in the late 1970s and 1980s onto a new and broader level on which literary scholars add their interpretative tools to those of historians and social historians. As a whole the volume provides a multifaceted and sophisticated look at women's writing and—in one instance—filmmaking during the rise of fascism, under Hitler, and in his protracted aftermath, which has gone on for over fifty years.

Individual essays are by recognized—and for the most part feminist—scholars from Germany, the US, and Denmark and focus on more or less well-known writers such as Else Lasker-Schüler (Gisela Brinker-Gabler), Irmgard Keun (Ritta Jo Horsley), Anna Seghers (Gertraud Gutzmann), Gertrud Kolmar (Monika Shafi), Elizabeth Langgässer and her daughter Cordelia Edvardson (Helga Kraft), Nelly Sachs (Ruth Dinesen), Luise Rinser (Elke P. Frederiksen), Ingeborg Drewitz (Margaret E. Ward), Christa Wolf (Robert C. Holub), and Grete Weil (Elke Liebs), as well as on general issues, such as the victim-perpetrator dialectic (Elaine Martin), the difficulties of victims to transcend culturally established norms of writing in order to adequately express their experiences (Dagmar Lorenz), and the responses to exiles by American women writers (Guy Stern). Renate Möhrmann provides a look at the post-unification situation of women in Germany and Richard W. McCormick gives an overview on women filmmakers from the last years of the Weimar Republic to the early 1990s. He begins with the opposing pair of Leontine Sagan and Leni Riefenstahl and then moves to the great women directors who emerged in the second half of the 1970s and in the 1980s. He discusses their often incisive—as well as controversial—views of women's roles under the Nazis and, perhaps more importantly, under the effects this past had on their postwar lives. The names discussed here—albeit briefly—are Helma Sanders-Brahms, Helke Sander, Margarethe von Trotta, Jutta Brückner, and Marianne Rosenbaum. Others are mentioned. The volume as a whole and each essay is followed by a useful bibliography.

By dealing with the issues of representation, gender, and fascism and carefully analyzing their interrelationship with regards to well-known and hardly known at-

tempts by women to deal with unprecedented experiences, the ensuing moral dilemmas, and the concomitant difficulties of expression/representation, this volume adds considerably to continuing and continuously necessary investigations into "The Past." It is readable and useful in its entirety as well as in sections and should receive a place on any reading list that focuses on the Third Reich and its heavy impact on the culture of the German-speaking countries today.

Tufts University

—Christiane Zehl Romero

Das Schattenjahr 1932. Subjekt zwischen Krise und Katastrophe im Roman der späten Weimarer Republik.

Von Thomas Achternkamp. München: Iudicium, 2002. 268 Seiten. €27,00.

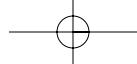
Das Jahr vor der endgültigen Machtübernahme der Nationalsozialisten ist bisher weder in der Geschichtswissenschaft noch in der Germanistik als "Entscheidungsjahr" in Erscheinung getreten, doch zeigt die vorliegende Studie anhand der üppigen Romanproduktion von 1932 deutlich, daß es gerade deshalb unserer Aufmerksamkeit bedarf. Der Autor sieht seine Aufgabe darin, dem existierenden Forschungsstand neue "Stimmen" hinzuzufügen und in den Romanen des Krisenjahres "die literarische Spiegelung" der heftigen Debatten und des soziopolitischen Umfelds der maroden Demokratie aufzuzeigen. Zur Sprache kommt dabei eine Vielzahl von Texten, die heute kaum mehr gelesen werden und von der Forschung lange vernachlässigt worden sind. Mit diesem Bestreben, eine Schattenseite der Weimarer Republik zu durchleuchten, folgt Achternkamp dem Modell von Hans Ulrich Gumbrechts viel beachtetem Buch über das Randjahr 1926. Gerade in der zeitlichen Konzentrierung treten sowohl die Fülle als auch die Ergiebigkeit des Materials erst richtig hervor. So sind im Primärliteraturverzeichnis der Studie nicht weniger als 93 Romane aufgeführt. Der Autor vermittelt den LeserInnen durch den Abdruck von längeren Ausschnitten einen ersten Eindruck und unterzieht einige der Romane einer genaueren Untersuchung. Hier sind besonders Edwin Erich Dwingers *Wir rufen Deutschland*, Hanns Heinz Ewers' *Horst Wessel. Ein deutsches Schicksal*, Georg Glasers *Schluckebier*, Hermann Kestens *Der Scharlatan*, Irmgard Keuns *Das kunstseidene Mädchen* und Ernst von Salomons *Die Stadt* zu erwähnen. Als Auswahlkriterien führt der Autor die Zeitbezogenheit der Texte sowie ihren repräsentativen Charakter im Verhältnis zum "Gesamtdiskurs des Jahres" auf (9). Aus dieser recht verschwommenen Formulierung ist allerdings nicht zu ersehen, warum gerade so wichtige Texte wie Klaus Manns *Treffpunkt im Unendlichen*, Joseph Roths *Radetzkymarsch* oder Karl Aloys Schlenzingers *Der Hitlerjunge Quex*, wenig später auch die Grundlage für das Drehbuch des gleichnamigen Filmes, nicht berücksichtigt werden sollten.

Achternkamp unternimmt "eine Darstellung der Überschneidungen von als 'modern' und 'postmodern' empfundenen Phasen und Zuständen" (11) und liest die Texte übergreifend als Einschreibungen einer Subjektkrise der Moderne. In dem bedeutungsträchtigen Motiv des Wartesaals, das am offenen Ende von Keuns Roman steht, manifestieren sich dieses Krisenbewußtsein der Figuren, ihre existentielle Haltlosigkeit und die Vorahnung eines totalitären Umbruchs. Der erste Teil der Arbeit ist der Artikulation von nationaler Identität in Relation zu einer Bestandaufnahme der Weimarer Republik gewidmet und legt die Prävalenz von Stereotypisierung, Ausgren-

zung und Deutschtümelei dar, insbesondere mit Hinblick auf eine diskursive Kopplung des Nationalen mit dem Rassischen. Darüber hinaus werden diverse Entwürfe zur Lösung der Krise des Subjekts analysiert, wobei der Standort des Autors im Zuge der Technisierung literarischer Produktion, die Debatten um die so genannte Neue Frau—and damit zusammenhängend die Konstruktion von Maskulinität—, die Wirksamkeit politischen Engagements und die Darstellung der modernen Großstadt näher betrachtet werden. Im Rahmen des letzteren Schwerpunkts zeichnet Achternkamp die Wandlung der Stadt als Lokus einer ultramodernen und für das Subjekt kritischen Wahrnehmungsintensität zum Schauplatz kriegerischer Auseinandersetzungen nach. Besonders gelungen ist der Abschnitt, in dem die Funktion weiblichen und männlichen Flanierens in den Texten Keuns und von Salomons im Zusammenhang mit der jüngeren Forschung zur Stadt als geschlechtsgebundenem Raum erläutert wird. Das letzte Kapitel über die Jugend und ihre Auseinandersetzung mit den Werten der älteren Generation verdeutlicht einmal mehr die Polarisierung in den diskursiven Stellungskämpfen der politischen Gruppierungen.

Der Hauptverdienst der Arbeit, die Materialfülle zu ordnen und die Romane nach thematischen und motivischen Gesichtspunkten gründlich zu beschreiben, wird leider durch eine Reihe von methodologischen Ungenauigkeiten geshmälernt. Anstatt klar zwischen den AutorInnen, den Texten und dem gesellschaftlichen Umfeld zu unterscheiden, werden diese Bereiche wiederholt vermischt. Dies scheint vor allem einem Drang zur Kategorisierung zu entspringen. Die VerfasserInnen der Romane werden von vornherein als "nationalchauvinistisch," "linksbürgerlich," "marxistisch" oder gar "jüdisch-deutsch" etikettiert. Die so zugeschriebenen Identitäten werden dann gewissermaßen zu Gattungsbezeichnungen umgemünzt und gradlinig als Aussage der literarischen Texte bestätigt. Der Kreis schließt sich, wenn diese "Tendenz" der Texte dann wiederum als "Quelle" zur Darstellung der "historischen Realität" in Anspruch genommen wird. So erblickt der Verfasser im Handeln einer fiktiven Figur den Charakterzug des Autors, "das ganze Ausmaß von Edschmids Chauvinismus" (59), oder konstatiert die "offenbare Identifikation Kestners mit seiner Hauptfigur" (95). Ferner lässt der Verfasser des öfteren die Auffassung anklingen, daß Literatur eine aufklärende und kritische Funktion zu erfüllen habe. Alles, was in den Unterhaltungsbereich fällt, wird dementsprechend als Realitätsflucht abgetan und mit unreflektierten und abwertenden Begriffen wie "Kolportageroman," "Trivialliteratur" oder "Kitschroman" versehen. Diese seit langem in Frage gestellte Hierarchisierung von unterhaltsicher und ernster Literatur erscheint besonders fragwürdig, da ästhetische Kriterien in den Textanalysen nie eine Rolle spielen. Für die LeserInnen ergibt sich letztendlich der Eindruck, daß die besprochenen Romane keine vielschichtigen literarischen Gebilde sind, sondern lediglich als Vehikel ideologischer Inhalte fungieren.

Derartige begriffliche Unstimmigkeiten kennzeichnen auch den theoretischen Rahmen der Arbeit. Im einleitenden Kapitel kündigt der Autor "Neuinterpretationen" an und benennt diverse poststrukturalistische Ansätze als Bausteine seines Verfahrens. Im Folgenden werden weder zentrale Termini wie "Diskurs" oder "Postmoderne" näher definiert noch die Quellen genauer ausgearbeitet, sondern nur flüchtig und schlagwortartig herbeizitiert, ohne argumentativ schlüssig mit den Primärtexten verknüpft zu werden. Auf diese Art und Weise kann beispielsweise der Eindruck entstehen, daß Sander Gilman der Urheber des Begriffs "der jüdische Selbsthaß" sei (35). Hinzu kommt, daß einige Standardwerke zur Kultur der Weimarer Republik im



Literaturverzeichnis fehlen, die für die von Achternkamp angepeilte thematische Konstellation relevant gewesen wären, darunter vor allem Peter Sloterdijks *Kritik der zynischen Vernunft*, mehrere Beiträge aus der von Sabina Becker und Christoph Weiß edierten Sammlung zur Neuen Sachlichkeit im Roman, Helmut Lethens bekannte These des “weißen Sozialismus,” Monika Sommers Studie zu literarischen Jugendbildern sowie Detlev A. Peukerts Buch über die “Krisenjahre der klassischen Moderne.”

Alles in allem bietet Achternkamps informationsreiche Arbeit einen ersten umfassenden Einblick in einen historischen Moment, in dem neben der Verrohung der politischen Kultur auch eine facettenreiche literarische Produktion zur Geltung kam, und sollte zu weiterer Beschäftigung mit der Endphase der Weimarer Republik anregen.

Western Washington University

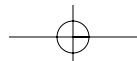
—Cornelius Partsch

Germany and its Gypsies: A Post-Auschwitz Ordeal.

By Gilad Margalit. Madison: University of Wisconsin Press, 2002. xviii + 285 pages. \$45.00 hardcover / \$19.95 paperback.

Germany and its Gypsies: A Post-Auschwitz Ordeal by Gilad Margalit is a stirring account of the plight of Gypsies in Germany leading up to, during, and especially following the Third Reich. Margalit, a Lecturer in the Department of General History at the University of Haifa, meticulously combed official records, sources, and cultural documents from archives located in the United States, Britain, the FRG, and the GDR in addition to conducting interviews among Germans and Gypsies in the early 1990s. He leads the reader through the gruesome Nazi and postwar years, where he spells out—from a Romani (Gypsy) perspective—the destructive, painful, and still-unresolved events of the twentieth century. The result is a powerful exposition of the complex web of Nazi and post-Nazi official policies and debates concerning German Gypsies. For almost sixty years, the *Vergangenheitsbewältigung* (“coming to terms with the past”) has engaged German intellectuals. Yet it has been little explored in terms of the fate of Gypsies who suffered massive abuse and losses during the Third Reich. It is primarily to this less familiar narrative—how Germans have dealt with their Nazi past regarding Romani society—that Margalit devotes his book.

Margalit’s narrative begins with a telling analysis of “images and impressions” of Gypsies (*Zigeuner*) in the “German collective memory” (3). Fundamental to this is a dualism rooted in the notion of “outsider” that universally characterizes the public “Gypsy” persona. Found in music, literature, and the collective imagination, Gypsies are viewed by society as romantic figures that epitomize a free, sensual, and artistic spirit. But they are also perceived as “asocial,” uncivilized, and criminally bent, as persons who cannot and will not fit into “normal,” ordered society. “Asocials” in Germany were defined as degenerate people who were prone to crime; they were “beggars, vagrants, ‘work shys,’ eccentrics, whores, drunks, and delinquents” (20). Margalit explores how this contradictory image, particularly the prevailing negative side of the dual identity, asociality, informs much of the history that German Gypsies have suffered—from the anti-Romani discrimination generated soon after their arrival in

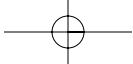


the fifteenth century to the Nazi crimes that claimed the lives of at least 15,000 out of a local population of 20,000.

Assumptions of asociality have also defined the postwar era in the two Germanies, a period characterized by continued hostility toward Gypsies, prolonged inattention to their victimization during the Third Reich, and neglect of postwar compensation. In post-Nazi Germany, Gypsies—even survivors of Auschwitz—received little public sympathy; they faced forced settlement, denial of German citizenship, and restrictions of basic rights. The relentless insistence by the authorities that Gypsies had suffered social, not racial, discrimination exonerated the German courts for years from granting them compensation. Indeed, it was not until the late 1970s and early 1980s that the plight of Gypsies in the Third Reich became a public issue; and it was only in 1985 that West and East Germany officially recognized Gypsies as victims of the Holocaust. Gypsy activists, such as Romani Rose, emerged at this time, playing conspicuous roles in the debates over victimization, civil rights, and reconciliation. Sadly, however, despite the public's long-overdue acknowledgment of the Nazi crimes committed, German Gypsies are still spurned and viewed by most Germans as "a foreign element on German soil" (218). Margalit's narrative ends on a disheartening note as he soberly concludes that for Gypsies, the "'Wiedergutmachung' (correction of the wrong done) [...] has been a bitter failure" (219). Denied sufficient compensation and assistance for rehabilitation, German Gypsies lamentably remain, as before, a despised minority on the margins of society.

Margalit's nuanced treatment of the German "post-Auschwitz ordeal" is an outstanding contribution to the study of Romani history. One of the book's real strengths is its contextualization of the Nazi crimes against Gypsies through its articulation of the implicit comparison between German Gypsies and Jews as victims of the Holocaust. Margalit frequently evokes the Jewish Holocaust in his tale of Romani persecution, carefully examining these parallel experiences and finding in them both profound interface yet telling contrasts. On another note, clearly cognizant of the general taboo by scholars and activists on the term "Gypsy," Margalit nonetheless employs it throughout his book. Yet he adequately justifies this usage as a non-derogatory translation of "*Zigeuner*," (xv) the term traditionally used for the Romani ethnic groups in Germany, "*Sinti*" (Gypsies who migrated to Germany in the fifteenth century and the largest percentage in Germany) and "*Roma*" (East European Gypsies who arrived after 1870). As for gaps in Margalit's presentation, they are relatively insignificant given the broader scope of his work. Nonetheless, despite the richness of the book, it generally lacks references to the far larger communities of Roma in East Europe, whose similar fate throughout the Nazi period might at times have provided worthwhile comparisons to the Sinti and Roma inhabiting Germany. And while Margalit's use of archives and other sources is exhaustive, he includes few concrete testimonials from Germans, Sinti, and Roma "on the ground." The reader may wish, on occasion, to hear their voices too.

Though disturbing and painful, the book relates a powerful story that fortunately is finally being told. While West European Romani history and its grimdest chapter, the Romani Holocaust, may be familiar to some of its readers, the previously uncovered details and arguments of post-Auschwitz history that Margalit so effectively synthesizes will be new and revealing. He has sympathetically yet objectively told the



story of a people who suffered agonizing losses during the Nazi period, yet still find themselves in a society unwilling to grant them fundamental dignity and basic rights. Gilad Margalit's *Germany and its Gypsies* is a forceful and moving testimony that will benefit scholars of Romani history and society, Holocaust studies, and modern German history.

University of Wisconsin-Madison

—Margaret H. Beissinger

An Introduction to the Works of Peter Weiss.

By Olaf Berwald. Rochester, N.Y.; Woodbridge, UK: Camden House, 2003.
178 pages. \$70.00.

There is no indication in Berwald's monograph as to the kind of audience it wishes to address. Introductory works may be situated at varying degrees of complexity, but in this case the book appears to be aimed at the most unassuming student of (German) literature (for whom it is overpriced). It has the characteristics of an elaborate handbook rather than a monograph. The volume is divided into an introduction, seven chapters devoted to Weiss's works, and a bibliography. The introduction makes little attempt at situating Weiss's œuvre in his time or ours. What it offers instead is an extended chronology that does not provide much insight into the confusingly complex evolution of Weiss's life and work. Particularly regrettable here is the absence of any discussion of Weiss's career as a painter and as a filmmaker beyond listing the titles of his paintings and films. Weiss was a painter for the first twenty years of his adult life, and a filmmaker for about ten. It is impossible to give "a comprehensive introduction to Weiss's work and vision" (frontispiece) without discussing this body of work and the influence on Weiss of painters such as Brueghel, movements such as Surrealism, and the avant-garde filmmakers of the 1920s and 1930s, about whom Weiss wrote a book, *Avantgarde Film*, which is not discussed by Berwald (though a short essay by the same name is).

The seven chapters are organized according to genre, moving from the early plays to the documentary plays, from early prose to autobiography, from essays and letters to *The Aesthetics of Resistance*. This structure works well in Arnd Beise's recent Weiss monograph, to which Berwald refers repeatedly. Beise, however, devotes a lucid chapter to Weiss's life, and a chapter to his careers as a painter and filmmaker. Absent this information, Weiss's move from painting to filmmaking to writing, from writing in Swedish to writing in German, as well as his aesthetic and political conversions remain unexplained. Berwald's structure also separates the theoretical essays, open letters, political statements, and other public interventions from the works to which they are companion pieces. Thus, the essay "Meine Ortschaft," a central text in all of Weiss's œuvre, is uncoupled from the Auschwitz play *The Investigation* with no hint of the significance of this essay for Weiss or for Holocaust studies. There is no discussion of Weiss's conflicted and conflicting attitude toward his (half-) Jewishness, nor is there any discussion of Weiss's Marxism without which any approach to his works since *Marat/Sade* must remain dilettantish. In the same vein the essays on Vietnam are uncoupled from the play *Viet Nam Discourse*, and the book-length essay *Notes on the Cultural Life of the Democratic Republic of Vietnam* (available in English translation)

is not discussed. Nor is there any discussion of the notebooks (*Notizbücher*), which have the same status in Weiss's work as, say, the *Arbeitsjournale* in Brecht's. Berwald's chapters rarely go beyond paraphrasing the plot. As a result, works without a traditional storyline such as *The Investigation* are summed up in two pages, while twelve pages are devoted to *Hölderlin* with its much more substantial plot. This imbalance stands the impact of the two works on its head. While *Hölderlin* is no doubt a significant (and underexplored) work, *The Investigation* with its emphatic formal minimalism has had a momentous impact on international drama, as well as on the intense debates, over the last thirty years, on representations of the Holocaust.

Peter Weiss is one of the few German-language writers who have had the major part of their work translated into English. It is therefore difficult to understand why all references to his works, in Berwald's monograph, are to the German originals. There are numerous lengthy German quotes both in the text and in the notes. This is not reader-friendly, especially if the book is intended for undergraduates who may not know German. It also does not seem to be in the spirit of Weiss's work which, though for the most part written in German, is paradigmatic for a type of literature which is not rooted in any particular nation, just as Weiss himself—a Czech and later Swedish citizen who wrote in German—cannot be defined by any single nationality. English translations are listed in the bibliography, though the list omits the most recent revised edition of *Marat/Sade*, *The Investigation*, and *The Shadow of the Body of the Coachman* (New York: Continuum, 1998). Along with this focus on the original German texts there is a disinterest in English-language secondary literature. Only four works are cited, overlooked are essays on Weiss by Susan Sontag, John Milfull, Arlene Teraoka, Darko Suvin, Andreas Huyssen, David Bathrick, Katja Garloff, Klaus Bergahn, and David Roberts, to name but a few. Also ignored is the vigorous debate in the United States over *The Investigation*. The play was polemically denounced by some of the founding voices in the field of Holocaust studies (Lawrence Langer, Alvin Rosenfeld, James Young) and these denunciations were emphatically rejected by Germanists in the United States (Berghahn, Robert Cohen), as well as elsewhere. This debate might stimulate the curiosity of first-time readers in a writer whose works, twenty years after his death, continue to provoke vigorous exchanges.

The bibliography, and particularly the section on Weiss's works, is the most complete yet published in the United States and of excellent use to Weiss scholars, as is the list of Weiss's works in translation.

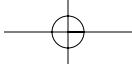
New York University

—Robert Cohen

Bachmann-Handbuch: Leben—Werk—Wirkung.

Herausgegeben von Monika Albrecht und Dirk Götsche. Stuttgart: Metzler, 2002.
ix + 330 Seiten. €49,90.

The year 2003 brought the 30th anniversary of Ingeborg Bachmann's untimely death in Rome at the age of 47. Milestones since her death have included the 1978 edition of her works with materials from her estate and the essential expansion of that initial selection, in several stages, in the following decades. As additional material has become accessible, Ingeborg Bachmann's profile has taken on different contours, shaped as



well by the scholarly contexts of investigation. The *Bachmann-Handbuch: Leben—Werk—Wirkung* offers a concise yet appropriately complex overview of Bachmann's life, rich literary production, and legacy. With careful attention to the watershed of feminist criticism beginning in the late 1970s, the volume also traces the reception of Bachmann and her œuvre by literary critics and authors as well as scholars. Capably edited by two established Bachmann scholars, the book is a fine example of the handbook volumes on individual artists published by Metzler Verlag. The editors' goal as stated in the preface is to offer a reliable delineation of the state of current research while also indicating productive avenues for future investigation. The result is a collective effort by twelve authors of various intellectual and academic backgrounds, and the variety of perspectives is one of the strengths of the volume, even if a reader may not find all the options equally compelling. The documentation is circumspect, and the volume clearly structured and generally well written.

There are three major sections, beginning with a narrative overview of Bachmann's life and writings accompanied by a brief history of the reception of her works and a chronicle of editions and access to the unpublished material in her estate. The central section is devoted to her works, arranged mainly by genre. Each subsection aims to inform, contextualize, indicate specific scholarly approaches, and suggest areas for future research. For example, the segment on the very early poetry gives vital information on locating the poems, places them in literary-historical context, traces key paradigms of research, and emphasizes the necessity of continued editorial efforts as well as a revision of earlier readings of the poems as escapist. The segments in this central section devoted to Bachmann's works vary somewhat according to the predilections of the individual contributor; I personally remained unconvinced that the social theory of Richard Sennett is the best approach to the stories published in the volume *Simultan*. The segment on the *Todesarten* project is exemplary in its comprehensive and clear overview as well as in the balanced treatment of the major texts, their thematic and narrative structure, and critical reception.

The final section of the *Bachmann-Handbuch* is devoted to contexts and discourses in the author's work. The five main segments are philosophy; psychology, psychoanalysis, psychiatry; history, ranging from National Socialism to Postcolonialism; literary contexts ranging from the German tradition to world literature; and music. This section allows cross-connections and insights not as easily realizable in the section oriented toward individual genres and works. The advantage for a reader is the opportunity to revisit individual works, themes, formal questions, and scholarly approaches in different constellations. "Kontexte und Diskurse in Bachmanns Werk" well illustrates the author's intellectual breadth. Although of necessity abbreviated, the segments in this final section are highly productive for future research agendas. They also contribute greatly to the intellectual pleasure of reading the *Bachmann-Handbuch*. One comes away convinced of the continued relevance of Ingeborg Bachmann, the brilliance of her language, and of her engagement with the vicissitudes of the 20th century. The three decades since her death allow a critical appraisal of the author, the stages of her public image, her work, and its legacy. The *Bachmann-Handbuch* is a reliable and thought-provoking guide.

University of Wisconsin-Madison

—Nancy Kaiser

Pop and Poetry—Pleasure and Protest: Udo Lindenberg, Konstantin Wecker and the Tradition of German Cabaret.

By Annette Blühdorn. Bern: Peter Lang, 2003. 374 pages. €62,60.

This study takes as its subject figures who may first appear similar as acclaimed *Liedermacher* with strongly politicized images, but on closer examination Udo Lindenberg and Konstantin Wecker are revealed to be quite distinct in their artistic intentions and strategies. Annette Blühdorn attempts to appreciate their work as literature and argues that German song lyrics must be understood in a context distinct from English-language pop material. Through close readings of their lyrics in isolation from the music, her book examines the development of the two singer-songwriters, their language and style, and above all their themes in regard to politics, society, and personal values. These singers and others like them have previously been excluded from literary and popular music studies, and so Blühdorn posits the need for a new methodological apparatus with which to deal with such material. Thus the book has two tracks: the study of the lyrics themselves and, underlying that, the construction of an analytic approach.

As a crossover phenomenon, Blühdorn argues, Lindenberg and Wecker are located between the realms of elite and commercial culture, a schism exemplified by established notions of “E” and “U” music (serious/classical vs. entertainment/pop). She takes models for her investigation from the Weimar Republic. Firstly, she builds on previous research on the cabaret of the 1920s and 1930s, extrapolating it to these postwar writers in order to demonstrate to what degree they are grounded in pre-Nazi genres of satire and role songs that foreground the words over music and attempt to synthesize intellect and entertainment. Secondly, she bridges the gap between high art and popular culture by drawing on the concept of *Gebrauchslyrik* as used by and in regard to Erich Kästner as well as Kurt Tucholsky, Walter Mehring, and Brecht. In opposition to autonomous art, she identifies a modern, functional poetry tradition that strives for comprehensibility, audience identification, and applicability to everyday life: what Blühdorn calls “use-value.” Challenging Walter Benjamin’s dismissal of such “left-wing melancholy,” she not only attempts to rehabilitate this Weimar tradition, but also to lend new legitimacy to contemporary songwriters for literary studies.

The portrayal amply documents connections to the above-named Weimar authors and pre-World War II popular culture in both cases. Figures such as Friedrich Hollaender, Tucholsky, and Kästner are central to Lindenberg’s repertoire and image, though he actually draws on early film songs more than cabaret material—admittedly, this is a distinction many would miss. Blühdorn is surprisingly generous, even uncritical, in her estimation of Lindenberg, given the serious accusations of commercialism and lack of character that have been leveled against him. Whether he is a true “Vermächtnisnehmer” of Jewish and Weimar culture as proposed here, or if his citation of Dietrich and others as models and benefactors is more hype and opportunism, is debatable. (To my mind, the recent “Atlantic Affairs” project, which Blühdorn presents as the culmination of his mission, was crude and hardly did a service to this heritage.) Following the portrayal of Lindenberg, Wecker stands out all the more for his honesty and artistry, despite an occasional tendency toward pathos and pomposity. He draws on literary models (including Benn, Rilke, and Goethe) more than performative ones; while the early Brecht figures prominently for Wecker, the connection to Tucholsky may be tangential, despite Wecker’s 1995 Tucholsky Prize award. The term

Gebrauchslyrik as used in the 1920s by authors like Tucholsky and Kästner did not denote texts specifically designed for musical performance (as Bierbaum's earlier notion of "angewandte Lyrik" did) but rather for readership. Lindenberg and Wecker, on the other hand, both write their texts specifically for singing, and the music is an integral part of their songs. Ironically, the study ultimately proposes that the use of this *Gebrauchslyrik* concept is superfluous for an appreciation of Wecker's texts since they are of such high literary quality as to be considered the equivalent of serious poetry.

Blühdorn's readable and compelling portrait succeeds at locating these singers within German cultural and literary traditions and demonstrating that their texts can live in their own right, free of the performative context. She respects the authors' individuality and resists popular prejudices by arguing convincingly against one-sided portrayals that reduce them to political propagandists or mere *Schlager* singers. The case studies are rooted solidly in the methodological construct, although devoting the first half of the book to context (theories of literary and popular music studies, discourses on canonization, and the historical background of cabaret and German popular music), before actually getting to the figures at hand, makes it rather top-heavy. The intermittent summaries become pedantic and tiresome, and there is overkill on the *Gebrauchslyrik* and "use-value" concepts as well as the term "the lyrical 'I.'" Occasionally, the author's formal academic discourse juxtaposes comically with the colloquialism of the quoted lyrics. On the whole, though, Blühdorn's dual approach to content and methodology offers a thorough, accessible overview for literary and cultural historians; particularly the second half on the song lyrics will be of interest to students as well. As a model for taking performance lyrics seriously as literary material, this work opens the door to new vistas for German studies.

University of Wisconsin-Oshkosh

—Alan Lareau

Autorkategorie und Gedächtnis. Lektüren zu Libuše Moníková.

Von Antje Mansbrügge. Würzburg: Königshausen & Neumann, 2002. 300 Seiten.
€45,00.

Als erste wissenschaftliche Studie über die Werke der deutsch schreibenden Tschechin Libuše Moníková (1945–1998) ist Antje Mansbrügges Buch eine gelungene Einführung in die Textwelt und Schreibweise dieser Autorin. Der Band ist unverzichtbar für Moníková-ExpertInnen, bietet jedoch auch wertvolle Informationen für GermanistInnen, die sich für die Schnittstellen zwischen Autor, Text und Leser interessieren, besonders die Überschneidungen und Grenzen zwischen der realen Autorin und der in den Texten und in dem einen Film produzierten "Autorkategorie." Zudem zeigt er, wie verschiedene Formen des Gedächtnisses, kollektive sowie individuelle/idosynkratische Erinnerungen, sowohl die Inhalte als auch die Textgestaltung dieser Autorin steuern. Mansbrügge macht dafür theoretische Ansätze unter anderem von Foucault, Derrida und Bachtin fruchtbar. Sie liefert detailreich die historischen Hintergründe zu den politischen und gesellschaftlichen Ereignissen und Entwicklungen im Herkunftsland der Autorin, ohne deren Verständnis eine Lektüre der Moníkováschen Werke nicht erreicht werden kann. Und sie setzt alle Werke der Autorin—sechs Romane, zwei Essaybände und einen Fernsehfilm—zueinander in Beziehung, wobei sie die in der For-

schung bisher kaum oder überhaupt nicht besprochenen Essays und den Film *Grönland-Tagebuch* wesentlich in ihre Lektüre miteinbezieht.

Antje Mansbrügge entwirft ein semiotisches Lektüremodell an Hand der Trias Autor—Leser—Text. Diese setzt sie parallel zur Konstellation Künstler—Betrachter—Werk, die in Velazquez' Bild *Las Meninas* repräsentiert ist. Dieses von Moníková als Titelillustration für ihren zweiten Roman gewählte Bild und die von Foucault dazu entworfene Lektüre dient ihr als Ausgangsort für ihr eigenes Modell der “Autorkategorie,” die changiert zwischen den Extremen der “Textherrschaft” (das Verschwinden des empirischen Autors im Text, die Bindung der Autorkategorie an den Text, seine Inszenierung der Autorin als Figur) und der “Dichterautorität” (die Präsenz von Bezeugen auf die empirische Autorperson, z.B. in den Essays, oder auch die Repräsentation autobiographischer Erfahrungen in den Romanen und im Film). Die komplexe Verschränkung beider Positionen aufzuzeigen ist ein Ziel Mansbrügges. Das zweite Ziel ist eine Untersuchung der Zusammenhänge zwischen Gedächtnisstrukturen und Schreibweise dieser Schriftstellerin. Mansbrügges Ausgangsmodell für die Verfolgung dieses Aspektes sind die auch von Moníková in ihren Essays besprochenen Erzählungen von Borges über das Aleph und den Zahir. Diese repräsentieren wiederum zwei extreme Pole, und zwar das Gedächtnis zum einen als überindividuellen Speicher und zum anderen als Ort idiosynkratischer/eigenwilliger Auswahl und Weltsicht. Das auch bei Moníková zwischen beiden Polen changierende Paradigma “Gedächtnis” setzt Mansbrügge dann in Beziehung zu Schreibweise und Autorkategorie.

Anhand einer Analyse des Romans *Pavane für eine verstorbene Infantin* zeigt Mansbrügge Moníkovás “Weg zur Autorschaft” (26) und entwickelt ihre These vom Schreiben der Autorin als einem “Weiterschreiben,” in diesem Falle der Texte Kafkas. Auch konstituiert sich dieser Roman durch eine Verschränkung von autobiographisch verankerten Details und der konstruierten Autorposition der schreibenden Hauptfigur. Im Roman *Die Fassade* verfolgt Mansbrügge vor allem die Repräsentation von “Gedächtnis” und die damit zusammenhängende Dominanz der Parataxe, die ihre visuelle Parallelie in der zentralen Allegorie der Schloßfassade findet. Sie zeigt, wie Moníková den Schauplatz ihres Romans als “Gedächtnisort” (99) und überindividuellen Speicher nationaler und regionaler Geschichte etabliert, und wie sie dabei, etwa im ausführlich von Mansbrügge besprochenen Historienspiel, das Informieren der LeserIn mit dem Ironisieren und einer idiosynkratischen Sichtweise nationaler Ikonen und Schriftsteller verbindet (140). Metafiktionale Verfahrensweisen, wie etwa die Parallelie zwischen der Recherche der Figuren und der Recherche der Autorin, werden hier ebenso besprochen wie auch später bei der Analyse des Fernsehfilms, in den Moníková die Techniken und Grenzen dieses Mediums durch ein Filmen des Entstehungsprozesses des Filmes miteinbezieht. Die Romane *Eine Schädigung*, *Treibis*, *Verklärte Nacht* und zahlreiche politische Essays des zweiten Essaybandes liest Mansbrügge vor allem als ein “Schreiben mit Blick aus *Prager Fenstern*” (146). Sie bespricht die Beziehung der Autorin zu ihren Figuren, in denen sich fiktive Autorperspektive und biographische Gemeinsamkeiten mit der realen Autorperson kreuzen. Mansbrügges These vom “Weiterschreiben” kulminiert schließlich in ihrer Definition des literarischen Verfahrens Moníkovás als einer “WunschTextWelt” (211), die sich, im Sinne der Bachtinischen Dialogizität, aus einer Fülle von intertextuellen und intermedialen Verweisen konstituiert. Die im Fernsehfilm *Grönland-Tagebuch* von Moníková entwickelte Me-

tapher vom Text als Bibliothek (212) wird zur Untermauerung dieser These mit herangezogen. Im abschließenden Kapitel, das ganz dem postum veröffentlichten Romanfragment *Der Taumel* gewidmet ist, versucht Mansbrügge eine Anbindung zweier Motive dieses Fragments an die aus Borges' Texten extrahierten extremen Zustände des Gedächtnisses sowie ein Aufzeigen von "Öffnung und Grenze der Autorkategorie," indem sie die Todessymbolik im Roman in den Kontext des Wissens der realen Autorin um ihren eigenen drohenden Tod stellt.

Antje Mansbrügges Buch bietet eine gründlich recherchierte und klar argumentierte Analyse der Werke dieser mehrfach preisgekrönten Autorin europäischer Gegenwartsliteratur. Die verwendeten Begriffe und theoretischen Modelle werden sowohl aus den besprochenen Texten als auch aus Literatur- und Kulturtheorie, Gedächtnisforschung, medizinhistorischen Arbeiten oder Anthropologie hergeleitet. Das führt zwar zu begrifflicher Klarheit, aber auch dazu, daß sich die Analysen immer wieder von den Texten Moníkovás entfernen und sich teilweise eher wie eine Aufarbeitung der theoretischen Literatur lesen. Die Organisation des Materials nach den von Mansbrügge gewählten Aspekten ist eingängig; das ausführliche Inhaltsverzeichnis erlaubt eine leichte Orientierung auch für solche LeserInnen, die nur an bestimmten Texten interessiert sind. Der Band wird ergänzt durch Notizen zum Leben der Autorin, ein Werkverzeichnis und eine sinnvoll untergliederte Bibliographie, die auch die bisher vollständigste Liste der Rezensionen zu Moníkovás Werken enthält. Zu beklagen ist allerdings das Fehlen eines Schlußkapitels, das die Ergebnisse zusammengefaßt und sie, wenn auch nur in Ansätzen, in einen weiteren literaturgeschichtlichen Kontext gestellt hätte. Die quasi als Schlußkapitel fungierende partielle *Taumel*-Analyse kann diese Aufgabe nicht erfüllen. Ebenso vermissen wird die LeserIn ein Personenregister oder einen Index, die beim Nachschlagen behilflich wären. Auch enthält das Buch viel zu zahlreiche Druckfehler, kleine Grammatikfehler und ab und zu verhedderte Syntax.

Trotz dieser—insgesamt wenig bedeutsamen—Mängel ist es Antje Mansbrügge gelungen, eine anregende und informative erste Studie zum Werk dieser Autorin vorzulegen, die mit angemessenem und scharfem Werkzeug ihr literarisches Verfahren analysiert. Sie hat damit die Reihe zukünftiger Moníková-Studien auf einem Niveau eröffnet, das der Komplexität der Moníkováschen Werke mehr als gerecht wird.

North Carolina State University

—Helga G. Braunbeck

Zwischen Trivialität und Postmoderne. Literatur von Frauen in den 90er Jahren.

Von Ilse Nagelschmidt, Alexandra Hanke, Lea Müller-Dannhausen und Melani Schröter. Frankfurt am Main: Peter Lang, 2002. vi + 249 Seiten. €39,00.

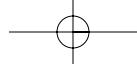
The editors represent this book as the successor volume to *Zwischen Distanz und Nähe. Eine Autorinnengeneration in den 80er Jahren*. They maintain that their hope is not to focus on single-author studies, but rather to provide an overview of tendencies within works written by women in the nineties, although only four out of the thirteen articles cover the work of multiple authors.

Alexandra Hanke's article "Erweist sich die Suche nach dem 'weiblichen Subjekt' als Seifenblase? Beobachtungen zum feministischen Diskurs" opens the book with an overview of relevant feminist literary and philosophical theories. Indeed, she covers much ground, including Cixous, Irigaray, Kristeva, and Weigel (to name but a few), and such a presentation might be helpful for people unfamiliar with feminist theory. On the other hand, most of it is now familiar material and the author offers no new insights. In fact, she seems to have relied almost entirely on secondary sources rather than approaching these theorists through their own works.

Of course, overview articles do not have to be particularly innovative to be helpful, and *Zwischen Trivialität und Postmoderne* contains a few such articles, which give extensive introductions to areas of literary production that are perhaps not as familiar to many academic critics. I found Marianne Vogel's introduction to crime fiction by women authors to be genuinely informative. "Ein Unbehagen an der Kultur. Zur Kriminalliteratur deutschsprachiger Schriftstellerinnen in den 90er Jahren" looks at tendencies in the production of crime fiction by women authors, whose works began to receive popular attention in the mid-eighties. She lays out the increased blurring of the distinction between "high" and "low" culture through examples from works in which the traditional structures of crime fiction begin to break down. As readers, we are confronted with less optimism about the progress of humankind, more frequent use of multiple narrative strands and perspectives, as well as with the exploration of different kinds of plot lines, such as parent-child relationships, incest, economic crime, and the destruction of the environment. Vogel discusses the work of a number of authors including Pieke Biermann, Doris Gercke, Ingrid Noll, Regula Venske, Christine Lehmann, Uta-Maria Heim, Sabine Deitmer, and many others. For those of us always looking to expand the range of material we present to students, this particular article proves quite helpful.

Margot Kröger's "Konstruktion von Identität in autobiographischen Texten von Jüdinnen" seeks to explore the construction of identity in the autobiographical texts of six Jewish authors: Ruth Elias, Ruth Klüger, Grete Weil, Naomi Bubis, Sharon Mehler, and Laura Waco. Kröger's discussion begins with an overview of autobiographical theory, and does bring in some of the more recent scholarship on autobiography. It would have been more helpful, however, had she done so consistently. The author then sets up a catalog of themes, according to which she examines the works of the individual authors. Unfortunately, the result of this approach is a rather "chunky" article. The reader gets bits of analysis and/or information, but Kröger does not manage to create a systematically comparative interpretation of the works she treats. A lengthier conclusion, structured less as a check list and more as a broad comparison, would have been helpful.

Certain authors, like Marlene Streeruwitz or 2004 Nobel Prize winner Elfriede Jelinek, probably receive more attention than would be necessary for a volume intent on laying out stylistic and thematic tendencies among women authors of the 1990s. Nonetheless, three articles about them and Dagmar Leupold try to do justice explicitly to the theme announced in the volume's title: between triviality and postmodernity. Nikola Roßbach (Leupold), Lea Müller-Dannhausen (Jelinek), and Andrea Geier (Jelinek and Streeruwitz) each examine explicitly the aesthetic strategies of the authors that are most clearly linked to postmodern literary theory, as well as thematize the ten-



sions between their introduction and manipulation of what has often been considered too trivial for *real* literature and its subversion through various representational methods.

Geier, for instance, in “Weiterschreiben, Überschreiben, Zerschreiben: Affirmation in Dramen- und Prosatexten von Elfriede Jelinek und Marlene Streeruwitz” borrows the concept of “affirmation” from Judith Butler and modifies it in order to employ it as an explanatory tool for the ways in which both Jelinek and Streeruwitz confront the trivial in order critically to expose the violence inherent to social structures. Specifically, the article works with Jelinek’s *Wolken*, *Heim*, and *Sportstück*, and Streeruwitz’s *Lisa’s Liebe*.

The concept of affirmation as subversive, reiterative performance through which spaces for critical reappropriation open up in the process of re-enactment is intriguing. Butler’s explanation of the positive potential for reiterative performance to break open spaces for new interpretations refers to individuals who do the performing. While Geier has perhaps not yet completely worked through how to apply this term to literary works, she uses it to define the literary strategies particular to Jelinek and Streeruwitz. For instance, she maintains that Jelinek and Streeruwitz both cite TV, popular novels, magazines, comics, as well as (in Jelinek’s case) philosophers and other authors, all in order to expose the mechanics of certain dominant societal discourses, and—in their repetition—to open them up to subversion. Geier does argue that Streeruwitz’s particular aesthetic strategic choices run the risk of blurring the line between critically subverting what she calls “das Trivialgenre” and potentially identifying with it. This, she adds, marks a clear difference to Jelinek. Nonetheless, Geier identifies the processes of critical affirmation as both authors’ innovative contribution to German-speaking literature of the 1990s.

As does any edited volume, *Zwischen Trivialität und Postmoderne* has both strengths and weaknesses. Some of the overview articles are less successful than the individual readings, but we should applaud the editors’ efforts to draw together in one place recent works by contemporary authors, so that we can all begin to create a broader picture of literary production in the past decade.

Iowa State University

—Michelle Mattson

German Studies Association
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