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# **German Studies Association Newsletter**

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**Volume XLIII  
Number 1  
Spring 2018**

# German Studies Association

## Newsletter

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## Letter from the President

Dear Members,

Finally, it is spring in Germany, or at least at this particular moment in Berlin. April is supposedly the "cruellest month," but for those teaching (at least those on the semester system) it brings in view the end of the academic year and the promise time to research, read, and write.

Unfortunately, for those on leave, it seems that the sands are running far too rapidly out of the hourglass. Whichever situation you are in, I wish you all the best for the next several months before I will see many of you at the Annual Meeting in Pittsburgh.

I am particularly pleased that my last GSA Annual Meeting as President will be in the 'burgh. I taught for seventeen years at Carnegie Mellon University and know the city quite well. There is so much to see (and hear) in Pittsburgh in terms of art, music, and history: world-class museums, great music, marvelous theater, and stupendous architecture. Oh, there is also a river, or rather three of them! Moreover, if you happen to be sports fans, well, Pittsburgh, too, is the place for you. Do you love parks? Pittsburgh is richly endowed with them. The weather will probably (I make no promises) still be splendid with the trees coloring. The city is also blessed with a whole series of excellent restaurants at all price ranges and lots of beer (not quite Milwaukee but close).

Of course, I don't want to seduce you away from the Conference itself. Once again the Program Committee, under the leadership of Ben Marschke (and ably assisted by the chairs of the various sections) has put together an exciting program that will include besides the panels and the seminars, a luncheon reading by the author Daniel Kehlmann as well as a Roundtable devoted to his *TYLL*. Furthermore, there will be a New Members breakfast (by invitation) on Friday morning. In addition, let me urge you all to attend Arts Night on Thursday.

Ever since the last conference in Atlanta in 2017, the Board and many committees of the Association have been very busy; it is by no means a down-time for them. The Program Committee, Seminar Committee, and the Networks have been exceedingly active in organizing papers and panels and in exploring ways to make the Conference as interesting as possible by integrating new ideas and initiatives. Still, it is not only the members of the Program Committee who have worked hard to sustain the Association's many programs. This "behind-the-scenes" activity is critical and I want to extend public thanks to the many members of the Association who serve on its various committees: the several prize committees, the Nominating Committee, the Investment Committee, and the Fundraising Committee. There is even less time to relax in these months for members of the Executive Council and especially our Executive Director and Secretary-Treasurer, David Barclay and Jerry Fetz, who are often on-the-road meeting with various government organizations (embassies and consulates, cultural organization of Austria, Germany, and Switzerland), participating in meetings of the National Humanities Alliance and ACLS (to name just two such organizations), and contacting funding agencies.

In addition, the Executive Council has submitted a proposal for a Speakers' Bureau to the Deutschlandjahr (October 2018-October 2019) initiative sponsored by the Auswärtiges Amt, the Bundesverband der Deutschen Industrie, and the Goethe-Institut. The campaign seems to emphasize the long years of cooperation and common interests between the United States and Germany and to "intensify the German-American Partnership necessary for the solution of the global problems." The Speakers' Bureau represents an "outreach project" and will mobilize distinguished members of the Association to lecture in venues throughout the United States on topics related to German culture, literature, and history. We hope to see this proposal funded within the next few months.

In Berlin, I have had the pleasure of working closely with the Berlin Program and its excellent administrator, Karin Gohl. The Berlin Program has been in existence now for some 25 years, and many of our members, including the in-coming President of the Association, Johannes von Moltke, are its alumni. The Max Kade Foundation generously supported two additional post-doctoral stipends in 2017-2018 and will do so again for the coming year 2018-2019. One of them, Scott Krause (University of North Carolina, Ph.D. 2016), a student of Konrad Jarausch, was awarded the 2017 Willy-Brandt-Preis für Zeitgeschichte.

The year 2017-18 also brought with it some structural changes in the GSA. In early 2018, the membership voted to split the Secretary-Treasurer position into two: an elected Secretary and an appointed Treasurer (the latter identified by a search committee of members of the Association and recommended to the Board). Our excellent and valued colleague, Jerry Fetz, who has served as Secretary-Treasurer since 2000, will be retiring from that post in 2019 and the new officers will then begin their terms. Jerry won't disappear, however, by any means! He will still be the point person for our fundraising efforts and an engaged participant in many of the affairs of the Association.

As you can tell, the activities of the GSA have greatly expanded over the course of the forty-two years we have been in existence and, at the same time, costs have significantly risen for virtually everything while dues and conference fees have been only modestly augmented. We hope to continue this happy situation as long as possible, but to do so we must engage more vigorously in fund raising. I would like once more to urge all of you to contribute whatever you can (and *no* contribution is too small!) to the GSA and its programs, which can be done through our website at <https://www.thegsa.org/members/contribute>

I look forward to seeing you in Pittsburgh and wish you all a pleasant and productive summer wherever you may be.

Mary Lindemann  
President, GSA  
April 2018



## Letter from the Executive Director

Dear members and friends of the GSA,

This letter will be relatively short and relatively sweet. Your Association is firing on all cylinders as we look toward a busy summer and what we hope will be a memorable 42nd annual conference in Pittsburgh. The appearance of this newsletter has been a bit delayed because the last few weeks have been incredibly busy. I've spent the past two weekends in Philadelphia and Pittsburgh, at the annual spring meeting of the American Council of Learned Societies (ACLS) and a series of pre-conference planning meetings respectively. The end of the month will bring another hotel site visit, as well as a series of deadlines for grant proposals and financial reports. But I'm not complaining! This is all a sign that our Association is in reasonably robust health, though we could do a lot better.

Compared to other ACLS member societies that are about the same size as the GSA, we operate very much on a shoestring; to mix metaphors wildly, we are obliged to run a tight ship. Our administrative overhead remains remarkably small, even as we try not only to maintain but expand our services to members, while striving to keep down dues and conference registration costs. We're constantly trying to improve our technology. The company X-CD provides our conference submission and management software, as well as our conference app; Johns Hopkins University Press, our publisher, is updating our website to use Drupal, a Content Management System (CMS) that will be a lot more flexible and give us more options than we've had before. Many if not most of you will have heard of the European Union's General Data Protection Regulation (GDPR), which goes into effect on 25 May and requires our compliance at the risk of extremely stiff penalties. This is quite a complicated matter; one of the attorneys in our own attorney's firm in Washington, DC, has been working full-time on GDPR compliance issues, while Johns Hopkins University Press – which manages our database – also put together a team to get ready for the late May enforcement deadline. Rest assured that we are GDPR compliant! Although I love Berlin, my favorite city on the planet, I wouldn't relish the idea of residing there in Moabit prison!

We could do a lot more if we had a healthier endowment. Many smaller ACLS societies have significantly bigger endowments, a reminder that we REALLY need to succeed in our fundraising endeavors – a project that will require YOUR commitment as well. Only then can the GSA begin to realize its full potential as the voice of interdisciplinary and multidisciplinary German Studies.

Still, the GSA is relatively healthy. I wish we could say the same for the humanities more generally. The depressing news continues unabated. Most of you know about the sad state of affairs at the University of Wisconsin at Stevens Point. And now the administration and state officials in Montana have unleashed an assault against the humanities and liberal arts more generally at the University of Montana, including its highly distinguished program in German. As one person has noted, the late Senator Mike Mansfield – one of the last century's great

internationalists – would be appalled at what is happening in his home state.

But all is not lost. Under the exceptionally able leadership of Stephen Kidd, the National Humanities Alliance (NHA) has become a powerful voice for us on Capitol Hill. In March, Jerry Fetz and I attended the NHA’s annual meeting in Washington, DC. Among other things, I was part of a Florida delegation that visited both senators’ offices and the offices of six key House members from my state, urging them to vote for NEH and Fulbright-Hays reappropriation and to sign “Dear Colleague” letters expressing their support for that legislation. Within half an hour of our visit we had an email from the office of my local Representative, stating that he would vote for appropriation and sign the letters! We were graciously received in the office of Senator Marco Rubio, who a few days later tweeted this rather remarkable confession: “I made fun of philosophy 3 years ago but then I was challenged to study it, so I started reading the stoics. I’ve changed my view on philosophy. But not on welders. We need both! Vocational training for workers & philosophers to make sense of the world.”<sup>1</sup>

In the end, Congress voted not only to save the National Endowment for the Humanities but to increase its budget. As the NHA wrote in a press release on 22 March:

“Congress released a comprehensive spending bill that includes an increase of \$3 million for the National Endowment for the Humanities (NEH) for the remainder of FY 2018!

This is a huge victory for humanities advocates!

After the Trump administration proposed the elimination of the NEH, NEA, and several other humanities programs, the humanities community sent over 160,000 messages to Congress, wrote scores of op-eds, and met with hundreds of Congressional offices.

In the end, Congress not only rejected the Trump administration’s proposals at every turn but also increased funding for the NEH! This increase comes on the heels of \$2 million funding increases in each of the past two years. . . .

We were especially pleased to see that the bill includes level funding for the Department of Education’s international education programs (Title VI and Fulbright-Hays), which the Trump administration also slated for elimination. While the Senate had rejected the administration’s proposals and proposed level funding for both programs in its draft bill, the House had proposed eliminating funding for Fulbright-Hays. The level funding for both programs in the final bill is the result of the efforts of advocates over the course of the year.”<sup>2</sup>

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<sup>1</sup> Olivia Goldhill, “Marco Rubio Admits He Was Wrong . . . about Philosophy,” *Quartz*, 30 March 2018, <https://qz.com/1241203/marco-rubio-admits-he-was-wrong-about-philosophy/>

<sup>2</sup> National Humanities Alliance, 22 March 2018,

In the last two months I've twice had occasion to hear the newly designated chair of the NEH, Jon Parrish Peede, formerly publisher of the *Virginia Quarterly Review*, and again I came away with positive feelings about the future. My major worry – and one that I think should be shared by our members – concerns a shift away from international programs within the NEH that took place during the previous administration and is continuing under the current one.

Speaking of international programs, President Mary Lindemann noted that in late 2017 the German Auswärtiges Amt launched a "Deutschlandjahr" funding competition in the United States to encourage greater public awareness of the German-American relationship. The Deutschlandjahr is scheduled to begin on 3 October 2018 and continue until late 2019. We received funding to create a GSA Speakers' Bureau that will provide outreach support for GSA members to go into their local communities and speak to the public on a wide array of topics. The program is managed in the US by the Washington Goethe-Institut, which has told me that the number of proposals far exceeded the program's expectations. Accordingly, the Deutschlandjahr team has launched a second funding competition, with proposals to be submitted by 28 May.

Of course, we'll be spending a great deal of time this summer preparing, as usual, for the forthcoming conference. Please see this newsletter as well as our website and group emails for further information. We're especially excited to bring you a marvelous Arts Night program on Thursday evening, 27 September, that we hope as many of you as possible will be able to attend. For the first time ever, we'll be offering a New Members' Breakfast on Friday morning, 28 September. We'll be hosting an interactive exhibit to commemorate the forthcoming Bauhaus centennial. And we have an exciting group of luncheon and banquet speakers. As always, our indefatigable team – Elizabeth Fulton, Charles Fulton, Craig Hendrick, Jerry Fetz, Program Director Ben Marschke, and the entire Program Committee – has been working hard to put together a compelling program. Please go to the GSA website for the draft program, which in mid-June will be replaced with the final program (<https://www.xcdsystem.com/gsa/program/>)

Mary Lindemann has already pointed out that, with its rich history and its array of excellent colleges and universities, Pittsburgh is an excellent choice to host our conference. From the Andy Warhol Museum to the North Side community of Deutschtown to the nearby 19th-century German utopian community at Old Economy Village to Frank Lloyd Wright's Fallingwater, Pittsburgh and its environs has much to offer our members. Our conference hotel is the Wyndham Grand Downtown, formerly the Hilton, where we stayed in 2006. Thoroughly renovated and updated, it is located where the Allegheny and Monongahela Rivers meet to form the Ohio River, at the site of the old Fort Duquesne and later Fort Pitt.

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[https://www.nhalliance.org/across\\_the\\_board\\_wins\\_for\\_the\\_humanities\\_in\\_fy\\_2018\\_spending\\_bill?utm\\_campaign=bl\\_fy18\\_omnibus&utm\\_medium=email&utm\\_source=nhalliance](https://www.nhalliance.org/across_the_board_wins_for_the_humanities_in_fy_2018_spending_bill?utm_campaign=bl_fy18_omnibus&utm_medium=email&utm_source=nhalliance)



I look forward to seeing as many of you as possible in Pittsburgh! In the meantime, all best wishes for a successful and productive summer.

Best regards,

David E. Barclay  
Executive Director, GSA

## The Forty-Second Conference of the German Studies Association, 27-30 September 2018, Pittsburgh, Pennsylvania

### Conference Details

Online conference registration, meal reservations, and hotel reservations for the 42nd annual conference of the GSA in Pittsburgh, Pennsylvania, are now open at [www.thegsa.org/members/conference](http://www.thegsa.org/members/conference).

When you pay your registration fee, you will be able to purchase meals at the same time. After September 1st, all registrants will pay an additional \$10 fee. Please be aware of the refund policy on conference registrations.

You must first register for the conference to be eligible for our special group rate of US \$169.00 per night at the Wyndham Grand Pittsburgh Downtown. Please note that you can only reserve a hotel room at the conference rate by using the link you receive after registering.

Once you have registered, you will receive a confirmation e-mail from Johns Hopkins University Press with the link to the special hotel reservation page. **Do not discard or lose this email.** It will serve as your receipt and provide access to hotel reservations at the conference rate.

#### Conference Registration Rates (before 1 September)

Regular, joint, and emeritus members: \$110.00

Non-members: \$180.00

Independent scholars (members): \$50.00

Independent scholars (non-members): \$100.00

Students (members): \$40.00

Students (non-members): \$90.00

Exhibitors: \$200.00 / table

After 1 September, prices for all registration categories will increase by \$10. Exhibitor registration will close on 1 September.

If you have any technical issues with payments or the website, please email Ursula Gray at [UG@press.jhu.edu](mailto:UG@press.jhu.edu). Elizabeth Fulton at the GSA Help Desk ([helpdesk@thegsa.org](mailto:helpdesk@thegsa.org)) will be happy to answer all other questions about the conference, but cannot assist with payments or website problems.

### Hotel Reservations

Our hotel this year will be:

Wyndham Grand Pittsburgh Downtown  
600 Commonwealth Place  
Gateway Center  
Pittsburgh, PA 15222-1003  
USA  
[www.wyndhamgrandpittsburgh.com](http://www.wyndhamgrandpittsburgh.com)

You must first register for the conference to be eligible for our special group rate. You will receive a room reservation link in your registration confirmation email. You will not be able to reserve a room at the conference rate by calling the hotel or by booking with an online agency.

Hotel reservations at the GSA conference rate will be available until 1 September or until rooms at the hotel sell out. Our primary hotels sell out well before the deadline every year. We may be able to arrange additional capacity at an overflow hotel, but we cannot guarantee that this will be the case. Please reserve your room(s) as soon as possible.

### **Meal Prices**

Friday luncheon, September 28: US \$33.00  
Friday banquet, September 28: US \$46.00  
Saturday luncheon, September 29: US \$33.00

Vegetarian and gluten-free options are available. For assistance with other dietary requirements, please contact Elizabeth Fulton at [helpdesk@thegsa.org](mailto:helpdesk@thegsa.org). Information about our luncheon and banquet speakers can be found below; please note that you must purchase a meal ticket to attend the talk.

## **Conference Highlights**

### **Thursday, 27 September Arts Night**

Please book your travel so that you can join us for the GSA Arts Night on Thursday evening, 27 September! Inspired by “First Night” celebrations on December 31st in many cities, this will be our fourth annual Arts Night, celebrating the creative and performing arts as an important part of German studies.

This year’s Arts Night will feature **DJ İpek İpekçioğlu** and the **Bühne für Menschenrechte**. İpek

İpekçioğlu is a music producer, DJ, and curator based in Berlin and Istanbul. She has been a crucial voice in the public discourse pertaining to immigration, exile, diversity, and queer issues. Recently, she curated the festival titled *DisPlaced RePlaced: Cultural Transition of Istanbul and Berlin*; she participated in the cultural youth project for refugees *Faces of Change and Chance*, and contributed to panels for *Rave Diplomacy: Queer Realities and Diversity* and *Mädea: Interkulturelles Zentrum für Mädchen und junge Frauen*. She is also a patron of the *Schule ohne Rassismus – Schule mit Courage* initiative in Berlin. DJ Ipek has performed her music at the Glastonbury, Fusion, Sziget, At.tension, Berlin Festival and many more international electronic and world music festivals. She has toured Europe, the US, North Africa, and South Asia, and has won several awards for her music, including the German Record Critics' Award. Her broad cultural spectrum combines a variety of traditional and electronic music styles and reflects the music of Germany, Turkey, Europe, and the Middle East. She synthesizes those various styles into an interactive musical experience. *Zitty Magazine* named her “one of Berlin’s most important cultural contributors” and Daniel Bax, journalist for the daily *taz*, dubbed her “MC of cross-cultural understanding.” DJ Ipek will provide the music for a party as the culminating event of Arts Night.

The *Bühne für Menschenrechte*, founded by director Michael Ruf in 2011, is a national network of professional actors and musicians, dedicated to generating “öffentliche Aufmerksamkeit für aktuelle Menschenrechtsfragen” through documentary plays. For the first part of Arts Night, they will perform the *Asyl-Monologe* (2011), which has been staged over 190 times in 120 cities throughout Germany. The *Asyl-Monologe* are conceived of as a platform to facilitate conversation between the audience and those who have experienced expulsion, flight, and asylum. A reviewer for *Der Tagesspiegel* described the *Asyl-Monologe* as “politisches Theater, das für sein Anliegen sensibilisieren und agitieren will.” Three individual stories of refugees – Ali from Togo, Felleke from Ethiopia, and Safiye from Turkey – and their experiences as asylum seekers in Germany “give flight and asylum a face” (*taz.de*). Through theatrical performance coupled with panel discussions involving the audience, the *Bühne für Menschenrechte* provides a public and collective forum for engagement, exchange, and action. They have received a variety of awards, including the “Aktiv für Demokratie und Toleranz” award by the Bundeszentrale für politische Bildung in 2011 and the Amadeu-Antonio-Preis in 2015.

We'll be bringing you additional information about times and locations for these events, but mark your calendars for the times between 7:00 p.m. and 11:00 p.m. on Thursday, September 27.

### **Friday, 28 September Luncheon**

The noted author **Daniel Kehlmann** will be our luncheon speaker, **reading from his new novel *Tyll***. Daniel Kehlmann was born in Munich in 1975, the son of the director Michael Kehlmann

and the actor Dagmar Mettler. In 1981 he moved to Vienna, where he attended the Kollegium Kalksburg, a Jesuit School, before studying philosophy and Germanistik at the University of Vienna. His first novel, *Beerholms Vorstellung*, appeared in 1997. He has meanwhile published six novels, several novellas and short stories, held university appointments in Mainz, Wiesbaden and Göttingen, and has been awarded numerous prizes - including the prestigious Kleist-Preis in 2006, the year that saw the publication of his acclaimed novel *Die Vermessung der Welt*. Kehlmann's most recent novel, *Tyll*, was published in 2017 and reinvents the mythical figure of Tyll Ulenspiegel to narrate the story of a world gone awry, on the devastations of war, and on the power of art.

**Friday, 28 September**  
**Annual Banquet of the Association**

This year our banquet will feature the **Presidential Address**, presented by **Professor Mary Lindemann**, President of the German Studies Association. On the 400th anniversary of the outbreak of the Thirty Years War, the 370th anniversary of the Peace of Westphalia, and the centenary of the end of the First World War, Professor Lindemann will speak on **“How Great Wars End: Lessons and Legacies.”**

Mary Lindemann is Professor and Chair, Department of History, University of Miami. She has written extensively on early modern German, Dutch, Flemish, and medical history. Among her many books are, most recently, *The Merchant Republics: Amsterdam, Antwerp, and Hamburg, 1648-1790* (Cambridge University Press, 2015), and *Medicine and Society in Early Modern Europe* (2nd. ed., Cambridge University Press, 2010). She is also the co-editor of two volumes in the GSA's SPEKTRUM series. She is currently working on a book analyzing the rebuilding of Brandenburg and Mecklenburg after the Thirty Years War. In 1999, she was the president of the FNI (Frühe Neuzeit Interdisziplinär) and serves on the board of the American Friends of the Herzog August Bibliothek. She has received many grants and awards: for example, from the NEH, the John Sumon Guggenheim Foundation, the Humboldt Foundation, the DAAD, the Netherlands Institute for Advanced Study (NIAS), the Flemish Institute for Advanced Study (VLAC), and the 2018 Reimars-Lüst award from the Thyssen Foundation.

**Saturday, 29 September**  
**Luncheon**

**Professors Elizabeth Heineman and Jennifer Evans** will present their collaborative project, **“The New Fascism Syllabus,”** which assembles resources and provides a forum to explore the new right through scholarship and civic engagement.

Elizabeth Heineman is Professor and Chair of History and Professor of Gender, Women's, and

Sexuality Studies at the University of Iowa. Her research examines gender, war, and memory in Germany; welfare states in comparative perspective (Fascist, Communist, and Democratic); and the significance of marital status for women. Out of this research came a book, *What Difference Does a Husband Make: Women and Marital Status in Nazi and Postwar Germany* (University of California Press, 1999) and many articles. In 2011, she published *Before Porn was Legal: The Erotica Empire of Beate Uhse* (University of Chicago Press) and *The History of Sexual Violence in Conflict Zones: From the Ancient World to the Era of Human Rights* (editor, University of Pennsylvania Press). She is the 2010 recipient of the AICGS/DAAD Prize for Distinguished Scholarship in German and European Studies.

Jennifer Evans is Professor of History at Carleton University, where she teaches German and European history. She is also a member of the College of New Scholars, Royal Society of Canada. Her main research interests lie in the history of sexuality and visual culture, especially the role of photography and social media as agents of historical meaning. Her first book, *Life Among the Ruins: Cityscape and Sexuality in Cold War Berlin* (Palgrave Macmillan, 2011) is a cultural history of reconstruction and traces the rebirth of the city's various subcultures in the aftermath of World War II. Her most recent book, *The Ethics of Seeing: Photography and 20th Century German History*, appears with Berghahn (2018). She has written book chapters and articles on same-sex sexuality in post-1945 Germany and co-edited two more volumes. Current projects include a monograph on social media and Holocaust memory; she is also exploring the role of erotic photography as a claim to desire, personhood, and sexual freedom in the era before AIDS.

## **Seminars**

This year we are offering twenty-five seminars on a wide range of issues in German Studies. As was the case in previous years, the seminars will run concurrently on Friday, Saturday, and Sunday during the 8:00 a.m. time block.

## **Interdisciplinary Networks**

Many sessions and roundtables in 2018 will be sponsored by the GSA Interdisciplinary Networks, and the GSA would like to thank our hard-working Network Coordinators for their contributions to the conference. Networks sponsoring sessions this year are the following:

- Asian German Studies
- Black Diaspora Studies
- Digital Humanities
- Emotion Studies
- Family and Kinship
- GDR and Socialisms

Memory Studies  
 Music and Sound Studies  
 Visual Culture  
 War and Violence

With the centennial of the Bauhaus rapidly approaching, our members might be interested in a special program co-sponsored by the Digital Humanities Network and the German Center for Research and Innovation in New York. In addition to a conference roundtable on the Bauhaus, a special exhibition on **“The Bauhaus Experience”** will take place in the hotel’s Innovation Room during the conference. It will allow attendees to explore Harvard’s Digital Bauhaus Archive and experience firsthand the Virtual Bauhaus project developed at TH Köln. Video loops will show musical performances of the BuJazzO at the Eastman School of Music, for which international jazz composers wrote musical responses to Bauhaus film and photography. A treatment for an upcoming feature film on the New Bauhaus will be shown. Short talks throughout the weekend will introduce the projects.

In addition to the Networks, other organizations sponsoring sessions at the conference are:

American Association of Teachers of German  
 Anna-Seghers-Gesellschaft  
 Botstiber Institute for Austrian-American Studies  
 DAAD  
 German Historical Institute Washington DC  
 International Brecht Society  
 Kafka Society North America  
 YMAGINA

We are very grateful to all these organizations for their support.

We look forward to welcoming you to Pittsburgh!

## **A List of Dissertations in German Studies, 2015-2018**

The following list of dissertations completed in 2016, 2017, and the first months of 2018 in the many and diverse fields encompassed by the term German Studies represents the responses to our call for information this past winter. We make no claim for the completeness or accuracy of the list. We would like to thank all the dissertation directors and recent recipients of Ph.D.s for providing us with this information.

We will publish a list in all future spring issues of the GSA Newsletter. If you missed this round, please be advised that we will continue to play catch-up next year. If you received your Ph.D. in 2017 you may be listed in next year's spring newsletter. A call for information will go out next fall.

**Ali Alhadji, Mahamat. Migrantenliteratur und Strategien der Wortergreifung. Untersuchung zu Rafik Schami, Jusuf Naoum und Amin Maalouf. Ludwig-Maximilians-Universität München, Department of comparative literature. Advisors: Christoph K. Neumann, Robert Stockhammer. July 2017. Abstract:** "National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach." Close to two centuries after Goethe's epoch-making sentence, the nation still remains a central category in the reception of literature and, thus, perpetuating the core-periphery model. This research project deals with three authors whose biographies and writing techniques challenge this literary nationalism in Germany and France. It aims at analyzing the strategies developed by Lebanese writers Jusuf Naoum and Amin Maalouf as well as Syrian born author Rafik Schami to inscribe themselves into the literary fields of their host countries. It also questions what it means for an Arab to produce literary works in German or in French instead of using their mother tongue. This will necessarily lead to a comparison of the structure and functioning of two European literary fields and to finding the place reserved for migrants' literature in each of them.

**Anderson, Colleen. "Two Kinds of Infinity": East Germany, West Germany, and the Cold War Cosmos, 1945-1995. Harvard University, History Department. Advisor: Alison Frank Johnson. April 2017. Abstract:** This dissertation examines East and West Germans' participation in and imaginations about outer space travel from the end of World War II through Reunification. The study traces how citizens of both states moved from engaged spectators in the 1950s to participants in and dreamers of space travel in later decades. While outer space travel and space enthusiasm followed different courses in the two German states, East and West Germans shared a common approach to the exploration of the cosmos: both saw their own futures as connected to space travel and used outer space to confront the past and understand the world around them.

**Anthony, Elizabeth. Return Home: Holocaust Survivors Reestablishing Lives in Postwar Vienna. Clark University, History Department. Advisor: Debórah Dwork. May 2016. Abstract:**



After the utter devastation of families and communities, a few thousand Austrian Jewish Holocaust survivors nonetheless returned to live in Vienna. They came back in waves that largely corresponded to their shared wartime experiences, and members of each group held similar motivations and expectations. Those who endured in Nazi Vienna in hiding or under other special protected circumstances resurfaced immediately to reclaim their *familial home*, followed soon after by camp survivors seeking the same. Jewish exiles returned even later from places of refuge abroad, some with an idealistic political commitment to take part in the reconstruction of Austria and regain their *political home*, while others wanted to reestablish careers in their *professional home*. Why did some Viennese Jews still conceive of Vienna as “home” after all that happened? Why did they chose to live among those who just shortly before had sought their annihilation? *Return Home: Holocaust Survivors Reestablishing Lives in Postwar Vienna* foregrounds the private, political, and professional experiences of Austrian Jews in postwar Vienna while examining the situation of the population as a whole. It illuminates this group of survivors’ enduring attachment to the city as “home,” and examines the nuanced concepts they held of that notion.

**Bilkić, Ljudmila. “Everything new is born illegal.” Historicizing Rapid Migration through New Media Projects. University of Pittsburgh, German Department. Advisor: Randall Halle.**

**October 2017. Abstract:** This dissertation historicizes the interplay between standardized perception of cross-border movement and the complexity that actually results out of such an approach. A select number of artistic contributions that speak of and for individuals officially identified as “refugees,” “asylum seekers,” and “illegals” on part of governing authorities reflect this interplay. The selected works, namely Christoph Schlingensiefel’s 2000 happening *Bitte liebt Österreich – Erste Österreichische Koalitionswoche* and Paul Poet’s resulting 2001 documentary *Ausländer Raus! Schlingensiefels Container*, Agostino Imondi and Dietmar Ratsch’s 2010 documentary *Neukölln Unlimited*, and Ursula Biemann’s video essays *Contained Mobility* (2004) and *X-Mission* (2008), intervene into the legal identification on part of nation-states through the routine life practices that occur on part of the migrants. While recognizing this process, the new media works challenge us to move away from binary arguments, such as positioning those in control opposite individuals who passively adopt parameters. Instead, they offer a perspective in which individuals caught in rapid migration successfully and productively negotiate their space, ultimately compelling us to move past viewing rapid migration as an exceptional reality.

**Bohnke, Christin. Postcolonial Theory Reconsidered: Discourses of Race, Gender, and Imperialism in the German-Japanese Realm. University of Toronto, Department of Germanic Languages and Literatures. Advisor: Angelica Fenner. June 2017. Abstract:** This study explores the intersections of race and gender as they manifest in film and print media across a century of transnational flows between Germany and Japan. I argue that German-Japanese relations in the twentieth century invite novel re-readings of existing postcolonial theories, resulting in a productive re-evaluation of inherited terms such as ‘hybridity’ and ‘race’. Each chapter of my dissertation is devoted to a strand of the cultural fabric woven between Germany and Japan

and its consequences for the broader relationship between East Asia and Europe. Chapter two focuses on the German-language magazine *East Asia (Ost-Asien)* published by the Japanese Tamai Kisak from 1898-1910 in Berlin, on Kitasato Takeshi's German-language drama *Fumio* (1900), and on the silent film *Bushido* (1926). Chapter three pursues an in-depth analysis of the German-Japanese relationship between 1932 and 1945 via such diverse cultural artifacts as the results of a German-Japanese essay contest held in 1944, German newsreels, and German-Japanese filmic co-productions. In my fourth and final chapter, I analyze the contemporary work of one Japanese filmmaker and two Japanese authors who migrated from Japan to Germany after the Second World War.

**Born, Erik. Sparks to Signals: Literature, Science, and Wireless Technology, 1800–1930. University of California, Berkeley; Departments of German Studies and Medieval Studies, and the Designated Emphasis in Film Studies. Advisors: Niklaus Largier, Anton Kaes, Mary Ann Doane. May 2016. Abstract:** “Going wireless” involves not only the elimination of wires but also the production of electromagnetic waves, a realization that had far-reaching implications for the cultural logics of German modernity. As a media archaeology of wirelessness, this dissertation situates the “discovery” of electromagnetic radiation and the “invention” of wireless transmission in a richer field of scientific, experimental, and aesthetic relations during the early and pre-history of national broadcasting. Before wireless transmission came to be synonymous with the mass distribution medium of radio or even the long-distance communication medium of wireless telegraphy, it was at the center of speculation about a variety of possible wireless futures. As a contribution to the early and pre-history of national broadcasting, this dissertation suggests a new way of thinking about the order of wirelessness, from “wireless” as synonymous with the communication medium of telegraphy or the distribution medium of radio, to “wireless” as electromagnetic radiation and a medium of experimentation.

**Boyle, Mary. To Be A Pilgrim: A Comparative Study of Late Medieval Accounts of Pilgrimage from Germany and England to the Holy Land. Merton College, University of Oxford (Faculty of Medieval and Modern Languages). Advisors: Annette Volfing, Helen Moore. November 2015. Abstract:** This project compares the Jerusalem pilgrimage accounts of two Germans (Bernhard von Breydenbach, 1486; Arnold von Harff, 1499) and two Englishmen (William Wey, c.1470; Richard Guylforde's chaplain, 1511). The project treats these works as literary texts and considers the pilgrimages created in writing. These texts, like their authors, illuminate different aspects of the literature of pilgrimage in the late Middle Ages. I investigate the ways in which pilgrimage was conceptualised at this time, concluding that it was a practice without geographical boundaries or limitations, which could be entered into through reading, writing, or re-enactment, as well as through literal travel. The Franciscan-directed uniformity with which the pilgrimage experience is presented is crucial, leading to its taking on an almost liturgical status. This conclusion is reached through an exploration of identity construction in the texts; along with an analysis of the audiences and their uses of the texts, both secular and religious; and through a consideration of the role played by the authors' geographical origins.

**Brand, Benjamin. Nebeneinander, Miteinander, Querfeldein: Johann Peter Hebel - Walter Benjamin - W.G. Sebald. Brown University, Department of German Studies. Advisor: Schestag, Thomas. April 2016. Abstract:** "Nebeneinander, Miteinander, Querfeldein" identifies the subversive and salvific potential in proliferating paratactic constructions in Johann Peter Hebel's work, and how this approach was captured by Walter Benjamin and ultimately passed on to the literature of W.G. Sebald. Hebel destabilizes the familiar and seemingly simple by breaking them up into incommensurable complexities. His particular use of language reveals the connection between the perceptible to the absolute excess of creation. Walter Benjamin calls Hebel's specific mobilization of language "double talk," which he defines as being incapable of speaking of the great and the small in any other way than as simultaneous and as deeply intertwined. Benjamin visualizes the most saturated passages of Hebel's prose as an image, and emphasizes their relationship to death. I further maintain that in his own works, Sebald, who is introduced to Hebel's writings through Benjamin, adapts Hebel's "double talk," albeit fractured through Benjamin's lens, in order to encourage a polyvocal reading. The multitude of voices allows the living and the dead to co-reside in his prose, most notably in those motifs that he inherits directly from Hebel, such as the pilgrim and the Rose of Jericho.

**Brücker, Tobias. Der Weg zu Autorschaft und Text bei Friedrich Nietzsches "Wanderer und sein Schatten." Universität Zürich, Philosophische Fakultät, Deutsches Seminar. Advisors: Klaus Müller-Wille (Uni Zürich), Christian Benne (Uni Kopenhagen), Sandro Zanetti (Uni Zürich). September 2017. Abstract:** Im Sommer 1879 verfasste Friedrich Nietzsche in St. Moritz das Aphorismenbuch «Der Wanderer und sein Schatten». Für diese Schrift verarbeitete Nietzsche Notizen, die auf Spaziergängen im Freien entstanden sind. Nach einer umfassenden Aufarbeitung der Produktion, Edition und Rezeption des «Wanderers» untersucht die Dissertation das Verhältnis von Alltag, Schreibpraxis, Schreibreflexionen und Philosophie zueinander. Dabei geraten wenig beachtete Quellen wie populäre Ratgeberliteratur und Alltagspraktiken wie Gymnastik oder Diät in den Blick. Nietzsche entwickelte in St. Moritz ein Kompendium an Praktiken, das für spätere Buchproduktionen in modifizierter Weise wiederholt wurde. Es handelt sich um eine Werkpolitik, die weit über den literarischen Text hinausgeht und die performative Grundlage der «Philosophie des Werdens» bildet. Die Dissertation versteht sich deshalb als Fallstudie einer materialen Kulturgeschichte philosophischer Produktionsweisen.

**Brünger, Sebastian. Geschichte und Gewinn. Der Umgang deutscher Konzerne mit ihrer NS-Vergangenheit [History and Profit. German corporations' dealings with their Nazi past]. Humboldt-Universität zu Berlin, Institut für Geschichtswissenschaft. Advisors: Martin Sabrow, Michael Wildt. April 2016. Abstract:** From the Nuremberg economic processes to the negotiations for forced labor compensation, German corporations have always tried to shape the public image of their Nazi past. Sebastian Brünger is now investigating the continuity and break-up of this process of the past since 1945. He discusses strategies and forms of entrepreneurial past processing in four examples (Bayer, Deutsche Bank, Daimler and Degussa)

and analyzes them in the context of the public, politics and science of their respective times. Brüngrer shows how companies were able to reconcile the changes in the German culture of history, while concrete role models, such as the "decent merchant", continued to carry on and research assignments to historians increasingly become an important image factor. In this way, Brüngrer expands the memory-historical perspective on the German culture of history by the dimension of the company's history and comprehends companies as actors of cultural memory.

**Carey, Jean Marie. How Franz Marc Returns. The University of Otago, Department of Languages and Cultures. Advisor: Cecilia Novero. October 2017. Abstract:** I aim at restoring Franz Marc to us in the present because his words and images have important ramifications for the way we understand depictions of animals, and the nature of imagination, today. I present a biographically- and historically-grounded comprehension of Marc's leap into the future at the turn of the 20th Century, to appreciate not just the modifications he made to painting but his ambitions to understand the world and the mind of the animal through both scientific observation and projection. I expand the investigation of Marc to examine the concepts of *Einfühlung* and *Nachträglichkeit* in the frameworks of contemporary art as well as in their continental historicity. I make the embodied process of looking at Marc's images closely of crucial importance, doing so by trying to understand the beliefs and habitudes that enabled Marc to successfully imagine the sacred subjecthood of animals. It is in this sense that I contribute to the enterprise of "the return," experimenting with Hal Foster's formulation by enacting theory as activity.

**Chapman, Stephanie. Grillparzer, the Enlightener: Displaced Paternity in Grillparzer's Works. University of Oregon: Department of German and Scandinavian. Advisors: Sonja Boos, Kenneth Calhoon, Jeffrey S. Librett, John McCole. May 2017. Abstract:** This dissertation examines Grillparzer's writings on four levels: the historical, the literary-historical, the biographical, and the textual. The historical dimension traces the evolution of patriarchy in its unsettled form in the wake of the French Revolution, ultimately leading to the decapitation of the monarchy in favor of a new model of government shaped by fraternity and sorority. The literary-historical interplay is marked by the tense interaction between the Enlightenment and the Baroque, the former emphasizing a desire to transcend authoritarian and patriarchal models of governance and the latter staying true to the status quo prior to the French Revolution. From a biographical standpoint, I highlight Grillparzer's unusual relationship with his mother, which contributed to the development of an obsessional personality structure. On a textual level, I examine the gradual deterioration of the patriarchy in the age of the Restoration and connect this with Grillparzer's reflections on his own obsessional neuroticism. Thus, I outline Grillparzer's ambivalent relationship with both Baroque and Enlightenment models of social authority as well as the various ways in which he deemed them partially unsatisfactory, ultimately calling for a more enlightened understanding of the way we preserve and revise our values and define the concept of governance.

**de Beun, Cyril. Schriftstellerreden 1880-1938: Intellektuelle, Interdiskurse, Institutionen, Medien. University of Leuven, Literary Studies Research Unit. Advisors: Sascha Bru, Anke Gilleir. July 2017. Abstract:** Zwischen 1880 und 1938 gab es eine auffällige Zunahme öffentlich redender Schriftsteller. Dieses bisher kaum beachtete Phänomen wird in dieser Dissertation als eigenständige Gattung erstmals eingehend behandelt. Besondere Aufmerksamkeit gilt dabei dem historischen Kontext in Deutschland und Österreich, der intellektuellen Rolle redender Schriftsteller und ihren argumentativen Strategien. In einem historischen und gattungsmedialen Überblick zur Schriftstellerrede und zwei Fallstudien zur Sektion für Dichtkunst und zum Goethejahr 1932 zeigt diese Dissertation die Dominanz und Flexibilität der Schriftstellerrede, sowohl was ihre mediale Anwendung als auch was ihr interdiskursives Potential betrifft. Im englischsprachigen Anhang der Dissertation befinden sich eine Datenbank, die mehr als 1400 Reden von insgesamt 123 Autoren verzeichnet, sowie anschauliche Statistiken. Der deutschsprachige Hauptteil der Dissertation steht unter folgendem Weblink zur Verfügung: <https://lirias.kuleuven.be/handle/123456789/575695>.

**Descher, Stefan. Relativismus in der Literaturwissenschaft. Studien zu relativistischen Theorien der Interpretation literarischer Texte. Georg-August-Universität Göttingen, Seminar für Deutsche Philologie. Advisors: Simone Winko, Tilmann Köppe. December 2016. Abstract:** Relativistic accounts of interpretation are widespread in literary studies. According to these accounts, interpretations of works of literature can, at best, be relatively valid. Aiming for objective validity, proponents of relativism say, is an intrinsically flawed approach to the interpretation of literature. The book offers a comprehensive analysis of relativistic theories of literary interpretation. It examines the different forms relativistic theories can take, presents the arguments that were given for their justification, and gives a critical assessment of these arguments.

**Efimova, Svetlana. Das Schriftsteller-Notizbuch als Denkmedium in der russischen und deutschen Literatur. Freie Universität Berlin, Peter Szondi-Institut für Allgemeine und Vergleichende Literaturwissenschaft. Advisor: Georg Witte. July 2016. Abstract:** Seit der Antike sind Notizbücher zum paradigmatischen Schriftraum geworden, wo sich die menschlichen Denkprozesse frei abspielen. Im Zentrum der Dissertation stehen vier prominente Notizbuchschreiber: Lev Tolstoj, Thomas Mann, Vladimir Majakovskij und Bertolt Brecht. Die herangezogenen Kontexte reichen aber weit darüber hinaus. Das Schriftsteller-Notizbuch wird als portables Medium und Denkform, als Textart und Autormodell untersucht. Das Notizbuch bildet einen Zwischenraum zwischen Operativität und Freiheit, zwischen der inneren Rede und der Schriftsprache, zwischen kognitiven Ereignissen und Werkgenese, zwischen Fakt und Fiktion sowie zwischen unterschiedlichen Facetten des Autor-Ichs. Durch die fragmentarische denk- und schreibperformative Prozessualität entstehen im privaten Notizbuch neue Formen und Techniken, die ihre literarische Produktivität im 20. Jh. bewiesen haben. Das sind die literarische Kleinform, die heterogene und disparate Sammlung der Kleinformen als hybride Gattung, der Bewusstseinsstrom, die literarische Montage, der offene Text. Als assoziatives

Netz der gespeicherten Informationsstücke wird das Notizbuch zum Vorläufer des digitalen Hypertexts.

**Eickenboom, Christine. "Ich dachte mir Australien so schön und frei." Fremde Welt - bekannte Utopie? Über die Wahrnehmung Australiens in der deutschen Literatur der zweiten Hälfte des 19. Jahrhunderts. Ruhr-Universität Bochum, Fakultät für Philologie. Advisor: Prof. Dr. Nicolas Pethes. January 2017. Abstract:**

The dissertation shows the tremendous importance Australia had for the development of colonial thinking and behavior of Germans in the 19<sup>th</sup> century. Although it appears not to have affected most of the emigrants in their choice for a new home, it was the perfect breeding-ground for colonial fantasies. Nowadays these fantasies are an established intellectual figure for the precolonial behavior of the German nation in German historical, philological and cultural studies. Previous research has concentrated on states like America, Africa or the south sea. But Australia provided opportunities like no other country because of its absolute strangeness. As a country seen as a terra nullius it offered the possibility to create self-perception as a successful imperial nation. Finally it was possible to catch up on the English nation by demonstrating the (allegedly) superior abilities in agriculture, science or civilization as a whole. All this was transported by journals, travel reports and literature. The development of this mostly unknown offers a wide range of research in postcolonial studies. It was possible to identify 'Australism' as a concept for fictional colonisation of an empty space named Australia: the establishment of a topic of adventure and exoticism, which has a selfdynamic power.

**Fauroux, Camille. French Women Workers in Wartime Nazi Germany : Experiences, Politics, Memory, 1940-1945 (Les travailleuses civiles de France : des femmes dans la production de guerre de l'Allemagne national-socialiste). EHESS, Paris. Advisor: Laura Lee Downs. November 2016. Abstract:**

This study considers how transnational work policies and nation-building projects shaped the intimate, daily lives of the 80,000 women who departed from France to work in Nazi Germany between 1940 and 1944. The large-scale employment of foreign labor in Germany was part of a broader strategy to increase military production without disturbing the Nazi family order. The German recruitment of French women created tensions for the French state which sought both to foster economic collaboration and restore the French family. This dissertation examines these transnational wartime labor policies and discourses and links them to personal experience, drawing on a case study of French women employed in Berlin's electronic industry. These women lived in foreign workers camps organized by their employers. These camps were key in enabling surveillance and work coercion while preventing families from living together. In this context, the women created precarious and informal romantic relations, many giving birth to children. Mother-child ties were monitored and facilitated in the camps but became increasingly difficult to maintain as work pressure rose. Bridging transnational and personal scales, this thesis examines the nexus of war, work, and family while addressing themes of agency, gender, and memory.

**Feigenbaum, Ryan. The Epistemic Foundations of German Biology, 1790-1802. Villanova University, Department of Philosophy. Advisors: Dalia Nassar (University of Sydney), Walter Brogan (Villanova University). May 2017. Abstract:** While Immanuel Kant famously denied the possibility of biology in his *Kritik der Urteilskraft* (1790), twelve years later G. R. Treviranus not only asserted its possibility, but also demonstrated its very practice in his *Biologie* (1802). What, then, transpired in the 1790s to make biology possible as a science? This dissertation takes up the question, offering, in response, a new interpretation of the epistemic foundations of German biology. It begins by reassessing the contributions to life science made by J. F. Blumenbach, J. C. Reil, C. F. Kielmeyer, as well as Kant and Treviranus, and concludes by asserting that the organism concept is what unites these disparate thinkers. It is their novel recognition and development of the organism concept that first demarcates the biological domain as such, laying the foundation for what would become in the nineteenth century the modern discipline of biology.

**Franz, Joachim. Die Negation von Solidarität. Selbstdarstellungs- und Interaktionsstrategien des Kleinbürgertums in den Dramen "Zur schönen Aussicht", "Geschichten aus dem Wiener Wald" und "Kasimir und Karoline von Ödön von Horváth." Universität Mannheim, Seminar für Deutsche Philologie. Christoph Weiß. June 2017 Abstract:** Ödön von Horváth gilt mit seinen Dramen vor 1933 als Chronist der kleinbürgerlichen Gesellschaft in den Zwischenkriegsjahren. Er fokussiert just das Milieu der abhängig Beschäftigten und kleinen Selbständigen, in dem der deutsche Faschismus erstarkt. Die Arbeit bestimmt die Verhaltensweisen von Horváths Kleinbürgern als "strategische Interaktionen" (Goffman), die auf Mittel der Selbstinszenierung und auf das Bemühen, "das Sein durch den Schein zu überholen" (Bourdieu) setzen. Die angewandten Selbstdarstellungs- und Interaktionsstrategien greifen auf unterschiedlichste Versatzstücke der zeitgenössischen populären Kultur zurück und versuchen, sie gewinnbringend einzusetzen - etwa die Grand-Hotel-Kultur der Goldenen 20er ("Zur schönen Aussicht"), den Mythos von der Wiener Walzerseligkeit ("Geschichten aus dem Wiener Wald") oder das Stereotyp vom vitalen Mann aus dem Volk ("Kasimir und Karoline"). Die Untersuchung verfolgt diese Strategien von Horváths Ego-Taktikern bis in ihre Brüche und macht sie als Negation eines ihnen exakt entgegengesetzten Verhaltensmusters erkennbar: desjenigen der Solidarität.

**Gargova, Stefana. Culture, Identity and Attitudes of Immigrant Learners in the Context of the German Integration Course. University of Toronto, Department of Germanic Languages & Literatures. Advisor: Michael Hager. September 2017. Abstract:** Inspired by two pioneering studies in the field of adult immigrants and second language acquisition (SLA), namely the European Science Foundation project<sup>1</sup> on spontaneous language acquisition in immigrant learners and Bonnie Norton's (2000, 2013) study of identity, investment and language acquisition in adult immigrant women, my dissertation research seeks to bridge the classroom as an inside space and the outside as lived social reality and to draw conclusions on how the interplay of these experiences affects and is affected by aspects of culture, attitudes and identity formations. Set in the specific context of the German Integration Course, this qualitative study is based on a series of guided conversations with and the written accounts of five adult

immigrants enrolled in the Integration Course in Frankfurt, Germany. In this study I am predominantly interested in socio-psychological factors affecting the learning process, including learners' perspectives on learning a second language (L2) in a compulsory setting in Germany, and the influence as well as the dependence of such perspectives on their identities and as result on learning behavior. Various studies (Gardner 2006; Dörnyei & Ushioda 2009; Skrzypek, Kopeckov, Bidzinska & Singleton 2014;) have established a correlation between learner attitudes towards the L2 language, culture and society and learning outcomes. In my work, however, I don't draw a straight line between attitudes and language achievements. Much like drops of water refract light and produce images, I assert that our attitudes form interpretive stances through which we explain and make sense of our experiences. This process in turn affects our identity formations and consequently our learning behaviour in and outside the classroom. As of today, research on the linguistic development in adult immigrant learners enrolled in the German Integrationskurs and the sociocultural factors that shape it is scarce. Consequently, the present study will contribute to the small, but constantly growing body of research trying to shed light on the Integration course's potential and capacity to meet its own goals by delivering virtually the first qualitative study on the subject. In addition, the study will address the role of the teacher in this distinct setting as particularly consequential for the learning outcomes; not only in the pure pedagogical aspect, but with regard to power relations in the classroom resulting from the teacher's positioning as the sole native speaker, representative of the host society, and a gate-keeper with the immediate authority to decide on failure or success. My work also has the intention to contribute to modern SLA pedagogy by shedding more light on the process-oriented, socio-psychological realm of language acquisition in migration contexts. Ultimately, I will argue that it is particularly important to encourage learners to reflect critically upon the learning process and their experiences in and outside of the class room, as this can empower them to move away from the position of immigrant learners, helping them to construct powerful identities for themselves. Therefore, the findings of this study can be extend beyond adult migrant contexts of language instruction, promoting a more comprehensive and critically reflective teaching and learning of foreign languages in general.

**Gollance, Sonia. Harmonious Instability: (Mixed) Dancing and Partner Choice in German-Jewish and Yiddish Literature. University of Pennsylvania, Department of Germanic Languages and Literatures. Advisors: Catriona MacLeod, Kathryn Hellerstein. April 2017.**

**Abstract:** This dissertation analyzes German and Yiddish literary representations of the controversial Jewish cultural practice of mixed-sex dancing. I argue that transgressive dance scenes were an important form of social criticism, which allowed authors to depict the encroachment of modernization on traditional Jewish life while entertaining their urban readers. I examine the works of nineteenth and twentieth century German writers (including Berthold Auerbach and Leopold von Sacher-Masoch) and Yiddish writers (including Abraham Cahan and Kadya Molodowsky). Dance was one of the most universally popular mixed-sex leisure activities, which has nonetheless been almost completely overlooked by scholars. Dance scenes reveal the different challenges acculturation poses for men and women. I find that



characters frequently suffer tragic consequences when they think that a flirtation begun on the dance floor can continue after the music stops, although the ramifications for these romantic exploits differ according to gender, social identity, and the language of the text.

**Hancock, Joy. *Blood and Snow: Conservative Nationalism and Ice Spaces in Weimar Germany's Science Fiction*. The University of Tennessee, Knoxville; The Department of Modern Foreign Languages & Literatures. Advisor: Daniel H. Magilow. November 2017.**

**Abstract:** This dissertation focuses on a fascinating speculative genre of early German science fiction (SF). Pioneered by pulp author Hans Dominik, the formulaic *technischer Zukunftsroman* ("technical utopian novel") proved immensely popular throughout the years of Germany's Weimar Republic (1918-1933). Intriguingly, many *Zukunftsroman* authors utilized ice "spaces" such as the Arctic or Greenland as key narrative settings. These SF ice spaces intersected with conservative narratives of *Kultur und Technik* (culture and technology), two interrelated concepts that Weimar Germany's intellectual circles believed could best be realized through warfare. In an era marked by the battlefield's ultimate failure to bring Germany glory, interwar SF writers intercepted and "perfected" the metaphorical battlefield by transposing its qualities onto critical ice spaces. This project situates ice-themed works by mainstream SF authors like Hans Dominik and Otfried von Hanstein in the literary tradition that eased the Nazis' rise to power in the mid-1930s.

**Hardtke, Thomas. *Wahn - Glaube - Fiktion. Die Pathologie devianter Religiosität im medizinischen, religiösen und literarischen Diskurs seit 1800*. Freie Universität Berlin, Fachbereich Philosophie und Geisteswissenschaften. Advisor: Jutta Müller-Tamm. November 2016.** **Abstract:** In order to shed light on Modernity's discourse about the pathology of deviant religiosity, this dissertation focusses on three topoi: Marian apparition, the imitation of Christ and religiously motivated homicide, all of which foregrounding the problematic differentiation between "sound" faith and religious delusion. The dissertation does not only ask how medical, religious and literary knowledge about the pathology of deviant religiosity was being produced, received and adopted. It also analyses its constitution. The assignment of religious deviancy to medical discourse in the 19th century was reflected manifoldly in literary and religious texts. Various interrelations between real cases, medical and religious texts as well as literary and cinematic fiction (relations that are not only unidirectional) are being explored. Also, the poetic construction and simultaneous subversion of religious mania as fiction will be examined as a metaleptic figure of thought.

**Hochmuth, Hanno. *Öffentlichkeit und Privatheit in Friedrichshain und Kreuzberg. Eine integrierte deutsche Stadtgeschichte*. Freie Universität Berlin, Fachbereich Geschichts- und Kulturwissenschaften. Advisors: Paul Nolte, Konrad H. Jarausch. July 2016.** **Abstract:** The dissertation explores the history of the divided Berlin by focusing on the two boroughs of Friedrichshain and Kreuzberg in East and West Berlin, respectively. They shared a mostly similar history, until the two boroughs became part of opposing political systems. The Cold War set them onto diverging trajectories. In 1961, the erection of the Wall finally cut most remaining

connections between Friedrichshain and Kreuzberg. After the fall of the Wall, however, the two boroughs started to converge again and have even merged within the reunited city of Berlin in 2001. This unique historical constellation allows a special perspective on the German division. The dissertation examines the divided German history on a local level while considering not only aspects of division but also shared challenges and mutual reactions on both sides. This kind of an integrated postwar history explores commonalities, differences and entanglements between East and West Berlin.

**Hofmann, Maria. Relinquishing the Real. New Strategies of Documentary Practice. University of Minnesota, Department of German, Scandinavian & Dutch. Advisor: Rothe, Matthias. June 2017 Abstract:** My dissertation analyzes how documentaries from the past 15 years respond to the challenges of the post-truth era. The destabilization of concepts like reality and truth has led to a crisis of perception in which media, rather than direct experience, determine what is real. I argue through close readings that this new class of films oscillates between the simultaneous impossibility of representation and the evidentiary power of the image in order to disrupt reception, and reshape the genre's potential for critical engagement. This intervention shows itself most clearly in films about highly publicized societal disasters ranging from genocide to human trafficking, i.e. discourses in which the question of truth is politically and morally charged because these events evince the danger of relativization and the need for medium-specific recontextualization. Harun Farocki's film *Respite*, for instance, challenges the oversaturation with certain iconic images of the Holocaust through a close reiterative reading of original footage that interrogates the medium's allocation of knowledge and information. My research shifts the focus of documentary theory from the predominant lens of representation to a framework of perception to allow an adequate discussion of films that epitomize our altered relationship to media during the post-truth era.

**Huebel, Sebastian. Stolen Manhood? German-Jewish Masculinities in the Third Reich, 1933-1945. The University of British Columbia, Department of History. Advisor: Christopher Friedrichs. September 2017. Abstract:** The Nazis used various strategies to expel German Jews from social and economic life. My dissertation focuses on gendered forms of discrimination which had impacts on Jewish masculinity. I am asking how Jewish men experienced these challenges. Specifically, how did Jewish men adhere to pre-established gender norms and practices including the role of serving as the providers and protectors of their families? How did Jewish men maintain their sense of being patriotic Germans and members of the national community? And how did Jewish men react to being exposed to the physical assaults and violence that was directed at them? I argue that Jewish men's gender identities, intersecting with categories of ethnicity, race, class and age, underwent a profound process of marginalization that undermined their ways of performing masculinity; yet at the same time, they maintained agency and developed coping strategies: by finding alternative employment, assuming an increased presence in the domestic sphere as fathers and husbands, maintaining an emotional spiritual-belonging to Germany, resisting their sexual-racial classification as racial defilers, minimizing physical victimization in concentration camps and the public by embodying

military virtues, and finally developing gendered survival strategies living as “illegals” in the underground during the years of the Holocaust.

**Hundehege, Stefanie. Writing the Nazi Movement. The Poetry of Baldur von Schirach. University of Kent, Department of Modern Languages. Advisors: Deborah Holmes, Ben Hutchinson. June 2017. Abstract:** At the height of his career as *Reichsjugendführer* in the Third Reich, Baldur von Schirach (1907-1974) oversaw the indoctrination of over eight million children and teenagers, exhorting them to believe in Adolf Hitler and his vision of a strong, unified and ‘racially pure’ Germany. In numerous poems Schirach welcomed and celebrated Germany’s supposed national rebirth under Hitler. To date, however, his political role has overshadowed his literary influence. This thesis redresses this view, arguing that Schirach’s full contribution to the establishment of the National Socialist dictatorship can only be appreciated through analysis of his poetry. Examining Schirach’s published poems, songbooks and articles – along with unpublished letters and interviews – gives new insights into the extent of his literary activities, of his audience and reach, in and before the Third Reich. The example of Schirach reveals literary continuities between the Weimar Republic and the Third Reich, as well as between pre- and post-1945 literature. By analysing how Schirach’s poetry relates to aesthetic and ideological currents of his time, this thesis advocates a more nuanced view of the role literature played in the rise of Nazism, thus contributing to a broader understanding of the movement as both a cultural and a political phenomenon.

**Isterheld, Nora. "In der Zugluft Europas" - Zur deutschsprachigen Literatur russischstämmiger AutorInnen / "In the Cross-Winds of Europe" - On German-Language Literature by Russian-born Writers. Otto-Friedrich-Universität Bamberg, Professur für Neuere deutsche Literaturwissenschaft und Literaturvermittlung. Advisors: Hans-Peter Ecker, Elisabeth von Erdmann. July 2017. Abstract:** Since the turn of the millennium, an increasing number of Russian-born writers have stepped into the public spotlight and successfully established themselves on the German book market. The current study thoroughly examines this virulent literary phenomenon and thereby takes account to the growing research interest over the last years. In addition to migration policy issues, the study illuminates the various backgrounds related to reception history and places the text corpus within the context of cultural and literary sciences. The narrative analyses focus on Russian-German cultural transfers without reducing them to a uniform poetic tradition. Rather, the analyses exemplify a wide range of stylistic forms situating them within contemporary German literature, which, since the fall of the Iron Curtain, has become highly diversified, thereby proposing new alternatives to European historical narratives.

**Johannßen, Dennis. Unclaimed Language: The Literary Criticism of Walter Benjamin and Theodor W. Adorno. Brown University, Department of German Studies. Advisor: Prof. Gerhard Richter. May 2017. Abstract:** “Unclaimed Language” examines the epistolary debates and philosophical tensions between Walter Benjamin and Theodor W. Adorno, focusing on their divergent understandings of language and literary criticism. Tracing their correspondence

and individual writings from the decline of the Weimar Republic to the student movement and beyond, the five chapters of this dissertation engage in readings and analyses of authors such as Kierkegaard, Arendt, Heidegger, Brecht, and Celan to illuminate the disagreements about language that motivated Adorno's and Benjamin's disputes and critical projects. For Benjamin, language is an inexhaustible source of power that precedes and transcends history, capable of undermining any philosophical paradigm and normative order. Adorno, by contrast, resists this boundless understanding, suspecting that Benjamin seeks to exclude the sphere of language from conceptual critique. In Adorno's eyes, while language is a powerful human practice, it can only be meaningful within the realms of history and society. Juxtaposing these distinct perspectives sheds new light on the transformations of critical theory, while at the same time adumbrating the broader linguistic divides that underlie today's conflicts between literary studies and critical philosophy.

**Jones, Daniel. Communicative Efficacy of Myth and das Gesamtkunstwerk: Transcending the Limitations of Art. Purdue University, German Department. Advisor: Jennifer William.**

**Abstract:** This dissertation investigates the evolution of myth creation and its conception within German art focusing on the works of J. G. Herder, Richard Wagner, Friedrich Nietzsche, and F. W. Murnau. More narrowly, the role of myth is examined within a framework of the *Gesamtkunstwerk*. This study demonstrates the significance of changes in the conception of myth creation as it evolved both prior to and following the innovations of Richard Wagner. Additionally, this study examines the combined ability of myth and the *Gesamtkunstwerk* to transcend the perceived limitations of art as a mediation of reality. By examining Wagner's artistic works and theoretical writings regarding art and myth, a Wagnerian conception of myth is formulated which informs both previous conceptions of myth—most importantly, but not limited to, those of Herder—and also post-Wagnerian conceptions within, but not limited to, the works of Nietzsche and F. W. Murnau. Each chapter focuses on one of these thinkers, their contributions to myth and myth creation, the ways these contributions have been (mis)understood, and each author's views regarding the ability of myth with *Gesamtkunstwerk* to transcend of the perceived limitations of art.

**Jud, Jeannine. Writing through the Trauma of her Past: Patterns of Repression and a Fragmented Sense of Self in the Literature of Christa Wolf. Advisor: Deirdre Byrnes.**

**November, 2017. Abstract:** This project aims to offer a re-evaluation of the literature of Christa Wolf and change the focus of the questions posed in relation to her literary legacy. Shifting the focus away from a denouncement of her character and a discrediting of her literature as a result of her Stasi-collaboration and subsequent claim of having forgotten this event, this analysis will explore the environment in which she grew up – an environment which demanded blind obedience to authority, the suppression of emotions and which encouraged the development of motivated forgetting. It will examine the continued effects of a suppressive childhood upbringing in Nazi Germany, as well as the trauma of World War II and the immediate post-war years, on the themes of memory and identity by tracing their reappearance as central themes in Wolf's writing project. Focusing on a close analysis of her

novels *Kindheitsmuster* and *Stadt der Engel oder The Overcoat of Dr. Freud*, it aims to situate the development of repression of memories and a fragmented sense of self in *Kindheitsmuster*, published in 1976, and document the continued relevance of these themes in her writing as a result of their reappearance in *Stadt der Engel* written between 1993 and 2010.

**Ketterl, Anja. Skandalöses Erzählen: Panizza–Bernhard–Walser. Graduate School of the University of Maryland, College Park, Department of Germanic Studies. Advisor: Hester Baer. May, 2017 Abstract:** My dissertation *Scandalous Narration: Panizza–Bernhard–Walser* analyzes the relationship between German-language literature and literary scandal in the twentieth century. I argue that the scandalous as a mode of representation challenges binary constellations and hierarchical imbalances that define the construction of norms and deviation from them. Taking a poetological perspective, I address the relationship between representation and the scandalous in narrative texts by Oskar Panizza, Thomas Bernhard and Robert Walser. As a key element in both German cultural history and in the Western tradition more broadly, the scandal is considered a deviation from defined norms. More precisely, scholarship in literary and cultural studies conceives of the literary scandal as literature's deliberate transgression of received norms in order to argue for the scandal's effectiveness as a critical tool. I suggest that this understanding reinforces the binary of normativity and non-normativity that it purports to overcome. Drawing on poststructuralist theory's conception of the scandal as a paradoxical stumbling block, I argue that scandalous narratives, that is, narratives produced through a technique of paradoxical stumbling, reveal the precarious status of the dichotomy of the normative vs. non-normative.

**Kirchubel, Robert. Bonapartes in Feldgrau: German Generals and Political Engineering under Kaiser, Weimar and Führer. Purdue University, History Department. Advisor: William G. Gray. June, 2017. Abstract:** Analyzes the domestic political activities of three generals in leading military positions, 1916-1938. Erich Ludendorff, Kurt von Schleicher and Ludwig Beck and their entourages operated in monarchy, republic and dictatorship to achieve the political engineering objectives of national conservatives. Three case studies demonstrate the lengths to which German generals would go to insure and improve the army's status in the state. Using archival materials, published documents, memoirs and secondary sources, this dissertation examines army leaders as they worked to maintain and expand the military's status in three rapidly changing milieus. I argue that, these generals along with their associates and peers were deeply involved in politics: manipulating, or attempting to manipulate, heads of state, heads of government, the legislature, public opinion, monied interests, labor and media. Each of them demonstrated admirable adaptability and pragmatism. Reaching the peak of their profession at the pinnacle of the national decision-making authority, they enjoyed varying levels of success. However, in all three cases political ambition did not equal political skill. By 1938, two centuries of Prussian-German militarism, and with it the army's cherished social position, succumbed to Adolf Hitler and National Socialism and ceased to play an independent political role.

**Kloiber, Andrew. Coffee, East Germans and the Cold War World, 1949-1990. McMaster University (Canada), Department of History. Advisor: Pamela Swett. September 2017.**

**Abstract:** This investigation examines the culture, economics and politics surrounding the consumption of a single commodity in East Germany, coffee, from 1945-1989. Coffee was associated with many cultural virtues and traditions which became tied to the GDR's official image of Socialism. When the regime's ability to supply this good was jeopardized in 1975-77, the government sought out new sources of coffee in the developing, so-called 'Third World.' East Germany entered into long-term trade and development projects with countries like Angola, Ethiopia, Laos and Vietnam, to secure sufficient beans to supply its own population. The GDR consciously approached these relationships as an industrially developed nation needing to 'guide' these 'young' states toward socialism. Furthermore, these trade agreements reveal that ideology often informed state representatives and framed the negotiations, but pragmatic concerns generally held primacy. The example of coffee and the trade agreements it spurred suggests the need to move beyond questions about the degree to which the GDR could overcome its diplomatic isolation, or the extent of East German autonomy from the Soviets, toward questions about the nature of East Germany's own foreign policy agenda, how it saw itself in the world, and how it contributed to the processes of globalization.

**Körner, Birgit M. "Hebräische" Avantgarde – Else Lasker-Schülers Poetologie im Kontext des Kulturzionismus. Justus-Liebig-Universität, Giessen, Institut für Germanistik. Advisors:**

**Joachim Jacob (Giessen), Alfred Bodenheimer (Basel). March 2015. Abstract:** Das Gesamtwerk von Else Lasker-Schüler ist durch eine umfassende Auseinandersetzung mit dem kulturzionistischen Diskurs geprägt. Ebenso steht der deutschsprachige Kulturzionismus (bes. Martin Buber) den historischen Avantgarden nahe. In freiwilliger Assoziation und kritischer Überschreitung entwirft Lasker-Schüler ihre Poetologie einer „Hebräischen Avantgarde“. Im Frühwerk nimmt sie dabei kulturzionistische Metaphorik, Thematik und Graphik auf und entwickelt eine weibliche bis androgyne orientalisierte ‚Identität‘ als jüdische Dichterin. Ab 1912 entfaltet Lasker-Schüler im Kontext des Kulturzionismus ihr eigenes poetologisches Projekt einer Erneuerung der jüdischen Tradition. Es ist als Fortsetzung rabbinischer Hermeneutik in Literatur angelegt.

**Kovacs, Teresa. Drama als Störung. Elfriede Jelineks Konzept des Sekundärdramas.**

**Universität Wien, Institut für Germanistik. Advisor: Pia Janke. April 2016. Abstract:** Die Dissertation geht vom Prinzip der Störung aus, um das widerständige, politische Potential von Elfriede Jelineks selbst eingeführter „Gattung“ des „Sekundärdramas“ zu beschreiben. Die von Jelinek als Sekundärdramen ausgewiesenen Stücke *Abraumhalde* (2009) und *FaustIn and out* (2011) dürfen ausschließlich gemeinsam mit jenen Texten inszeniert werden, auf die sie sich beziehen: Lessings *Nathan der Weise* und Goethes *Urfaust*. Störungstheorien verschiedener Disziplinen miteinbeziehend, fokussiert die Arbeit auf Michel Serres' *Der Parasit* und sein darin entwickeltes Kommunikationsmodell, das die Positionen von „Wirt“, „Gast“ und „Störer“ prinzipiell offen und somit uneindeutig lässt. Dies ermöglicht es, nicht einseitig Jelineks Texte als Störung zu begreifen, sondern auch Lessings und Goethes Dramen aus dieser Position

heraus zu lesen. Die Arbeit interessiert sich in den konkreten Text- und Inszenierungsanalysen für das „In-Verhältnis-Setzen“ von Drama und Sekundär drama und fragt, inwieweit diese einander modifizieren, in Frage stellen, aber auch anreichern. Das Drama wird als eine historische Form diskutiert, die an patriarchalen Macht- und Gewaltstrukturen partizipiert, und die Jelineks Sekundär dramen, die bewusst von konventionellen Dramaturgien abweichen, kritisch reflektieren. Die Dissertation zeigt, wie durch das Ineinander von literarischem Kanon und davon Ausgeschlossenem sowie von historischer und gegenwärtiger Text- und Theaterpraxis Bruchstellen eröffnet werden, die dem „Anderen“ Raum geben und alternative Formen der Wahrnehmung möglich machen.

**Kraxenberger, Maria. On Sound-Emotion Associations in Poetry. Freie Universität Berlin, Peter-Szondi Institut. Advisors: Winfried Menninghaus, Arthur Jacobs. May 2017. Abstract:** The dissertation investigates the hypothesis of sound-emotion associations in poetry, a topic that has been controversially discussed since Greek antiquity. In doing so, phonological analyses, structural textual analyses and analyses of suprasegmental features during poetry recitation were conducted. Also, the effects of prosodic features on the emotion perception of participants with and without access to the semantics in acoustically presented poems were explored. All studies used German poems, most of which were written in the 20th century. To summarize the findings of these studies, the results lend support to the idea of sound-emotion associations in poetry. In contrast to the relation posited by previous investigations, such a relationship does not seem to be dependent on the frequencies of occurrence of certain phonemes. Rather, it could be shown that figures of phonological recurrence are perceived as distinctively joyful and that parameters of word positioning and dominant stress peaks are related to readers' identification of pronounced levels of joy and sadness in poems. Results also show that, during native recitation, certain suprasegmental features of emotional prosody are related to participants' emotion perception of poems and that cues of joyful and sad prosody in acoustic poetry presentation influence emotion ratings of non-German-speaking listeners.

**Lörincz, Gudrun. Werk und Theorie im Dialog. Grenzüberschreitungen in der Poetologie und Positionierung Herta Müllers. Martin-Luther-Universität Halle-Wittenberg, Germanistisches Institut. Advisor: Andrea Jäger. Juli 2015. Abstract:** Die Dissertation bringt Deutungsmuster der Zeitgeschichte mit Herta Müllers Werk in einen Frage- und Antwortzusammenhang. Sie geht den kulturtheoretischen Impulsen nach, die Müllers Texte aktivieren und erweitert Müllers Werk, indem sie Aspekte wie den Kontext, die Rezeption, die Produktion oder die Edition in die Analyse miteinbezieht. Dabei ist Müllers Gesamtwerk, betrachtet als das gleichberechtigte Zusammenspiel von faktualen und fiktionalen Texten gleichzeitig Gegenstand der Untersuchung und Ort der theoretischen Verhandlungen. Müllers autofiktionales Werk wird in der vorliegenden Dissertationsschrift als die Neukonzeption der Diskursbeziehung zwischen Subjekt, Text und Medialität definiert. In ihm wird die Trennbarkeit referenzieller und fiktionaler Bereiche hinterfragt und es werden – auf der ästhetisch-diskurstheoretischen und politisch-moralischen Ebene – verschiedene kulturelle, geschichtliche und subjektbezogene Betrachtungsweisen praktiziert. Dabei wird über eine an sich fremde, hybride und

mehrsprachige Sprache ein translingualer Verhandlungsraum hergestellt, eine komplexe Netz-Collage, in der die verschiedenen Netzstücke nach einem Rhizomprinzip mithilfe verschiedener Knotenpunkte das Werk zusammenhalten. Gudrun Lörincz zeigt, dass Herta Müllers Werk wichtige Bereiche des Migrantendaseins thematisiert und die festgefrorenen, aber längst nicht mehr aktuellen und zeitgemäßen Sichtweisen über Identitäten ins Wanken bringt. Durch seine Beschaffenheit plädiert es gegen Homogenität und Kohärenz und verdeutlicht, dass Widersprüchlichkeit und Grenzüberquerung Grundeigenschaften der heutigen Zeit sind.

**Lozinski-Veach, Natalie. *Creaturely Constellations: Animals, Literature, and Critical Thought after Auschwitz*. Brown University, Comparative Literature. Advisor: Gerhard Richter.**

**December 2016. Abstract:** The dissertation analyzes the destabilization of the human-animal divide in literary and theoretical discourse after the Shoah. It demonstrates how the works of Theodor W. Adorno, Paul Celan, W. G. Sebald, and Tadeusz Różewicz respond to the dehumanization of the Holocaust by embracing non-anthropocentric literary modes of expression. Challenging a traditional binary perception of humans and animals, their texts attempt to think human being not in contrast to other forms of life, but in mutual attentiveness, transforming language from a dividing line into a point of contact between different species. In this manner, these texts challenge the normative Western model of human exceptionality, which has often been considered to have provided, against its own intentions, part of the conceptual and ideological framework for the Holocaust. If dehumanizing systems rely on devaluing human life by reducing it to mere animality, troubling the systematic rift between humans and other animals undermines such paradigms. The project probes the implications of the critical animal turn for reading and writing about the Holocaust while also reconsidering the question of humanity after the Shoah by exploring how an extension beyond the human can illuminate the blind spots in theoretical frameworks that presuppose secure subject positions.

**Luzi, Ermelinda. *The Chiaroscuro Technique in the Works of W. G. Sebald*. University of Toronto, Department of Germanic Languages & Literatures. Advisor: John K. Noyes. June 2017.**

**Abstract:** W. G. Sebald's writing has often been observed to have a unique quality, a "Sebald effect". But what is this effect? In asking about it, I was struck by the fact that, even though chiaroscuro (Italian for light and dark) is widely used in the visual arts and appreciated by many due to its mysterious quality, it is also present in Sebald's work. Yet, it is ignored by all the literary criticism on him. Because of this discrepancy, in my dissertation I explore this artistic technique, which is a key concept in creating a peculiar atmosphere. In Sebald's work, personal and historical aspects are illuminated or hidden in a similar fashion as those in a chiaroscuro composition. In fact, the latter is not only an effect of the visual arts but also of prose. In the same way as the Dutch master, Rembrandt, Sebald has placed black and white in conversation while adjusting the shades of grey to the desired density for form, texture and substance. In my thesis I argue that a deeper meaning behind this technique is not produced by a strong black and white distinction, but by observing how one gradually blends with the other. This blend gives the composition a symbolic quality as it allows the artist to set up patterns of both showing



and hiding and makes any symbolism of light/white and dark/black complex. The viewer is, thus, compelled to look in-between those tonal shades to find the deeper meaning behind the work. Since the Dutch painter was important to the German author he stands as a significant model for all his oeuvre. In my dissertation I begin by explaining chiaroscuro in art, then I show how it can be applied to photography. After that, I analyze chiaroscuro in Sebald's photographs, then in his prose. In conclusion, I argue that it is this technique which holds the fabric of his works intact through an invisible thread and gives his prose "a Sebald effect." With this study I have given an analytical theory for future research and have contributed to the larger body of literature scholarship.

**Martin, Jonathan Seelye. *The Romance of Law and Love: Marriage in Twelfth-Century German Romance*. Princeton University, Department of German. Advisor: Sara S. Poor. January 2018.**

**Abstract:** This dissertation examines the connections between medieval marriage law and courtly romance. It argues that medieval romance functions as an integral part of the medieval legal system, and that romance promulgated and promoted a certain ideology of marriage that is intimately connected to the newly vigorous enforcement of various marriage laws in the canon law of the Church. The most important of these new laws is the concept of consent, upon which the others rely. The dissertation examines the ways in which five medieval romances (Heinrich von Veldeke's *Eneasroman*, Eilhart von Oberg's *Tristrant*, Otte's *Eraclius*, and Hartmann von Aue's *Erec and Iwein*) consider marriage law in a manner resembling jurisprudence by incorporating specific legal cases and principles. The romances examined here are shown to take account of the consequences of the law and its operation for the married couple or for society at large, in a way that is impossible for contemporary legal texts.

**Mrozek, Bodo. *Delinquenz und Normalisierung. Von der Jugend- zur Popkultur: eine transnationale Geschichte / Delinquency and Normalization. From Youth Culture to Pop Culture – a transnational history*. Free University Berlin, Friedrich-Meinecke-Institute, Department for Contemporary History. Advisors: Paul Nolte (Berlin), Detlef Siegfried (Copenhagen). July 2016.**

**Abstract:** Clamorous sounds, unruly behavior, and colorful fashions: the sonic vocabulary used by contemporaries to describe the new youth scene in the mid-20th century mark a cultural dividing point. Aesthetic conflicts culminated in street riots and produced police measures, censorship, and laws. Spectacular court cases against youths led to negative social clichés of male urban youth: the American *juvenile delinquent*, the British *teddy boy*, the French *blousson noir* and the German *halbstarke*. Under the pressure of new formats like DJ radio, European radio broadcasters, first and foremost the BBC, hesitantly opened up to new content. New kinds of youth and music magazines influenced pop-specific semantics. Like cinema, these media played an important role in the international expansion of new youth styles: hipsters, existentialists and beatnik, mods, and hippies presented alternatives to national youth ideals. However, images of race, class, and gender were also negotiated controversially. In his comprehensive pop cultural history, Bodo Mrozek describes a profound transformation that took place in the fifties and sixties, and also influenced adult society: what was still combated as delinquent youth in 1956, was already considered the epitome of urban culture

under the seal of pop. This uneven decade could be considered a “saddle period” of pop history.

**Neumann-Rieser, Doris. "der staub, den sie bei ihren kämpfen aufwirbeln, das ist die wirkliche materie." Realitätskonzeptionen in Bertolt Brechts Texten. Universität Wien, Institut für Germanistik. Advisors Werner Michler, Günther Stocker. May 2016. Abstract:** Der Diskurs um das Reale und die Realität, die Wahrheit, die Wirklichkeit und deren „objektive“ Darstellung ist in den letzten Jahren in der Forschung von Bedeutung gewesen. Diese Dissertation unternimmt es, die Positionierung der Texte Brechts in diesem Diskurs zu untersuchen. Beachtet werden literarische Texte aller Gattungen, sowie theoretische Arbeiten des Autors, geordnet nach Entstehungszeit. Es zeigt sich, dass die jeweiligen Aussagen zu Realität, „realistischer“ Darstellung, Wahrheit, objektiver Dokumentation etc. mit der jeweiligen Entstehungszeit korrespondieren und Brecht mithin in seiner Textproduktion den Strömungen des Diskurses folgt, auf aktuelle Debatten und literarische Modeerscheinungen eingeht. So lassen sich Positionierungen im Kontext des Spätexpressionismus anhand einer Option für ein materialistisches, jedoch philosophisch nicht reflektiertes Realitätskonzept, im Kontext der Neuen Sachlichkeit anhand eines Lobes von Sachlichkeit im Gegensatz zu Innerlichkeit feststellen. Parallel entwickelt sich die Theorie des epischen Theaters, das Darstellung als solche reflektiert und reflektierbar machen will – das Dargestellte erscheint dabei nie unkritisch als die Wirklichkeit selbst. Ab 1930 ergänzt sich dieses Bild um den innerkommunistischen Diskurs, der die (soziale) Realität zu definieren beansprucht. Brechts Texte zeigen fortan das Bestreben diesen Diskurs gerade auch mit den Mitteln der Literatur kreativ mitzuprägen. Weiters ist die Konjunktur eines widersprüchlichen Wahrheitsbegriffs um 1934/5 zu verzeichnen.

**Nijdam, Elizabeth "Biz." "Drawing for me means communication:" Anke Feuchtenberger and German Art Comics after 1989. University of Michigan, Department of Germanic Languages and Literatures. Advisors: Kerstin Barndt, Claire A. Zimmerman. August 2017. Abstract:** This dissertation investigates the art of East German graphic artist Anke Feuchtenberger, one of the most important individuals and teachers working in German comics today. Trained during the GDR's most experimental decade of artistic production, Feuchtenberger brought elements of the East German avant-garde, traditional printmaking techniques, the legacy of German expressionism, and politics of German unification to bear on art comics after 1989. She thereby pushed German graphic novels into a new realm, redefining the medium in cultural, political and aesthetic terms. This dissertation analyzes the content and visual language of her work as it engaged the politics of unification and transnational discourses on feminism, reflects the aesthetic legacy of the East German avant-garde and contributed to the development of an independent German art comics scene.

**Nilsson, Christine M. Dramatische Palimpseste: Klassikeradaptionen im Zeitgenössischen Deutschen und Amerikanischen Theater. Vanderbilt University, Department for German, Russian and East European Studies. Advisor: Barbara Hahn. August 2017. Abstract:**

Interdisciplinary and comparative case studies that examine how 21st century German and American playwrights recontextualize canonical works within contemporary discourses of gender, race, and ethnicity. The thesis suggests an extended concept of adaptation that describes the transformation of a literary text into the semiotics of the stage as a critical writing act. Three kinds of palimpsests are differentiated: "Überschreibungen" as in Feridun Zaimoglu's tradaptation of "Othello", in which the Turkish-German author employs "Kanak Sprak" to overwrite standard German with a multilingual German hybrid. With its cast of three black actresses, Korean-born Young Jean Lee's adaptation of "Lear" serves as an example of the overwriting of a dramatic text with theatrical practices. "Umschriften" compares feminist rewritings of the Eurydice-myth in American playwright Sarah Ruhl's "Eurydice" and Elfriede Jelinek's "Schatten (Euridike sagt)." "Überschreitungen" marks the transtextual method to constitute a new play that includes large passages of another drama as in "Verrücktes Blut" by Nurkan Erpulat and Jens Hillje and "An Octoroon", a meta-drama by Branden Jacobs-Jenkins. As a result, dramatic palimpsests appear as a means for post-colonial and feminist critique by minority playwrights on both sides of the Atlantic.

**Pilsworth, Ellen. 'Säbel- und Federkriege': Strategies of Authorship in German Poems of War (1760–1815). University College London (UK), School of European Languages, Cultures, and Society. Advisors: Susanne Kord, Seb Coxon. June 2017. Abstract:** Each chapter of this project focuses on a different author or edited collection of poetry, investigating the authorial strategies that have been used to discuss ongoing political violence in the German speaking lands between 1740 and 1815. The most common strategy is one of role-play: writers stylize their authorial personae in order to approach war and politics from different perspectives – often, but not always, critically. Using Foucault's concept of the 'author function', the thesis examines texts both divorced from and in the contexts of their authors' lives. It calls for a new appreciation of writers whose political work has often been read autobiographically, or neglected entirely, (Anna Louisa Karsch, Johann Wilhelm Ludwig Gleim) and sheds light on the evolving approaches to nationalism and militarism in the editorial projects *Des Knaben Wunderhorn* (Achim von Arnim and Clemens Brentano), and *Das Mildheimische Liederbuch* (Rudolph Zacharias Becker). Overall, the project argues that German writers of the late eighteenth and early nineteenth centuries engaged with contemporary politics in their literature no less than writers of the post-45 period, and that they even assigned themselves a similar roles as 'the conscience of the nation.'

**Poser, Thomas. Raum in Bewegung. Mythische Logik und räumliche Ordnung im 'Erec' und im 'Lanzelet.' Universität Zürich, Deutsches Seminar. Advisor: Susanne Köbele. July 2016. Abstract:** Die spezifische Strukturlogik des Mythos erlaubt es, komplexe Sachverhalte in eine narrative Gestalt zu bringen, die andernfalls als bloß selbstwidersprüchlich und inkonsistent erscheinen müssten. Mythisches Erzählen im Modus literarischer Rede erweist sich so als veritables Instrument kultureller Selbstbeobachtung. Das Buch verfolgt dies mit Blick auf die räumlichen Strukturen der untersuchten Texte. Im Mittelpunkt stehen Schlüsselepisoden zweier Artusromane, des Erec Hartmanns von Aue und des Lanzelet Ulrichs von Zatzikhoven,

flankiert von zusätzlichen Vergleichstexten aus dem weiteren Umfeld höfischer Literatur. Die These lautet, dass Raum nicht allein von der Bewegung der Figuren im Raum abhängt, sondern seinerseits als veränderlich und beweglich zu denken ist. Räumliche Strukturen werden durch die literarische Arbeit mit mythischen Erzähllogiken dynamisiert und die ihnen zugrundeliegenden Ordnungsvorstellungen so in je neuen literarischen Versuchsanordnungen auf ihre Tragfähigkeit hin befragt.

**Pulido, Michael. Transmitting Revolution: Radio, Rumor, and the 1953 East German Uprising. Marquette University, Department of History. Advisors: Julius Ruff and Peter Staudenmaier. March 2017. Abstract:** This dissertation examines public opinion in the Dresden Region of the German Democratic Republic from 1946 through the summer of 1953. I argue that the Socialist Unity Party (SED) projected its legitimacy through an official public sphere by representing publicness to its citizenry. Through banners, the press, and choreographed public demonstrations, it aimed to create the appearance of popular support. The SED also used radio to ground its legitimacy in a burgeoning post-war internationalism that bound residents of the GDR in an imagined community of socialist nations. At the same time, the regime's opponents challenged its legitimacy through a rival public sphere. Here, foreign broadcasters, especially Radio in the American Sector (RIAS), chipped away at the SED's credibility and prestige while improvised news and rumor undermined the Party's state building efforts. Tensions boiled over in the summer of 1953 when RIAS and rumor helped make revolution thinkable. On June 17, East Germans took to the streets in hundreds of cities and protested the government. RIAS endowed the occasion with national imaginings before and after East German police and Soviet forces ended demonstrators' hopes for change.

**Räder, Andy. Poesie des Alltäglichen. Ulrich Theins Regiearbeiten für das Fernsehen der DDR (1963-1976). Film University Babelsberg, Germany. Advisors: Michael Wedel (Film University Babelsberg, Germany), Elizabeth Prommer (University of Rostock, Germany). October 2017. Abstract:** Mit acht Fernsehfilmen und Mehrteilern war der beliebte DEFA-Schauspieler Ulrich Thein (1930-1995) gleichzeitig einer der bedeutendsten Protagonisten der DDR-Television der 1960er und 1970er Jahre. Seine Arbeiten prägten den Bereich der Fernseh dramatik und setzten wichtige Akzente in der Programmentwicklung. In Rahmen des Promotionsprojektes wurden erstmals alle Regiearbeiten Ulrich Theins für das Fernsehen der DDR untersucht und sein Œuvre in die Entwicklung des Programmbereiches der DDR-Fernseh dramatik eingeordnet. Im Zentrum des Erkenntnisinteresses stand die Frage, ob Ulrich Theins Leben und Werk als exemplarisches Beispiel für eine Künstlerbiografie innerhalb der DDR-Fernsehlandschaft betrachtet werden kann, oder ob der Schauspieler, Regisseur und Autor eher als Solitär unter den ostdeutschen Fernsehschaffenden gelten muss. Mithilfe der medientheoretischen und -historischen Überlegungen zur einer Historischen Pragmatik des Fernseh dramatischen und der Neoformalistischen Forschungsperspektive wurde für die einzelnen Fernsehfilmanalysen ein ganzheitliches und integratives Modell entwickelt und angewendet, welches das Verhältnis von Fernseh text, Akteuren, institutionellen Strukturen, politischer Lenkung und Kontrolle sowie Zuschauerinteresse neu beleuchtet.

**Ritson, Katie. *Shifting Sands: The North Sea lowlands in the literary imagination of the Anthropocene*. Ludwig Maximilian University Munich, Institute for Nordic Philology. Advisors: Annegret Heitmann, Christof Mauch. June 2016. Abstract:** My dissertation uses literary analysis to show the fragile landscapes around the North Sea have served as bellwethers for environmental concern both now and in the recent past. I look at literary accounts of the landscapes drawn from the countries around the North Sea (Great Britain, Germany, the Netherlands, Denmark, Norway) from the mid-nineteenth century onwards in a variety of genres, taking them out of their established national and cultural philological contexts and reframing them in the light of international human concern with fast-changing and hazardous environments. This fresh approach, which combines environmental history and ecocriticism, shows the importance of cultural artefacts in understandings of, and responses to, environmental change, and advocates for the importance of literary studies in the environmental humanities.

**Schaefer, Derek M. *East German Literature in the 21st Century: Minor Literature and Alternative Memory*. University of Illinois at Chicago, Germanic Studies. Advisor: Elizabeth Loentz. November 2016. Abstract:** East German Literature in the 21st century is situated in a “minor realm” within the greater canon of German Literature; a small, but essential part of the whole. After the “Wende” and the resulting collapse of the German Democratic Republic literary scholars, critics, and the public alike have either attempted to position literature by authors who lived in the former German Democratic Republic under the umbrella of “German Literature,” or to read through their works in a search for the definitive Wenderoman; for the end of the GDR had marked the end of a “GDR Literature” per se. As with the end of World War II, the ushering in of a new era once again prompted calls for literature to reflect upon the chapter in recent history that had just closed, 40 years of division ending with the “Peaceful Revolution” and unification. Despite 25 years of German unification, the writing of authors born in the GDR remains distinctly different from their West German counterparts. By examining the post-millennial works of three authors of what could also be called the “Third Generation” (Ingo Schulze, Antje Rávic Strubel, and Julia Schoch) through the lens of Gilles Deleuze and Félix Guattari’s theory of “Minor Literature,” this project shows how their experiences and memories of life in the GDR, the Wende, the post-Wende 1990s, and the resulting political and social effects continue to influence their writing. I will argue that rather than simply “writing back” defiantly or nostalgically in a post-colonial sense as Paul Cooke put it in his analysis of East German writing produced in the 1990s, there has been an evolution in their literary subject matter and aesthetic characteristics. Rather, these authors explore the legacy of dictatorship, the Stasi, or “Ostalgie” (nostalgia for life in the East) and their relevance for, and effects upon contemporary society.

**Schmidt, Nina. *Autobiographical Writing and the Representation of Illness – a Disability Studies Perspective on Contemporary German Literature (2007-2013)*. University of Sheffield (UK), Germanic Studies Dept. Advisors: Caroline Bland, Sue Vice. May 2016. Abstract:** This

thesis is motivated by a notable new wave – intensifying from 2007 onwards – of autobiographically inspired writing on illness/ disability, death and dying in the German-speaking world. Taking this writing seriously as literature, it examines how the authors of such personal narratives come to write of and negotiate their experiences between the poles of cliché and exceptionality, in text and in the wider public realm. Identifying shortcomings in the approaches hitherto displayed to texts that have arisen out of personal experiences with illness/ disability, the introduction makes methodological suggestions as to how to better read these new illness narratives from the stance of literary scholarship. The thesis goes on to demonstrate the value of a literary disability studies approach to autobiographical illness writing in its four main chapters, which present close readings of five examples of contemporary illness narratives, namely: Charlotte Roche's *Schoßgebete* (2011), Kathrin Schmidt's *Du stirbst nicht* (2009), Verena Stefan's *Fremdschläfer* (2007), and – in the final, comparative chapter – Christoph Schlingensief's *So schön wie hier kanns im Himmel gar nicht sein! Tagebuch einer Krebserkrankung* (2009) and Wolfgang Herrndorf's *Arbeit und Struktur* (2010-2013).

**Schultz, Christina. Taking Back the Stereotype: Critical Engagements with Ethnicity in German Comedy. University of Illinois at Chicago, Germanic Studies. Advisor: Sara Hall. November 2017. Abstract:** Comedic cinema has not traditionally been regarded as critically reflective in Germany. Horkheimer and Adorno criticized such cinema of belonging to the “culture industry” in the 1940s, which has left an impression on German film reception. Critics lauded the postwar New German Cinema filmmakers for continuing the anti-culture industry legacy by producing critical art films that countered mainstream commercial cinema. Some of their films included images of the Other which were circulating in Germany as a result of postwar migration. The later influx of German comedies in the 1980s and 1990s was labelled a “cinema of consensus,” an extension of the culture industry, featuring almost exclusively German faces. In the 2000s, the Berlin School auteurs, began making “counter-cinema,” but their films, too, largely lack the Other. The “Turkish Turn” in German cinema with the visibility of Turkish characters in ethnic comedies from directors Bora Dagtekin, Fatih Akin, Detlev Buck and others from the late 1990s onward, however, represents a counter to the counter. By critically engaging with ethnic stereotypes, comedy is utilized for critical purposes, instilling the Other with a newfound sense of power and showing that commercial films made from within the studio system intelligently engage in political discourse.

**Scott, Claire E. Murderous Mothers: Feminist Violence in German Literature and Film (1970-2000). Carolina-Duke Graduate Program in German Studies (Duke University and the University of North Carolina at Chapel Hill). Advisor: Kata Gellen. April 2017. Abstract:** This dissertation analyzes literary and filmic representations of violent mothers from late 20th-century Germany. It employs feminist theories of language and film to enhance close readings of works in which female protagonists defy gendered expectations by perpetrating acts of aggression. The dissertation begins by examining adaptations of *Medea* written by Christa Wolf, Dea Loher, and Elfriede Jelinek before moving on to discuss representations of political and

domestic violence in films directed by Margarethe von Trotta, R.W. Fassbinder, and Helma Sanders-Brahms. Through an interplay between thematic violence and the transgression of formal, aesthetic conventions, these works generate an understanding of aggression that advances feminist political goals. This dynamic reveals the importance of female bodies and voices in the process of coming to terms with both past and contemporary real-world violence within the German context. Furthermore, instead of strategies for emancipation or assertions of individuality, these texts and films highlight new models for female subjectivity, in which women engage in collective and collaborative storytelling practices.

**Seidel, Sarah. "Erfunden von mir selbst ist keine einzige dieser Geschichten" August Gottlieb Meißners Fallgeschichten zwischen Exempel und Novelle. Fachbereich Literaturwissenschaft, Universität Konstanz. Advisor: Juliane Vogel, Matthias Schöning. May 2016. Abstract:** August Gottlieb Meißner (1753–1807) gilt als Begründer der deutschen Kriminalerzählung. Seine Skizzen, in denen er die Fallgeschichten veröffentlichte, wurden mehrfach aufgelegt und übersetzt, Raubdrucke wurden angefertigt. Als »Skizzen-Meißner« ist er Ende des 18. Jahrhunderts in die Literaturgeschichte eingegangen – aus der er schon wenige Jahre später wieder verschwand. Diese Studie widmet sich einem Autor der zweiten Reihe und dessen populären Texten. Unter Profilierung des Konzepts der Fallgeschichte werden August Gottlieb Meißners Kriminalgeschichten gattungstypologisch zwischen Exempel und Novelle gestellt. Sie werden erstmals einer umfassenden diskursiven und narratologischen Betrachtung unterzogen. Juristische und anthropologische Themenkomplexe werden mit ästhetischen und rhetorischen Darstellungsformen konfrontiert. So kann unter anderem danach gefragt werden, wie sich der Vorsatz zum Verbrechen erzählen lässt. In narratologischen Analysen werden spezifische Erzählverfahren Meißners ausgearbeitet und Meißners Vorgehen als »Textarbeiter« dargestellt.

**Smith, Alexis B. Hearing with the Body: Poetics of Musical Meaning in Novalis, Ritter, Hoffmann and Schumann. University of Oregon, Department of German and Scandinavian. Advisors: Jeffrey Librett, Dorothee Ostmeier. May 2017. Abstract:** The question of whether or not music can be considered a universal language, or even a language at all, has been asked for centuries. I return to this question because of the way the German Romantics answered it. Music becomes embodied in not only human language in Novalis' concept of *Poesie* in "Die Lehrlinge zu Sais" (1802), but also nature and the human body in Johann Wilhelm Ritter's scientific speculations in *Fragmente aus dem Nachlasse eines jungen Physikers* (1810). Seen as the manifestation of the world soul, this embodiment was an attempt to come closer to naming the unnamable, and, I argue, became the perfect platform for E.T.A. Hoffmann to develop his pseudonym and literary character Johannes Kreisler and the mysterious power of music he experiences in the collection of musical critiques and essays, *Kreisleriana* (1810-1814), and the novel, *Lebens-Ansichten des Katers Murr* (1819/1821). Finally, I argue that Hoffmann's musical literary style can be heard and 'felt' in Robert Schumann's piano cycle, *Kreisleriana*, Op. 16 (1838), as other scholars have also analyzed, but that there is also a 'mixing of discourses' involved, including Schumann's own words about the suite. Can music then be seen as a 'language' received and understood by the body?

**Sturgess, Cyd. Different to the Others: Discourses of Queer Femininity and Female Desire in Amsterdam and Berlin (1918-1939). Department of Germanic Studies, University of Sheffield. Advisors: Henriette Louwerse Bland, Adrian Bingham. December, 2017. Abstract:** This thesis explores the construction of queer feminine identities and desires in Amsterdam and Berlin in the two decades after 1918. Redressing the dearth of research on female-bodied femininities within queer histories, this thesis sheds new light on experiences that have traditionally been elided from discussions about the queer past by centralising texts that concern queer feminine women. Given the intensified interest in labelling desires at the end of the nineteenth century, this thesis examines first the emergence of the queer feminine woman as an object of study in sexological writing. Following this, the ways in which women in Berlin and Amsterdam became “present as subjects” in textual productions published for and about queer citizens is outlined in an examination of the German periodicals *Die Freundin* (1924-1933) and *Frauenliebe* (1926-1932) and the Dutch periodicals *Wij* (1932) and *Levensrecht* (1940-1947). Finally, this thesis explores the dialogues that existed between medico-social discourses and literary texts with a discussion of Anna Elisabet Weirauch’s trilogy *Der Skorpion* (1919-1931), Eva Raedt-de Canter’s *Internaat* (1930), Christa Winsloe’s *Das Mädchen Manuela* (1933), and Josine Reuling’s *Terug naar het eiland* (1937).

**Tillotson, Jonathan. Smallpox, Interiority and the Emergence of the Modern European Autobiography. University of Illinois at Chicago, Dept. of Germanic Studies. Advisor: Heidi Schlipphacke. May 2016. Abstract:** My dissertation examines episodes of childhood smallpox illness in the autobiographies of Franz Xaver Bronner, Giacomo Casanova, Katharina II, Wilhelmine von Bayreuth, Goethe and Johanna Schopenhauer. Drawing from Habermas’ theory of the public sphere and Friedrich Kittler’s theory of *Bildung* as Sozialisationsspiel, my project examines the degree to which autobiographical accounts of childhood smallpox episodes initiate a “constructed” *Bildungsgeschichte*, one that disguises the process of socialization through a narrative of self-fulfillment (Kittler); conversely, my project also explores the degree to which such smallpox episodes present the author’s initiation into adulthood as a moment of growth that is independent of *Bildung*. As an inner bodily experience, smallpox equates a subjective inner transformation of the autobiographical subject; smallpox invokes interiority as a modern construction of the body (Butler) and expresses subjective experiences of the modern self, both within the autobiographical *Bildungsgeschichte* as a constructed narrative of socialization (traditionally associated with the *Bildungsroman*) and within the autobiographies that do not express a linear *Bildungsgeschichte* (such as the more episodic memoirs of Casanova and Wilhelmine von Bayreuth).

**Tøllefsen, Trond Ove. The British-German Fight Over Dismantling - The Removal of Industrial Plants as Reparations after the Second World War and Its Political Repercussions. European University Institute, Florence, Italy. Department of History. Advisors: Youssef Cassis, EUI, Anne Deighton, Wolfson College, Oxford University. June, 2016. Abstract:** This thesis is about the British programme to dismantle German factories as war reparations after the Second



World War. Russian dismantling in Eastern Germany is more well known, but the British one was also ambitious in scope, aiming, for instance, to remove about half of the steel production capacity of the Ruhr. While the British did not succeed with their goals, they did continue pushing for completion until the Autumn of 1949, against hardening German and American opposition. This thesis, unlike other works on the British dismantling programme, focuses on it as a political issue, and especially on its later period, from 1948 onwards. It concludes that by late 1948 the British themselves did not have any clear economic or security goals behind continuing dismantling, but felt it was necessary to continue to maintain British prestige. The German response to dismantling was shaped by their wish to convince the Americans, and build connections with the French to get it ended, leading German politicians to start calling for European economic integration. The thesis shows that the political struggle over dismantling in the British Zone is an important link between the Marshall Plan and the start of European integration.

**Toth, Adam. Performing the Letter of the Law: The Role of Orientalist Race Theory in the Works of Franz Kafka. The Pennsylvania State University. Advisors: Bettina Brandt and Daniel Purdy. May, 2017. Abstract:** This dissertation examines how and why selected literary works of Franz Kafka come into dialogue with and even seem to rebuke theories about “Oriental” races, particularly the Chinese and Jews, from the eighteenth and the nineteenth century. My dissertation brings together the subfield of philosophy called “race theory” with literary representations of racial others discussed in these theories. For the purposes of this dissertation, Georg Wilhelm Friedrich Hegel’s *Vorlesungen über die Philosophie der Geschichte* serve as a representative of ideas discursively circulating between philosophical, historical, philological, and biological/ physiological traditions. Hegel maintains that the Chinese and Jews lack the freedom of thought necessary to make decisions on their own and defer to figures of authority, the Emperor for the Chinese and God for the Jews. I argue that Kafka’s literary works have the versatility to expose the construction of race as a concept within race theory and by extension undermine Euro-centric assumptions made about non-European others. I defer to performance theory, in particular Brecht’s notion of *Verfremdungseffekt*, mediated through Walter Benjamin’s redemptive reading of Kafka.

**van der Kolk, Jacob A. The Self-Destructing Text: Hermann Broch's 'Der Tod des Vergil' and the Limits of Avant-Garde Narrative. The Pennsylvania State University, Department of Germanic and Slavic Literatures and Languages. Advisor: Daniel Purdy. August 2017 Abstract:** Hermann Broch's novel *Der Tod des Vergil* (1945) echoes its author's contemporaneous cynicism toward belletristic literature. Following the Roman poet Virgil's death bed renunciation of aesthetics, its difficult formal and stylistic challenges punish the reader and deliberately efface avant-garde literature's intervention in everyday life. To do so, *Vergil* alters the avant-gardiste inner monologue from a cognitive exercise where the reader reconstitutes a coherent subject, to existential speculation whereby the reader seeks a transcendent account of Being out of the given story of one being. The text thus transforms the act of reading into self-inquiry, albeit one whose ultimate epiphany is the failure to reach epiphany. Emphasizing the

process of speculation, the novel compels the reader to interrogate the putative certainty of reading itself. As supported by included statistical analysis, *Vergil* specifically subverts narrative resolution, supplanting semiotic completion with labyrinthine eternal recurrence and irresolution at both intra- as well as intertextual levels. Broch's work thus exposes the impossibility of avant-garde reading to positively affect life. The denial of resolution denudes readerly speculation into nihilistic aporia, revealing the point where the avant-garde's critical self-awareness turns against itself, revealing its own institutionalized fetishization.

**Vohringer, Nicola. Chanting Nuns, Chiming Bells: Sound in Late Medieval Mystical Literature and Devotional Culture. University of Toronto, Department of Germanic Languages & Literatures. Advisors: Markus Stock, Christine Lehleiter, John Haines. August 2017. Abstract:**

The Late Middle Ages have often been regarded as an ocular age. Research on medieval religious culture has primarily focused on visibility, visual artifacts, and techniques of visualization in practices of piety. Up until quite recently, the role of other sensory faculties and the complex interplay between the senses have been neglected in this context. This dissertation expands the research from the focus on visibility to the auditory field. The goal is to re-evaluate the prevalent concept of "visual piety" to provide a more accurate understanding of religious experience in the Middle Ages and to emphasize the cultural significance of sound and auditory perception in a historical perspective. The objects of study are the sensory participation of lay audiences in the Eucharistic ritual of the medieval mass and devotional practices associated with mystical texts composed by female Dominican monastics in German-speaking regions in the 14th century. To approach these concerns, this study takes a look at literary texts, civic, ecclesiastic, and monastic documents, pictorial sources, such as paintings, miniatures, and sculptures, and sacred architecture. Methodologically, this research draws on recent findings in the fields of sound and visibility studies, premodern mediality, medieval aesthetics, performativity, and concepts of space and place.

**Vöhringer, Nicola. Chanting Nuns, Chiming Bells: Sound in Late Medieval Mystical Literature and Devotional Culture. University of Toronto, Department of Germanic Languages & Literatures. Advisor: Markus Stock. August 2017. Abstract:**

The High and Late Middle Ages have often been regarded as an ocular age. Research on medieval religious culture has primarily focused on visibility and techniques of visualization in textual and social practices of piety. Up until quite recently, the role of other sensory faculties has been neglected in this context. This dissertation expands this research from the focus on visibility to the auditory field and draws attention to functions and effects of sound in selected late medieval mystical narratives and devotional practices. The acoustic mise-en-scene in the Eucharistic celebration and acoustic phenomena that figure prominently in Dominican Sister Books and related texts serve as prime examples of the ways in which sound produces, shapes, and supports devotional practices and contributes to a multisensory reception of the sacred. The studies draw on recent findings in the fields of medieval media, sound studies, and the conceptualization of space and place to explore the interplay of visual and auditory perception, the correlation of sound and space, and historical medialities in the performance and staging of the divine.

**Wahl, Markus. *Treatments of the Past: Medical Memories and Experiences in Postwar East Germany*. University of Kent, School of History. Advisors: Ulf Schmidt, Stefan Goebel. June 2017. Abstract:** This dissertation explores continuities and discontinuities in the transition of medical personnel from war to postwar and the subsequent persistence of cultural, medical, and social concepts of diseases in East Germany after 1945. Firstly, the thesis demonstrates with help of the created analytical tool of ‘medical memories and experiences’ how doctors were able to negotiate and mitigate their past involvement in the Third Reich with local and state authorities, not least due to the health crisis in postwar East Germany. Secondly, it argues that the continuity of doctors from the war into the postwar period had a direct impact on the medical and social experience of patients with venereal diseases. Thirdly, the study illustrates how East German authorities medicalised any ‘deviant behaviour’ of the ‘war youth’ and often confined adolescents in social and medical institutions for re-socialisation. Finally, this dissertation examines a workhouse in Dresden, in which ‘delinquent children’ and ‘promiscuous women’ were inmates. While clarifying the usefulness of ‘medical memories and experiences’ as a tool, the concluding analysis reveals that this institution is an example of the persistence of socially constructed diagnoses, which influenced treatments and experiences of apparently ‘deviant’ people in East Germany after 1945.

**Weiner, Sharon B. *The Nature of the Beetle: Language and Trauma in the Work of Ingeborg Bachmann*. University of Illinois at Chicago, Germanic Studies. Advisor: Dagmar C.G. Lorenz. August 2017. Abstract:** This dissertation engages the interface between language and trauma from philosophical and literary perspectives. Using Wittgenstein’s private language argument as a point of departure, I hypothesize that trauma which is never verbalized is damaging because it remains less than fully real, for language itself is of paramount importance in granting legitimacy to the experience. I then investigate whether and how this claim is borne out in postwar Austrian literature, specifically in the work of Ingeborg Bachmann (Malina), Thomas Bernhard (Wittgensteins Neffe) and Paul Celan (Meridian). This dissertation combines contributions in several fields. Within Austrian studies, I demonstrate that Wittgenstein’s private language argument is relevant to the problem of repressed and unspoken trauma in postwar Austrian literature, and that it can be a useful lens through which to reconsider the work of Bachmann, Celan and Bernhard. Within trauma studies, I propose that a key function of creating a trauma narrative is to make it more real for the survivor by bringing it into language. Within studies of Wittgenstein and literature, I expand on studies which examine influences and/or affinities between Wittgenstein and literature and carry my analysis back into a philosophical inquiry. Finally, within readings of Wittgenstein’s private language argument, I make a novel claim about the argument’s implications for trauma: If one remains silent about a traumatic experience, never verbalizing it even to oneself, a problem arises related to the impossibility of a private language; namely, one becomes privy to an experience no one else acknowledges, undermining the very reality of the experience.

**Wetenkamp, Lena. Europa erzählt, verortet, erinnert. Europa-Diskurse in der deutschsprachigen Gegenwartsliteratur. Johannes Gutenberg-Universität Mainz, Deutsches Institut. Advisors: Dagmar von Hoff, Ariane Martin. February 2017. Abstract:** Literarische Texte bilden das schwer fassbare Konstrukt „Europa“ in seiner Komplexität ab und unterbreiten neue Deutungsangebote zur europäischen Frage, indem sie Aushandlungsprozesse der Vergangenheit diskutieren sowie die gegenwärtigen Zustände in seismografischer Weise ausloten. Die Studie analysiert ein umfangreiches Texttableau mit Positionen u.a. von Jürgen Habermas, Jacques Derrida, Hans Magnus Enzensberger, Julia Kristeva, Karl-Markus Gauß und Robert Menasse und zeigt, wie Europa in der deutschsprachigen Gegenwartsliteratur diskursiv entworfen und verhandelt wird. Inhaltliche Schwerpunktsetzungen sind dabei die Fragen nach imaginativen Geografien, Grenzen und Grenzüberschreitung, Mehrsprachigkeit und transkulturellen Identitäten. In der Untersuchung der Werke von Ilma Rakusa und Terézia Mora wird zudem die Verwendung spezifischer narrativer Verfahren wie palimpsestartige Schreibweisen, Auflistungen und Polyphonie für die ästhetische und poetische Umsetzung der Europa-Diskurse herausgestellt.

**White, Katharine. The ‘Red Woodstock’ Festival and the Making of an International Youth Culture in the East Berlin Cityscape during Late Socialism, 1970s-1990s. The George Washington University, Department of History. Advisor: Andrew Zimmerman. October 2017. Abstract:** This dissertation destabilizes the idea that the 10<sup>th</sup> World Festival of Youth and Students—also known as the “Red Woodstock”—which took place in 1973 in East Berlin, exemplified a subversion of everyday life under state socialism. It does so by tracing how East Berlin remained a space for the ebb and flow of transcultural interactions and exchanges with the world beyond the “Iron Curtain” well after the 1973 festival ended. This was apparent as official music performances, films, and anti-imperialist solidarity events became an integral part of young people’s everyday lives due to the Party’s attempt to fuse state ideology with youth culture trends during late socialism. By examining continuities rather than ruptures through *time* and across *space*, this project thus makes visible how East German youth channeled concepts from both state-sponsored programs as well as their own counter-culture agendas to alter the fabric of East German socialism. International, anti-imperialist, and even revolutionary in its articulation, East German youth culture eventually generated a momentum of its own, enabling young people to repurpose global expressions of resistance within local public spaces in ways that transformed East German socialism from the bottom up.

**Wilbers, Christian. Between Third Reich And American Way: Transatlantic Migration And The Politics Of Belonging, 1919-1939. College of William and Mary, American Studies Program. Abstract: Charles McGovern. June 2016. Abstract:** Historians consider the years between World War I and World War II to be a period of decline for German America. This dissertation complicates that argument by applying a transnational framework to the history of German immigration to the United States, particularly the period between 1919 and 1939. The author argues that contrary to previous accounts of that period, German migrants continued to be invested in the homeland through a variety of public and private relationships that changed the

ways in which they thought about themselves as Germans and Americans. By looking at migration through a transnational lens, the author also moves beyond older conventions that merely saw Germanness in language and culture. Instead, the author suggests a framework that investigates race, class, consumerism, gender and citizenship and finds evidence that German migrants not only utilized their heritage to define their Americanness but that German immigrant values, views and norms did indeed fundamentally shape American national identity.

**Wolf, Benedikt. Penetrierte Männlichkeit. Sexualität und Poetik in deutschsprachigen Erzählungen der literarischen Moderne (1905–1969). Humboldt-Universität zu Berlin, Sprach- und literaturwissenschaftliche Fakultät. Advisors: Andreas Krass, Ulrike Vedder. February 2017. Abstract:** Die Studie zur Literatur der Moderne stellt die Frage nach der Position und den symbolischen Räumen des Mannes, der sich sexuell penetrieren lässt. In detaillierten Lektüren von Texten u.a. von Otto Julius Bierbaum, Arnolt Bronnen, Hubert Fichte, Hans Henny Jahnn, Franz Kafka, Thomas Mann und Robert Musil erarbeitet sie eine Poetologie penetrierter Männlichkeit. Auf der Basis einer Kontextualisierung im Feld der konkurrierenden Homosexualitätskonzeptionen des frühen 20. Jahrhunderts fragt die Arbeit nicht nach männlicher Homosexualität, sondern fasst penetrierte Männlichkeit als eine diskurshistorische und literarische Figuration mit einer Eigenlogik, die nicht in männlicher Homosexualität aufgeht. Die Arbeit verknüpft Motive des Sexuellen systematisch mit deren Erzählweisen, lotet Dimensionen der Darstellbarkeit von Körper, Begehren und Geschlecht aus und analysiert Erzählfunktionen von Tabuisierung, Wissen und Zensur.

**Zell, David. Major Cultural Commemorations and the Construction of National Identity in the GDR, 1959-1983. University of Birmingham (United Kingdom) , Institute of German Studies. Advisors: Sara Jones, Joanne Sayner (Newcastle). January 2018. Abstract:** My PhD dissertation asks whether cultural commemorations helped the GDR to build a distinct national identity, and examines the role of political and cultural actors involved in them. Covering different strands of German cultural heritage, the aims, implementations and outcomes of anniversary commemorations are investigated as a longitudinal series of case-studies: Schiller (1959); Kollwitz (1967); Beethoven (1970); and Luther (1983). Substantial evidence from largely unpublished sources exposes recurring gaps between the theory and practice of these commemorations, essentially attributable to manifest examples of agency by commemoration stakeholders. Each commemoration produced some positive legacies. But driven mainly by demarcation motives versus West Germany, the appropriation of these German cultural icons as socialist role-models to promote national identity was mostly unsuccessful. The dissertation addresses a gap in both memory studies and GDR history scholarship regarding the relationship between commemorations and national identity. Furthermore, the findings of agency offer an original contribution to historiographical debates, by enhancing a 'consensus'- /'participatory' dictatorship model of the GDR in preference to a top-down totalitarian system.

## **Announcements**

### **Austrian Cultural Forum New York (ACFNY) Travel Grants 2018**

The Austrian Cultural Forum New York (ACFNY) and the GSA are happy to announce that there will be limited funds available to support selected young Austrian Studies scholars participating in the 2018 GSA conference.

Applicants must not be older than 35 years and must not have received any travel grant from the ACFNY in the past. Applicants who receive financial support from other governmental Austrian institutions to cover travel and accommodation costs will not be considered.

The funds are intended for Austrian Studies scholars who are either completing an appropriate advanced degree or who have completed that degree within the past three years. Austrian Studies scholars from North America as well as from outside North America are eligible to apply for these funds. Austrian citizenship or residency in Austria is not necessary. Applications from scholars working in contemporary Austrian Studies (since 1945) will be given preferential treatment.

Depending on the number of accepted applications and budgetary circumstances, the travel grant consists of up to \$400 (for scholars from North America) and up to \$800 (for scholars from outside North America) to offset travel costs.

Applications must be submitted to the Austrian Cultural Forum New York/ACFNY ([new-york-kf@bmeia.gv.at](mailto:new-york-kf@bmeia.gv.at)), no later than 15th May 2018. Applicants should send both an abstract of the paper which they submitted to the GSA and a curriculum vitae. Successful applicants will be informed by 15th June 2018.

The grants will be awarded in person at the GSA conference. Stipends will be paid in check or transferred to an Austrian bank account (Austrian residents and holders of bank accounts in Austria only).

### **Berlin Program for Advanced German and European Studies: Special Events**

The Berlin Program for Advanced German and European Studies at the Freie Universität Berlin is undertaking a number of activities this summer that will be of interest to our members, who are invited to attend. The Max Kade Foundation has also provided another generous grant to the German Studies Association that has enabled us to name two additional postdocs as Max Kade Postdoctoral Fellows for 2018-19. More details in the next newsletter.

### **Berlin Program Guest Lecture June 4, 2018**

**Christina Gerhardt: “Screening the Red Army Faction: Historical and Cultural Memory”**

In her lecture, Christina Gerhardt will explore representations of the Red Army Faction (RAF) in print media, film and art, locating an analysis of these texts in the historical and political context of unfolding events. Her work contributes both a new history and a new cultural history of post-fascist era West Germany that grapples with the fledging republic's most pivotal debates about the nature of democracy and authority; about violence, its motivations and regulation; and about its cultural afterlife.

Christina Gerhardt is Associate Professor of Film and German Studies at the University of Hawai'i at Manoa and Visiting Scholar at the University of California at Berkeley. The event will be moderated by Harald Wenzel, Professor of Sociology at the John F. Kennedy Institute for North American Studies of the Freie Universität Berlin and Chair of the Berlin Program Advisory Committee.

TIME: June 4, 2018, 18-20 h (c.t.) followed by a reception 20-21 h

LOCATION: FU Berlin, Berlin Program for Advanced German and European Studies: Room 009, Ehrenbergstr. 26/28, 14195 Berlin

LANGUAGE: The lecture and discussion will be held in English.

REGISTRATION: Not required; participation is free of charge.

GETTING THERE: S/U-Bahn: S1 Lichterfelde West | U-Bahn: U3 Thielplatz | Bus: M11 Ehrenbergstr., M48 und 101 Unter den Eichen/Drakestr.

**Berlin Program GSA Distinguished Lecture June 18, 2018**

**H. Glenn Penny: “Kihawahine: German Ethnology and Its Histories of the World”**

Using the story of a Hawai'ian artefact, Kihawahine (the mother goddess), which came to Berlin from Hawai'i as part of a collection created by the German dermatologist Eduard Arning and was donated to Berlin's Ethnological Museum, H. Glenn Penny examines the history and potential of Berlin's ethnological collections. Soon to be housed in the new Humboldt Forum, this collection remains one of the largest and most important in the world. In this year's GSA Distinguished Lecture, H. Glenn Penny will shed light on the complicated nexus of the legacy of Germany's past, current debates about ethnographic museums and cultural politics.

H. Glenn Penny is Professor of Modern European History at the University of Iowa and presently Fellow at the Wissenschaftskolleg Berlin. The lecture will be followed by a commentary by early modern historian and German Studies Association President Mary

Lindemann. The event will be moderated by historian Paul Nolte, Friedrich Meinecke Institute, FU Berlin.

TIME: June 18, 2018, 18-20 h (c.t.) followed by a reception 20-21 h

LOCATION: FU Berlin, Berlin Program for Advanced German and European Studies: Room 009, Ehrenbergstr. 26/28, 14195 Berlin

LANGUAGE: The lecture and discussion will be held in English.

REGISTRATION: Not required; participation is free of charge.

GETTING THERE: S/U-Bahn: S1 Lichterfelde West | U-Bahn: U3 Thielplatz | Bus: M11 Ehrenbergstr., M48 und 101 Unter den Eichen/Drakestr.

## **Berlin Program Summer Workshop June 27-29, 2018**

### **“Strange Bedfellows/Unexpected Allies”**

From de Gaulle to Khrushchev, from the Christian Democrats to displaced refugees, from Putin to Trump, from the drag queen Olivia Jones to right-wing politician Frauke Petry, politics can make for “surprising partnerships.” It was William Shakespeare who wrote in *The Tempest* that “Misery acquaints a man with strange bedfellows.” Both in Germany and beyond, the recent past has been experienced as a disorienting period by many. Debates about post-truth, post-liberalism, and post-humanism reflect seismic cultural shifts and pose the question whether we have entered a new political era. Thus, the phrase “politics makes strange bedfellows” captures our own *Zeitgeist* in most succinct fashion. These are perplexing times to be certain. But peculiar alliances or combinations are common in a variety of historical and political contexts as well as in a diverse array of cultural and artistic engagements. This workshop seeks to advance critical reflection on these phenomena, their usefulness and potential limits as narrative devices in a broad array of disciplines.

#### PROGRAM COMMITTEE

- Dr. Deborah Barton | Université de Montréal, BP Alumna 2014-2015
- Dr. Jeremy DeWaal | Universität Erlangen-Nürnberg, BP Alumnus 2014-2015
- Karin Gohl | Freie Universität Berlin, Berlin Program
- Dr. Thomas Haakenson | California College of the Arts, BP Alumnus 2003-04
- Dr. Carol Hager | Bryn Mawr College, BP Alumna 1991-1992

TIME: June 28-30, 2017, 10-18 h each day



LOCATION: FU Berlin, Berlin Program for Advanced German and European Studies, Room 009, Ehrenbergstr. 26/28, 14195 Berlin

LANGUAGE: English

REGISTRATION: Please register by June 15, 2018 by sending an email to [bprogram@zedat.fu-berlin.de](mailto:bprogram@zedat.fu-berlin.de); Participation is free of charge.

GETTING THERE: S/U-Bahn: S1 Lichterfelde West | U-Bahn: U3 Thielplatz | Bus: M11 Ehrenbergstr., M48 und 101 Unter den Eichen/Drakestr.

### **Berlin Program Alumni Panel at the GSA Annual Conference in Pittsburgh**

#### **State Building as a Cultural Act: Intersections of Bureaucracy with Art and Architectural Production in German Regimes, 1815-1989**

This year's BP alumni panel, organized by Laura DiZerega, will be presenting the work of Laura diZerega, Candice Hamelin and Naomi Vaughan. Claire Zimmerman will be delivering the commentary and James Brophy will moderate the event.

TIME: September 29, 2018, 16:15-18:00 h

LOCATION: German Studies Association Conference 2018 Wyndham Grand, Pittsburgh, U.S.A., Room: Liberty

### **Heidelberg University HAUS Scholarships 2018/2019 for Bachelor's or Master's Students at U.S. Universities**

Heidelberg Alumni U.S. (HAUS) is pleased to invite applications for the 2018/2019 HAUS Scholarships. The stipends are available to qualified students from a United States university planning to study at Universität Heidelberg. Note: Students currently enrolled at Universität Heidelberg or who are already receiving a scholarship from a different source are not eligible for the HAUS Scholarship. The scholarship award is \$5,000 for Master's program students or \$3,000 for Bachelor's program students for one semester with the option to be extended for a second semester. We are seeking candidates with a strong academic background who can also fulfill the role of ambassador for HAUS upon their return from their study abroad experience.

Universität Heidelberg is consistently ranked as one of the best universities in Germany (rated #1 in 2017 by the Academic Ranking of World Universities) and one of the top-rated institutions of higher education and research in the world. Universität Heidelberg offers a wide range of study programs, and a strong international orientation: about one-fifth of the university's over

30,000 students and one-third of its doctoral candidates are foreign nationals. With its landmark castle, Old Town and the Neckar River, Heidelberg is one of the most beautiful cities in Germany. It is located just one hour south of Frankfurt International Airport.

## **APPLICATION INFORMATION**

### **Minimum Qualifications:**

1. Undergraduate or Master's program student with strong academic credentials enrolled at - or graduated from - an institution of higher education in the U.S.
2. United States residency
3. Acceptance as student at Universität Heidelberg (proof can be submitted at a later time)

**Application Process: Send an email to [info@heidelberguniversity.org](mailto:info@heidelberguniversity.org) by June 15, 2018** including the following:

1. Completed HAUS Scholarship application form
2. Essay (500–600 words) answering the following questions:
  - a. Why did you apply to Heidelberg University?
  - b. Why are you applying for the HAUS Scholarship?
  - c. What is your study proposal and how do you expect it to shape your plans in the future?
  - d. How would you propose to fulfill your role as HAUS Ambassador once you return to the U.S.?
3. Electronic copy of your latest transcript
4. Recommendation letter from one of your professors (must be submitted in writing)
5. Your CV
6. Proof of U.S. residency (copy of driver's license, passport, utility bill, etc.)

Short-listed candidates may be invited to participate in an oral interview.

### **HAUS expectations for Scholarship Recipient:**

1. Successfully complete your academic program at Universität Heidelberg.
2. Cooperate with Heidelberg Alumni International (HAI) while in Heidelberg.
3. Provide updates every three months on your time at Universität Heidelberg, including good-quality photos of yourself on campus or in town.
4. Participate in monthly "Stammtisch" of the Heidelberg HAUS chapter.
5. Serve as an ambassador for HAUS and Universität Heidelberg after completing studies in Heidelberg.

Please find more information and the application at [www.HeidelbergUniversity.org](http://www.HeidelbergUniversity.org)

Reminder: Please mail the completed application with all attachments to [info@heidelberguniversity.org](mailto:info@heidelberguniversity.org) by June 15, 2018.

### **Institute for Advanced Study, School of Historical Studies, Opportunities for Scholars 2019-2020**

The Institute is an independent private institution founded in 1930 to create a community of scholars focused on intellectual inquiry, free from teaching and other university obligations. Scholars from around the world come to the Institute to pursue their own research. Candidates of any nationality may apply for a single term or a full academic year. Scholars may apply for a stipend, but those with sabbatical funding, other grants, retirement funding, or other means are also invited to apply for a non-stipendiary membership. Some short-term visitorships (for less than a full term, and without stipend) are also available on an ad-hoc basis.

Open to all fields of historical research, the School of Historical Studies' principal interests are the history of western, near eastern and Asian civilizations, with particular emphasis upon Greek and Roman civilization, the history of Europe (medieval, early modern, and modern), the Islamic world, East Asian studies, art history, the history of science and philosophy, modern international relations, and music studies.

Residence in Princeton during term time is required. The only other obligation of Members is to pursue their own research. The Ph.D. (or equivalent) and substantial publications are required.

Information and application forms may be found on the School's web site, [www.hs.ias.edu](http://www.hs.ias.edu), or contact the School of Historical Studies, Institute for Advanced Study, Einstein Dr., Princeton, N.J. 08540 (E-mail address: [mzelazny@ias.edu](mailto:mzelazny@ias.edu)). Deadline: October 15, 2018.

## In Memoriam

### Glenn R. Cuomo (1952-2017)

We were saddened to learn of the passing of Professor Glenn R. Cuomo in October 2017. At the time of his death, Glenn was Professor of German Studies at New College of Florida in Sarasota, Florida. A member of the New College faculty since 1982, he was also a long-time member of the German Studies Association, serving in the 1990s as its Secretary/Treasurer. Here is a statement from the President of New College, Donal O'Shea:

"I regret to inform you that Dr. Glenn R. Cuomo, Professor of German Studies, passed away suddenly on October 25, 2017, after a valiant four-year battle with an extremely rare and hard-to-cure cancer. Professor Cuomo was a beloved teacher of German literature, film, and culture, ranging widely from Goethe to Günter Grass. He was known for his popular Weimar film course, his generosity with tutorials, and his impassioned love of the German language. He taught here for 35 years, from 1982 until October of this year, and relished his engagement with students.

"Professor Cuomo has touched many students' lives over the years with his caring, endless patience and will be long remembered by community members."

Glenn received a BA degree from the State University of New York at New Paltz, an MA from the University of Georgia, and his PhD from Ohio State University. He also studied at the Universities of Augsburg and Würzburg. His publications include *Career at the Cost Of Compromise: Gunter Eich's Life and Work in the Years 1933-1945* (Brill, 1989) and an edited volume on *National Socialist Cultural Policy* (Palgrave Macmillan, 1995).

Glenn had a deserved reputation as a master teacher, as everyone who knew him and talked to him can attest. In the words of an article in the New College newspaper:

"Cuomo's multifaceted contributions to New College involve a decade of accreditation efforts between 2006 and 2016, serving as chair for the Division of Humanities twice, as well as being the Campus Fulbright Program Advisor from 1995 until his death. He was a driving force in the current statistics New College holds regarding the amount of Fulbright scholars the institution has produced in relation to other schools. The Fulbright U.S. Student Program allows for recipients to obtain grants in order to travel to participating foreign countries and complete individualized study/research projects. New College is known for its exceptionally high frequency of student recipients for the award even given the small student body size.

"Glenn had a keen sense of what it took to land a Fulbright, especially in Germany, and he pretty much put students on a prescribed path in the application process and held them to it.

He devoted great attention to detail and took pride in being thorough in his advising our candidates for Fulbrights,' Professor of Humanities Gordon Michalson wrote in an e-mail interview.

Cuomo's detail orientedness and knack for the evaluation process landed 35 recipients – an average of one for Germany every year he was here – out of the 85 the school has garnered overall since 2001."<sup>3</sup>

The GSA extends its deepest sympathy to Glenn's spouse, Claudia. I shall greatly miss our interactions, personally in Sarasota and also by email. Among many things, Glenn was a keen and astute observer of contemporary German politics, and I learned a lot from him. We mourn the passing of one of our Association's most devoted members,

David E. Barclay  
Kalamazoo College  
German Studies Association

### **Jonathan M. Hess (1965-2018)**

With tremendous sadness we share news of the sudden and untimely passing of Professor Jonathan M. Hess, who died of an aneurysm on April 9.

Jonathan was Professor of German and Moses M. and Hannah L. Malkin Distinguished Professor of Jewish History and Culture at University of North Carolina - Chapel Hill. His survivors include his wife and three daughters. Jonathan will be deeply missed by colleagues, students, and friends. Jonathan Hess earned a B.A. in German from Yale University in 1987; M.A. in German from Johns Hopkins University in 1989; and his PhD in Germanic Languages and Literatures in 1993.

Jonathan Hess made outstanding contributions to research and teaching in fields including eighteenth-and nineteenth-century German literature; German-Jewish studies; intellectual and cultural history; and the study of popular culture. His accomplishments include four self-authored books: *Deborah and Her Sisters: How One Nineteenth-Century Melodrama and a Host of Celebrated Actresses Put Judaism on the World Stage* (University of Pennsylvania Press, 2017); *Middlebrow Literature and the Making of German-Jewish Identity* (Stanford University Press, 2010); *Germans, Jews, and the Claims of Modernity* (Yale University Press, 2002); and *Reconstituting the Body Politic: Enlightenment: Public Culture and the Invention of Aesthetic Autonomy* (Wayne State University Press, 1999). Jonathan Hess was an active member of the German Studies Association, the Association for Jewish Studies (where he served as co-editor of *AJS Perspectives* at the time of his death), the Goethe Society of North American, the Leo Baek

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<sup>3</sup> Jordi Gonzalez, "Remembering Professor Glenn Cuomo," *Tangent*, 10 November 2017, <http://nfcatalyst.com/remembering-professor-glenn-cuomo/>

Institute, and the Modern Language Association. He directed the Carolina Center for Jewish Studies and chaired UNC's Department of Germanic and Slavic Languages and Literatures. Jonathan Hess was an inspiring scholar, dedicated teacher and mentor, loving husband and father, caring friend, and an ethical and extremely generous colleague. He will be missed by all.

A memorial event for Jonathan Hess will take place at the next meeting of the GSA.

In sadness,

Leslie Morris  
University of Minnesota, Twin Cities

Jonathan Skolnik  
University of Massachusetts, Amherst

*[Note: The GSA roundtable in memory of Professor Jonathan Hess will take place on Saturday, 29 September 2018, from 4:15 to 6:00 pm in Grand Ballroom 4 of the conference hotel.]*

### **Georg G. Iggers (1926-2017)**

The German Studies Association was saddened to learn of the death of Georg G. Iggers on November 26, 2017. At the time of his death, Georg enjoyed an international reputation as one of the profession's foremost specialists in the history of historiography. In this respect, Georg made a lasting contribution in three specific areas: the critique of historicism and the German national tradition of historical scholarship, his advocacy of historians from the German Democratic Republic and his efforts on behalf of an intellectual exchange between historians in the East and the West, and his role as a champion of the internationalization of history and specifically the history of historiography across cultural and national boundaries.

Born Georg Gerson Igersheimer in Hamburg, Germany, on December 7, 1926, Georg emigrated with his family to the United States in 1938, just a few weeks before the November pogrom or *Reichskristallnacht*. His family settled in Richmond, Virginia, where Georg completed his secondary education and attended the University of Richmond to earn a bachelor's degree in Romance languages at the age of seventeen. Georg then went to the University of Chicago and received a master's degree in Germanics in 1945. After a formative year at the New School of Social Research in New York City, Georg returned to the University of Chicago to complete his doctorate in Germanics under the direction of Arnold Bergstraesser. It was also at Chicago that Georg met Wilma Abeles. As Wilma later told the story of their first date, the two had been waiting outside of Bergstraesser's office for an appointment that never took place. After what was an uncomfortably long silence, Georg eventually turned to Wilma and asked: "You, you drink coffee, don't you." Georg's shyness would always be one of his most endearing virtues.

Georg and Wilma were married in 1948. In 1950 the two accepted academic positions at Philander Smith College, a historically black college in Little Rock, Arkansas. Georg joined the local chapter of the NAACP in 1951 and became active in the struggle for civil rights both there and later in New Orleans, where he joined the faculty at another black college, Dillard University, in 1957. From Georg's perspective, there was no difference between the persecution of Jews in Nazi Germany and the treatment of African Americans in the segregated South, and his involvement in the civil rights struggle was a moral imperative that he obeyed for the remainder of his life. But neither his activism in the civil rights movement nor the demands of full-time teaching at institutions that required extensive student-teacher contact prevented Georg from pursuing his academic interests. In 1958 he published *The Cult of Authority: The Political Philosophy of the Saint-Simonians. A Chapter in the Intellectual History of Totalitarianism* with Martin Nijhoff in The Hague. Characteristically Georg's interpretation of Saint-Simon's followers would focus less on their socialism than on the totalitarian implications of their concept of authority. The lessons of the Third Reich were never far from Georg's mind.

In 1960 Georg received a Guggenheim Fellowship that allowed him to spend a year in France and Germany. This was followed by another year at Göttingen thanks to a fellowship from the Rockefeller Foundation that marked the beginning of a life-long relationship with the Max-Planck-Institut für Geschichte. By this time Georg's interests had begun to switch to things German. Among other things, Georg had begun to develop an active interest in Marxism and German historiography. After a return to Dillard and the racial politics of New Orleans and a short teaching stint at Roosevelt University in Chicago, Georg and Wilma accepted offers from the State University of New York at Buffalo and Canisius College in 1965 only to find themselves suddenly immersed in the political turmoil of the student rebellion of the late 1960s. In fact, Georg narrowly escaped arrest at a sit-in demonstration in the university president's office in February 1970. An officer who had accompanied Georg and a colleague to the restroom noticed his foreign accent and refused to let him back into the room where the demonstration had been taking place on the grounds that he did not want to jeopardize Georg's American visa.

It was against the background of these developments that Georg published *The German Conception of History: The National Tradition of Historical Thought from Herder to the Present* in 1968. This book, which offered a critical analysis of German historical thought from the late eighteenth century through its radicalization and ultimate bankruptcy between the two world wars, remains one of the seminal texts in English or German on the topic. One of the more important aspects of Georg's professional life in the period from the late 1960s until 1990 was the establishment of close ties between himself and historians in the German Democratic Republic. Though never a Marxist himself, Georg was sympathetic to the Marxist critique of capitalism and imperialism and played a major role in helping to legitimate the work of East German historians in the eyes of their American and West German counterparts. In this respect, Georg was particularly supportive of a trend in East German historiography that broke with the orthodoxies of doctrinaire Marxism in favor of a more empirical approach to the study of the German working class.

In the midst of all of this, Georg continued to work on what he hoped would become a general history of Western historiography from the Renaissance to the present. Georg was never able to follow through on this ambition for two reasons. First, the preliminary studies – or what the Germans call *Vorstudien* – for this project were requiring too much time and energy to move forward with the project as quickly as he would have liked. This was, for example, clearly the case with Leopold von Ranke, in whom Iggers took a particular interest because of the different ways in which Ranke's legacy had impacted German and American scholars. But even more important was the fact that historical thought in the second half of the twentieth century was developing so quickly and in so many different directions that it became increasingly difficult to keep on top of all that was going on. Nowhere were the challenges that this presented to Georg more apparent than in the short, yet remarkably trenchant book that he published in 1975 under the title *New Directions in European Historiography* as a survey of the most recent developments in historical thought in France, Germany, and the United Kingdom.

In 1997 Georg retired as a full-time member of the history faculty at the University of Buffalo but continued to offer a graduate seminar in European intellectual history for the next ten years. In the meantime, his intellectual interests had shifted more and more to historical thought and writing in the non-western world. Not only did Georg undertake frequent trips to East Asia, but he developed a close working relationship with the Chinese-born historian Q. Edward Wang, with whom he co-edited *Turning Points in Historiography: A Cross-Cultural Perspective* for the University of Rochester Press in 2002. Six years later Iggers and Wang co-authored *A Global History of Modern Historiography*, a book that followed the transformations of historiography in Western Europe, the Muslim world, and South and East Asia from the Enlightenment to the twenty-first century.

By the time of his death no less than six *Festschriften* had been published in Georg's honor. He had received honorary doctorates from his undergraduate *alma mater*, the University of Richmond, as well as from Philander Smith College and the Technical University of Darmstadt, and in 2007 he was awarded the Cross of Merit First Class by the general consul of the Federal Republic of Germany at a ceremony in Buffalo. For Georg, this was truly the crowning achievement of a remarkable life that took him to heights that he would never had imagined when he arrived in the United States 1938 as an immigrant who spoke little, if any, English and who knew virtually nothing about the country that he would call home.

In looking back on Georg's life, I find myself asking what was it about Georg that made him so unique, what accounted for his meteoric life and career as a historian. And I come up with three things that may not explain everything about Georg but do help us gain a better understanding of who he was and why he was who he was. The first was an unquenchable curiosity about mankind and mankind's search for knowledge, particularly knowledge of the past. And with this went a remarkable openness to new ideas, new friendships, new ways of thinking, all in service of a new and enlightened humanity that had its roots as much in Georg's Jewish faith as it did in



the eighteenth-century Age of Reason. Secondly, there was something dialectical about Georg's quest for knowledge, not in the Marxist sense but in the sense of a Talmudic sage who believes that the path to the truth lies not knowing the answer but in knowing how to ask the right question. For in searching for the answer to one question, new questions would arise, questions the answers to which could only be found only by asking new questions. And the third was an extraordinary modesty that may have been born of his shyness but that nevertheless made it possible for him to build extraordinary networks of friendship and interest that sustained his scholarship and that propelled him in his search for knowledge.

To this I would add a fourth, Georg's wife Wilma. An accomplished scholar in her own right, Wilma was the rock that kept Georg tethered to the real world, the rock that provided Georg with the material and emotional support he needed to become the extraordinary scholar he became. She was the mother to his three sons – Jeremy, Daniel, and Karl Jonathan – and endured his passion for learning as well as the personal idiosyncrasies for which he was notorious with a love and a sense of humor that sustained them and their loved ones to the very end. No greater tribute to their relationship and all that it meant to the two of them can be found than in the joint biography they published in 2006 under the title *Two Lives in Uncertain Times: Facing the Challenges of the 20<sup>th</sup> Century as Scholars and Citizens*. As a scholar and a citizen but also as a loving husband and father is how Georg would have liked to be remembered.

Larry Eugene Jones  
Canisius College