
German Studies Association Newsletter

Volume XLIV
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Spring 2019

**German Studies Association
Newsletter**

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Letter from the President

Dear members and friends of the GSA,

To many of us, “the GSA” refers principally to a conference that convenes annually in late September or early October in one city or another, and which provides opportunities to share ongoing work, to network with old and new friends and colleagues. And it is all of that, for sure: a forum for research and reflection, for incubating new questions and collaborations, for intense, three-day seminar work as well as panel-hopping for a cross-section of what’s going on in the profession. Take only a few of this year’s seminar topics, and you get a sense of the vibrancy of our field: colleagues will be gathering in morning sessions to discuss “Kulturtechniken,” Sustainability, Goethe, and Film History; they will be considering central questions in Asian German Studies, approaches to teaching German history and culture, and how to decolonize German Studies curricula. These and other fora at the conference bring into focus ongoing discussions and radiate back out into the field, and they certainly represent what I’ve been coming back for over the approximately two decades since my first GSA.

In the meantime, especially since first serving on the Board, then as Vice-President under Mary Lindeman’s sage tutelage, and currently as your President, I’ve also come to recognize the conference for the tip of the iceberg that it is – an impressively solid tip for sure, but with a great mass to support it below the surface. By this I mean not only the largely unseen, dedicated labor that the officers invest into running the association, but also the many roles, largely unsung, for which members are usually tapped by the President – as I learned when the job of making these appointments fell to me last year. As they say, it takes a village to raise an iceberg. Reaching out with requests to join the dozen or so committees and subcommittees that hold up the GSA, I have been humbled by your willingness to take on these jobs. When you receive this year’s program, please take a moment to look up and thank your friends among the scores of colleagues who have volunteered their time and expertise.

The same goes for other forms of engagement, as when colleagues reach out to suggest speakers, volunteer new initiatives, or offer unsolicited help. In every such instance, I’m above all impressed to realize how deeply people care, and how seriously members consider the concerns of their professional organization to be their own concerns as well. This is true even and particularly where critiques of the GSA are concerned. Members clearly care about the latter when they call for improvement, question unexamined policies, or express concern about official GSA positions. While it is in the nature of a large organization such as ours that it cannot respond to, or is sometime slow to act on, every initiative, request, or criticism it receives, each one of these still matters.

For this engagement ultimately sustains far more than a conference. It is what allows the GSA to advocate forcefully on behalf of the humanities, as we do every year at the National Humanities

Alliance; to build networks with governmental and nongovernmental partners on both sides of the Atlantic, who wish to connect with the wealth of knowledge and research represented by the GSA membership; to pilot new forms of outreach, as we did with the GSA speaker's bureau under the aegis of the "Deutschlandjahr;" to fundraise on behalf of the organization; or to continue to build our engagement in the Berlin Program at the Freie Universität Berlin and with the support of the Max Kade Foundation.

To be sure: the climate for higher education these days could certainly be better, the humanities remain under pressure, enrollments in languages and history are declining, as are the numbers of tenure track jobs, while precarious academic employment surges. These are by now familiar trends in the landscape of American higher education, and they have only been exacerbated by the current government. In view of this litany, your engagement with and on behalf of the GSA has been particularly notable, and I sometimes marvel that the latter has seen such remarkable stability under these circumstances (membership and attendance at conferences remains strong; we saw record submissions for conference presentations this year; and my sense has been that there is a particularly strong commitment to the GSA from the younger and early career scholars who also represent its future). But then I think that perhaps the GSA provides a welcome space in which to confront these changes and develop research as well as strategies that can help us and others to address them. Consider only some of the seminars that members have put together for this year – from "Tourism and the Future of Holocaust Memory in Germany and Austria" to "Digital Humanities and German Studies: Intersections, Innovations, Opportunities." Particularly in view of the fact that members have parallel commitments to other professional organizations as well, I am heartened to see that the GSA matters to so many of us.

Ensuring the GSA's future also requires change – some of it slow and churning, some of it the monetary kind (the Board will need to review our dues structure this Fall), and some of it more momentous, as when we move from only the second Executive Director in our 42-year history to our third. You all will have seen the announcement that we are now looking for David Barclay's replacement. The Executive Director Search Committee, co-chaired by past presidents Stephen Brockmann and Celia Applegate (who are joined by Tom Lekan and Pamela Potter) is currently reviewing applications and has been tasked with submitting a recommendation to the Board, which will appoint the new executive director at its fall meeting in Portland for an effective start date of January 2021. Meanwhile, Jerry Fetz has stepped down as secretary (replaced by Margaret Menninger) and will also cede his treasurer's role to Tom Haakenson at the end of this year. We will have occasion to fete both Jerry and David at this year's conference and next. Meanwhile, I'm grateful to both of them for helping to ensure these crucial transitions in the months ahead.

Before signing off, let me extend two invitations. First, should you plan to be in Berlin in mid-June, please mark your calendars for June 20 at 5 pm, when we are planning to hold a second annual **Berlin Reception**. After a successful first gathering last year, we are teaming up with our partners at the Berlin Program for Advanced German and European Studies, who have generously agreed to host us at their wonderful Dahlem location. Look for an invitation and a

request to rsvp in the coming month. We look forward to welcoming you for light refreshments and the opportunity to connect with colleagues and friends.

Second, the **Portland Conference**. If the GSA is more than the conference, the conference still remains the GSA's centerpiece, and here, too, we draw gratefully on our members' enthusiasm and engagement. There is a whole network of knowledgeable colleagues in the Willamette valley who are helping us make the most of our Portland location this year, and I'm excited to see what they come up with. Meanwhile, Arts Night is shaping up to be a splendid affair again to kick off the conference Thursday evening (thanks once again, Arts Night committee!). For the rest, David will familiarize you with the relevant conference details in his letter below and in a detailed announcement in this issue, but let me draw your attention in closing once more to the new luncheon format that we've cooked up for you this year and that we're calling "**Food for Thought**." In an effort to switch up the lecture formats and reinvigorate the lunch-time conversation, we have asked eight colleagues to offer a "lightning round" of rapid, condensed, broadly accessible and informative presentations of their work. In soliciting speaker nominations from board members and network coordinators, we asked them to focus on emerging and early career scholars, from the post-doctoral level through recently promoted associate professors, whose work covers the range of disciplines represented in the Association. Once again, I was delighted by these colleagues' positive responses to the invitation and hope you will support them by signing up for the Friday luncheon: Please join us for what will surely be a set of provocative prandial presentations!

In diesem Sinne: I look forward to seeing you in Portland in the fall!

Johannes von Moltke
President

Letter from the Executive Director

Dear members and friends of the GSA,

As Johannes von Moltke noted in his "Letter from the President," I find myself in the penultimate lap of my tenure as Executive Director of the German Studies Association, a position I assumed back in January 2006 under the tutelage of my legendary predecessor, Gerald Kleinfeld. During the next year and a half, I'll have occasion to reflect in these pages on all the changes we've witnessed in the past decade and a half, and I'll also provide some thoughts about the present trajectories and future directions of German Studies in general and our association in particular. In the meantime, however, I'll remain focused on our immediate tasks at hand, including planning for the 43rd annual conference of the GSA from 3 to 6 October in Portland, Oregon. This will be our first conference in the Pacific Northwest since 1996, and our first ever in the "Rose City."

Portland itself is a fascinating place, but it is especially appealing for anyone who, like most of us in the GSA, works as an academic. For example, the conference venue is only a few blocks from the famous Powell's City of Books, with over a million volumes the largest new and used bookstore in the world. It covers an entire city block, and *The Guardian* describes it as the number one independent bookstore on the planet. Add to that a lively cultural and gastronomic scene, from dozens of microbreweries, coffee shops, and well-known food trucks to the celebrated Voodoo Doughnuts and Oregon wine country, and Portland will surely be one of our most interesting conference cities.

Moreover, Portland will also be celebrating all sorts of things German while the GSA is meeting there. In early October, for example, an organization called Zeitgeist Northwest, which supports German-related cultural events in the region, will be sponsoring the tenth annual German Film Festival. For details, see <https://portlandgermanfilmfestival.com/#> and email updates from us.

And of course our own conference will include an impressive array of events, beginning with Arts Night on Thursday evening, 3 October, and continuing during the conference itself. As usual, a number of themes and topics will be explored, among them the centennial of the Weimar constitution. Two special events will focus on that commemoration. With support from the Deutsche Forschungsgemeinschaft, Professor **Lutz Raphael**, Leibniz Prize winner, will speak on "**Von der Revolution zur Routine? 100 Jahre Demokratie in Deutschland**," with commentary by Professor **Kathleen Canning**. We are also pleased to welcome **Frido Mann**, grandson of Thomas Mann, who will speak on "**Democracy Will Win**," an updated commentary on Thomas Mann's speech "The Coming Victory of Democracy," in a roundtable with three distinguished GSA members; this event is sponsored by the Thomas Mann House in Pacific Palisades, California. More details will follow in the final conference program and in email notifications.

This year's conference will include two dozen seminars, almost all of which will deal with urgent and important issues in German Studies, from developments in Digital Humanities to discussions on decolonizing German Studies curricula. Our Interdisciplinary Networks are supporting a wide

range of sessions, and, as this issue of the newsletter describes in greater detail, we have introduced innovations to our luncheons and banquets. For the second year the GSA and the Goethe-Institut will sponsor a New Members Breakfast on Friday, 4 October, at 7:00 a.m. This will be an opportunity for new members of our Association to familiarize themselves with the organization and with recent programs of the Goethe-Institut. Please see our emails and the final program for room information and other matters. In the meantime, the tentative program can be accessed at <https://www.xcdsystem.com/gsa/program/TUuA4uh/>

As Johannes von Moltke noted in his President's Letter, the GSA is about far more than the conference and the journal. The Association is deeply involved with efforts to raise the profile and increase public support for the humanities. In March I attended – as I do every year – the annual meeting of the National Humanities Alliance in Washington, DC. I was joined there by our treasurer, Jerry Fetz, and by our vice president, Janet Ward. The NHA is ably directed by Stephen Kidd, and its advocacy for the humanities has paid considerable dividends in recent years. In late April Pat Herminhouse, Janet Ward, and I were in New York to attend the centennial festivities of the American Council of Learned Societies., which like the NHA has served for the humanities for many years. (Pat is the GSA's official delegate to the ACLS.) I also attended the spring meeting of the Conference of Executive Officers or CEO (!!!) within the ACLS; this is the organization of executive directors of academic societies, and about fifty EDs typically attend its meetings. The ACLS conference was bittersweet; its veteran vice president, Steve Wheatley, retired last year after many decades of service to the humanities; and this year's centennial gathering was the last conference chaired by the remarkable Pauline Yu, ACLS president for more than a decade and a half. Steve and Pauline have been succeeded by James Shulman and Joy Connolly respectively.

Johannes also mentions the GSA presence in Berlin, where for many years we have co-sponsored the work of the Berlin Program for Advanced German and European Studies at the Freie Universität Berlin. (It's worth noting that Johannes is the first Berlin Program alumnus to serve as GSA president.) The Berlin Program undertakes a number of activities each summer that are open to GSA members. Please note the Berlin Reception for GSA members at the beautiful Dahlem headquarters of the Berlin Program; it's scheduled for 20 June at 5:00 p.m. **If you are going to be in Berlin this summer, please pay attention to the email invitation that you'll receive, and please RSVP promptly after receiving it!** We'll also be sending you information about this year's GSA Summer Speaker at the Freie Universität (this year the speaker is Johannes) and additional information about the annual Berlin Program summer workshop from 24 to 26 June. The Berlin Program itself is thriving; a new cohort of Berlin Fellows will arrive in the fall, and once again the Max Kade Foundation is providing generous support for two additional Berlin Program postdocs.

On a sad note, we mourn the passing of one of our most outstanding members, Professor Marion Deshmukh of George Mason University. Marion had been a member since our early days as WAGS (Western Association for German Studies) and was vitally and actively engaged with the Association for many decades. She will be sorely missed. An extensive *Nachruf* will appear in the winter issue of this newsletter.

Many of you will now be preparing for what I hope will be a productive summer. I look forward to seeing you in Portland in October!

Best regards,

David E. Barclay
Executive Director

The Forty-Third Conference of the German Studies Association, 3-6 October 2019, Portland, Oregon

Conference Details

Online conference registration and meal reservations for the 43rd annual conference of the GSA in Portland, Oregon, are now open at www.thegsa.org/members/conference.

When you pay your registration fee, you will be able to purchase meals at the same time. After 1 September, all registrants will pay an additional \$20 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 \$159.00 per night at the Hilton Portland Downtown or the Duniway Hotel, another Hilton property across the street. 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: \$250.00 / table

After 1 September, prices for all registration categories will increase by \$20. Exhibitor registration will close on 1 September.

If you have any technical issues with payments or the website, please email Ursula Sykes at UDS@press.jhu.edu. Elizabeth Fulton at the GSA Help Desk (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:

Hilton Portland Downtown / The Duniway
921 SW Sixth Ave
Portland, Oregon
97204, USA

TEL: +1-503-226-1611
FAX: +1-503-220-2565

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.

The Hilton Portland Downtown and The Duniway are separate hotels under the same management. You may be offered a room in one, the other, or both. We will have sessions in both spaces.

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, October 4: US \$34.00
Friday banquet, October 4: US \$48.00
Saturday luncheon, October 5: US \$33.00

Vegetarian and gluten-free options are available. For assistance with other dietary requirements, please contact Elizabeth Fulton at 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, October 3: Arts Night

Please book your travel so that you can join us for the GSA Arts Night on Thursday evening, October 3! 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.

7.00 p.m. -8.00 p.m.

“History begins when there are no more people to ask, only sources”: Reading and Discussion with Katja Petrowskaja

Katja Petrowskaja is a Ukrainian-German author, literary scholar, and journalist. She studied Slavic studies and Literary Criticism at the University of Tartu in Estonia, spent the academic year 1994-1995 as research fellow at Stanford University and Columbia University, and received her doctorate in Moscow with a dissertation on the Russian writer Vladislav Khodasevich in 1998. She moved to Berlin in 1999, where she has been regularly contributing to Russian language media outlets as well as German language newspapers such as the *Neue Zürcher Zeitung* and the *taz*. She is well-known for her column “Die west-östliche Diva” which has appeared regularly in the *Frankfurter Allgemeine Sonntagszeitung* since 2011.

She garnered wide international acclaim with her book *Vielleicht Esther (Maybe Esther)* which was published in 2014 with Suhrkamp Verlag and has been translated into more than twenty language: “An unfinished family history” in which Petrowskaja “writes about her journeys ... reflecting on a fragmented and traumatised century, and placing her focus on figures whose faces are no longer visible” (Suhrkamp). For an excerpt from its fifth chapter, titled “Vielleicht Esther,” she was awarded the Ingeborg Bachmann Prize in 2013. For *Vielleicht Esther* she also received the Ernst-Toller-Preis and the Aspekte-Literaturpreis in 2014, and the Premio Strega Europeo (for its Italian translation) in 2015. In 2014 *Vielleicht Esther* was also nominated for the prestigious Leipziger Buchpreis.

8.00 p.m. -9.00 p.m.

Lutz Dambeck: Art and Power

The DEFA Film Library at UMass Amherst hosts (East) German film director and media artist Lutz Dambeck, with the support of the Deutschlandjahr program. Arts Night will feature three short films, introduced by Seth Howes, author of *Moving Images on the Margins: Experimental Film between Media in Late Socialist East Germany* (forthcoming with Camden House) and followed by a Q&A with the artist.

Metamorphoses I

(Metamorphosen I, GDR, 1978, 7 min., color, experimental, no dialog)

In 1976-1977 Dambeck and painter Frieder Heinze planned Tangenten I, a mixed-media exhibition, for which they would collaborate on a film combining non-camera animation with 35mm footage of a train ride in Dresden. When the exhibit was banned in 1978, Dambeck continued working on the film alone. Metamorphoses I was one of the first experimental films to be shown publicly in the GDR.

Einmart

(GDR, DEFA, 1981, 15 min., color, animation, EN ST)

Mutants live on a hermetically sealed, devastated planet. The Dominator, a huge black birdman, celebrates free-falling. Other creatures, including Einmart, try to imitate him, but their flight is restricted. With a rich visual world supported by musique concrète and masterly references to Buñuel and Tarkowski, Einmart set a new bar for East German animation.

Homage to La Sarraz

(Hommage à La Sarraz, GDR, 1981, 12 min., b&w, experimental, EN ST)

The Leipzig-based Herbstsalon artists' group is relocated to La Sarraz Palace in Switzerland, where leading European avant-garde filmmakers met to discuss the philosophical and political potential of independent cinema in 1929. Alongside this avant-garde film history, Dammbeck's images and sounds from both the Nazi past and the socialist present suggest certain analogies.

9.00 p.m. -11.00 p.m.

Chervona Concert

CHERVONA, Portland's best Central and Eastern European party band, is a unique multicultural ensemble with Russian, Armenian, Jewish, Italian, Brazilian, German, Argentinean, and Kazakh roots. Three band members hail from the former USSR, and the rest were born in the United States. In old Slavonic, "chervona" means red and beautiful, something obvious in their play and sartorial choices. Mixing the best Gypsy, Russian, Ukrainian, klezmer and Balkan musical traditions, Chervona brings the fire of Eastern European carnivals to the land of America.

The band started in November of 2006. Public appearances in and around Portland gained them popularity in their hometown and beyond. They have since played thousands of shows at street fairs, clubs, and on big stages throughout the US and Canadian Northwest

Chervona's repertoire includes traditional 19th-century hits with a Gypsy, Russian and Eastern European flavor. They easily adapt pieces from a diverse number of cultures and are constantly composing original material as well. Their songs have been described as "funny, sarcastic, educational, socially conscious and beautiful." They sing in English, Russian, Spanish, Polish and German.

In *Deli Magazine* Pat Moran writes, "Chervona is what happens when you blend Soviet Bloc drinking songs with American punk and throw in an accordion" and "what stands out the most about the band is Chervona's lack of reliance on flimsy kitsch. They are adamant about being seen not as another band that uses its Eastern European heritage as a gimmick. Rather, they set out to make the best possible music they know how, regardless of their background."

With cash bar and snacks.

All Arts Night events are free of charge and are made possible with generous contributions by the German Studies Association and the German Academy in New York.

New Members Breakfast

For the second year, the GSA and the Goethe-Institut will sponsor a special breakfast to welcome new members into the Association. It will take place on **Friday, 4 October**, at **7:00 a.m.** in **Grand Ballroom 1**. Please watch your email and the GSA website for further details.

Meal Events

This year we're planning some new formats for our luncheons and our Friday-evening banquet. We hope you'll join us!

FRIDAY, 4 OCTOBER, 12:30 pm - 1:45 pm

"Food for Thought": A New Showcase Event

Interested in finding out where German Studies scholarship is headed these days? Curious about new topics that you haven't had time to explore in panel and seminar sessions? Eager to try out different presentation formats? Then join us for lunch on Friday, when the GSA will pilot a new kind of plenary session that we're calling "Food for Thought." In an effort to switch up the lecture formats and reinvigorate the luncheon conversation, we have asked eight colleagues to offer a "lightning round" of rapid, condensed, broadly accessible and informative presentations of their work. In soliciting speaker nominations from board members and network coordinators, we asked them to focus on emerging and early career scholars, from the post-doctoral level through recently promoted associate professors, whose work covers the range of disciplines represented in the Association. We're delighted by these colleagues' positive responses to the invitation and hope you will support them by signing up for the Friday luncheon. Please join us for what will surely be a set of provocative prandial presentations!

FRIDAY, 4 OCTOBER, 7:30 pm - 10:00 pm

Annual Banquet of the Association

"The Honest Autobiography: Nora Krug and Belonging: A German Reckons with History and Home"

This year we are delighted to welcome prize-winning writer and illustrator **Nora Krug** (New School) as our banquet speaker. Author of the much-acclaimed book *Belonging*, she will engage in a conversation on "The Honest Autobiography: Nora Krug and Belonging: A German Reckons

with History and Home." This event is sponsored by the DAAD, the GSA Memory Studies Network, and the Memory Studies Association.

SATURDAY, 5 OCTOBER, 12:30 p.m. - 1:45 p.m

Luncheon Discussion: "Begegnung der Kulturen in Deutschland und anderswo: Michael Kleebergs ost-westlicher Divan"

In a discussion moderated by Stephen Brockmann (Carnegie Mellon University), noted author **Michael Kleeberg** will engage in conversation with David Kim (UCLA). Michael Kleeberg is the author of sixteen books and has prepared many translations. This event is sponsored by the DAAD.

We hope that you'll be able to attend all these important events. Again, you'll be able to register online for the luncheons and the banquet when you register for the conference.

Election Results Announced

Elections recently took place for three positions on the GSA Board to replace outgoing Board members Professors Sara Hall, Nicholas Stargardt, and Sarah Wiliarty, who will complete their terms in December 2019. Our thanks to them for their outstanding service to the GSA!

The elections were for positions in Germanistik/Austrian Studies, history, and political science. The new Board members are, respectively, Professors Todd Herzog, Eli Rubin, and Christiane Lemke. We are very grateful indeed to all the candidates for these positions. The GSA simply could not function without your willingness to serve.

Here are brief biographies of the new Board members. They will be invited to attend the Board meeting in October 2020 and will officially become members in January 2020.

Germanistik/Austrian Studies:

Todd Herzog (Ph.D. University of Chicago, 2001) is Professor and Head of German Studies at the University of Cincinnati, where he also directs the Center for Film and Media Studies. He is author or editor of six books, most recently *25 Years Berlin Republic* (2019). He has co-edited the *Journal of Austrian Studies* since 2012, co-edits the series *Szenen/Schnittstellen* (Wilhelm Fink Verlag), and has published over three dozen articles on topics ranging from the modernist crime story to the representation of German history in the films of Quentin Tarantino. He has co-chaired the GSA Law and Legal Cultures Network since 2013, which brings scholars and legal professionals from a wide range of backgrounds and disciplines together to discuss legal cultures throughout Central Europe. Since his very first GSA in 2001, he has moderated, presented on, commented on, or organized over 30 panels. He currently serves as President of the Academy of Fellows for Teaching and Learning at UC and the Delta of Ohio Chapter of Phi Beta Kappa. He serves (ex officio) on the Executive Board of the Austrian Studies Association and represents the Great Lakes Region at the delegate assembly of the Modern Language Association. He teaches regularly at the Universität Duisburg-Essen (Literatur und Medienpraxis), the University of Zagreb (Faculty of Philosophy), and, beginning this summer, the Karl-Franzens-Universität Graz (Institut für Kunstgeschichte). He is currently working on two book projects: *Visualizing Surveillance* and (along with Hillary Hope Herzog) *Vienna's Prater and the History of Amusement*.

History:

Eli Rubin (Ph.D. 2004, University of Wisconsin Madison), is Professor of History at Western Michigan University. He was awarded the Fritz Stern Dissertation Prize in 2005 and has been the recipient of fellowships from the DAAD, the German Historical Institute and a two-year postdoctoral fellowship from the Alexander von Humboldt Stiftung. He is a member of the editorial board for the University of Michigan Press Series "Social History, Popular Culture and Politics in Germany" as well as the *German Studies Review*. Among his publications are: *Synthetic Socialism: Plastics and Dictatorship in the German Democratic Republic* (UNC Press, 2008);

Amnesiopolis: Modernity, Space, and Memory in East Germany (OUP, 2016); and *Ecologies of German Socialism: Germany, Nature, and the Left in History, Politics, and Culture*, co-edited with Sabine Moedersheim and Scott Moranda (Peter Lang, 2019), as well as articles in journals including *Central European History*, *German History*, and *History Workshop Journal*. He is a founding member and past co-coordinator of the GSA "German Socialisms" Interdisciplinary Network and has regularly presented papers and/or acted as chair or commentator for panels since 2003, mostly on topics related to East Germany.

Political Science:

Christiane Lemke is a professor of Political Science at Leibniz University, Hannover where she is Chair in International Relations and European Studies, Institute of Political Science. She received her Ph.D. in 1978 in Philosophy and her Habilitation in 1989 in Political Science, both from the Freie Universität Berlin. In addition, Dr. Lemke has also served as a DAAD Visiting Professor at the University of North Carolina at Chapel Hill and as Max Weber Chair in German and European Politics at New York University. She was also Director of State Parliament in Lower Saxony. Dr. Lemke is currently a Visiting Scholar at the Minda de Gunzburg Center for European Studies, Harvard University. She has been honored with the Jean Monnet Chair and Director of the Jean Monnet European Center of Excellence, University of Hannover, 2007-2013 and has served on several prize selection committees. She is the author and co-author of eight books and more than three dozen articles. Among her most recent authored and co-authored publications are: *Germany Today: Politics and Policies in a Changing World* (2018, with Helga A. Welsh) and *Internationale Beziehungen: Grundkonzepte, Theorien und Problemfelder* (2018). She has also published in *Harper's* magazine and is a frequent commentator on US politics and transatlantic relations in German, Austrian, and Swiss media. Lemke has been a member of the GSA since 1988, participating in seminars and as a panel organizer and presenter, mostly on topics related to German politics and Germany's role in the EU. In the past eight years, she has also attended DAAD meetings at the GSA conference.

A List of Dissertations in German Studies, 2017-19

The following list of dissertations completed in 2017, 2018, and the first months of 2019 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 continue to publish a list in all future spring issues of the GSA Newsletter, and hope at some point in the near future to make these lists available online. 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 2018 you may be listed in next year's spring newsletter. A call for information will go out next fall.

Alexander, Mark. *Nazi Collaborators and Cold Warriors: America's Belarusian Quislings*. N George Washington University, Department of History. Advisor: Hope M. Harrison. April 2019. Abstract: During World War II, opportunistic Belarusian nationalist leaders compromised the independence and integrity of their movement by tying it to Nazi Germany and becoming culpable in the crimes of the Holocaust. Fighting among themselves for control of the anticommunist Belarusian diaspora after World War II, many Belarusian nationalist collaborators became involved in the early Cold War anti-Soviet campaigns of the US Central Intelligence Agency (CIA). Virtually all of the leaders of the Belarusian Nazi puppet regime immigrated to the US in the early Cold War and continued their hardline anti-Soviet political activism in their new homes. These Belarusian collaborators became the focus of renewed government investigations into Nazi war criminals in the US and the center of a public scandal. This dissertation examines these understudied figures and their influence on world events from their place on the peripheries of power. It investigates leading Belarusian nationalists' ties to Nazi Germany during World War II, their anti-Soviet covert operations with the CIA in the early Cold War, and their participation in American anticommunist politics. Finally, this dissertation explores how these figures affected the development of US government investigations into Nazi war criminals living in the US.

Bangor, Kaleigh. *Tinterror: Joseph Roth's Analysis of Documenting and Policing Individuals 1919-1939*. Vanderbilt University, Department of German, Russian and East European Studies. Meike Werner. August 2018. Abstract: After the end of what would eventually be known as the First World War, the Russian, Ottoman, Austro-Hungarian, and German empires rapidly collapsed along with the legitimacy of their governmental and social structures. The same institutions that served to stabilize society became the subject of open contention. Among the dissenting voices was Joseph Roth, who experienced and commented on various states' attempts to document and police individuals, in particular, refugees, Jews, and ethnic minorities. In the pages of prestigious newspapers, Roth analyzed these state limitations to individual freedoms in Austria, Germany, France, Poland, Russia, Albania, Yugoslavia, and Italy. This study traces Roth's criticism of increased bureaucratic procedures and policing from 1919 to his death in 1939. It adds to the literary analysis of Roth's oeuvre by investigating his entire journalistic work to give a

comparative view of Roth's critical foresight regarding bureaucratic and police officials as potential totalitarian elements of state government.

Barnhouse, Lucy. *The Elusive Medieval Hospital: Mainz and the Middle Rhine Region*. Fordham University, Department of History. Advisor: Wolfgang P. Mueller. April 2017. Abstract: This dissertation works to overcome the compartmentalization of existing scholarship on medieval hospitals, through comparing leper hospitals to multipurpose institutions, through using diverse source genres, and through drawing on a multilingual historiography. Analyzing hospitals' negotiation of their status as religious houses takes seriously the collective agency of hospital communities. During the long thirteenth century, the meaning of religious status for individuals and institutions was redefined. This was a process affected in part by the negotiations of independent hospitals—unattached to religious orders—and hospital staff for their privileges. The late medieval institutional development of urban hospitals was affected by the late twelfth- and early thirteenth-century standardization of religious observance. In the mid-thirteenth century, ecclesiastical and civic authorities united in efforts to separate the male and female staff of mixed-gender hospital communities. Mainz had four independent hospitals in the later Middle Ages: a twelfth-century foundation, later overseen by the council; a hospital managed by women forced to leave the first; a leper hospital; and a private foundation of the 1350s. Examining these institutions, and others like them in the Middle Rhine region, fills a lacuna in existing scholarship.

Barthold, Emily. *The Thirty Years' War as Unifying Heritage: Historical Fiction, Ecumenism, and German Nation-Building (1871-1920)*. Georgetown University, German Department. Advisor: Mary Helen Dupree. April 2019. Abstract: To investigate how historical fiction of the Thirty Years' War could reinterpret this conflict as unifying heritage for Protestants and Catholics in Imperial Germany, this dissertation presents the results of a survey of thirty-four literary texts published between 1871 and 1920. Given the salience of confession in the popular imagination of the Thirty Years' War, this dissertation explores how historical fiction about this event reflects Imperial German understandings of what it meant to be German and whether this "Germanness" was contingent upon confession. Essentially, this dissertation argues that historical fiction of the Thirty Years' War: (1) masks contemporary concerns in historical imaginings to comment on topics such as national unity, ecumenical reconciliation, *Macht-* and *Moralpolitik*, women's and Jewish (anti-) emancipation, and/or the legitimacy of violence; (2) consistently recasts power politics, as opposed to religion, as the force behind this war in order to present the collective trauma of the Thirty Years' War as the crucible of German national identity and warning against the peril of internal German division; and (3) in a majority of cases portrays German national identity as compatible with the Protestant as well as Catholic confessions, and in a few cases with Jewish and other religious identities.

Bates, Nathan Jensen. *Mind-Crafting: Anticipatory Critique of Transhumanist Mind-Uploading in German High Modernist Novels*. University of Washington, Department of Germanics. Advisor: Richard Block. June 2018. Abstract: This dissertation explores the question of how German modernist novels anticipate and critique the transhumanist theory of mind-uploading in an attempt to avert binary thinking. German modernist novels simulate the mind and expose the indistinct limits of that simulation. Simulation is understood in this study as defined by Jean

Baudrillard in *Simulacra and Simulation*. The novels discussed in this work include Thomas Mann's *Der Zauberberg*; Hermann Broch's *Die Schlafwandler*; Alfred Döblin's *Berlin Alexanderplatz: Die Geschichte von Franz Biberkopf*; in the conclusion, Irmgard Keun's *Das Kunstseidene Mädchen* is offered as a field of future inquiry. These primary sources disclose at least three aspects of the mind that are resistant to discrete articulation; that is, the uploading or extraction of the mind into a foreign context. The aspects resistant to uploading are defined as situatedness, plurality, and adaptability to ambiguity. Each of these aspects relates to one of the three steps of mind-uploading summarized in Nick Bostrom's treatment of the subject. It is argued that the location of fictional minds in the novel has a flattening effect, but it is this flattening effect which simultaneously discloses the mind's resistance to two-dimensionality.

Blackler, Adam A. Heathens, 'Hottentots', and Heimat: Colonial Encounters and German Identity in Southwest Africa, 1842-1915. University of Minnesota, Department of History. Advisors: Eric D. Weitz & Gary B. Cohen. April 2017. Abstract: "Heathens, 'Hottentots', and Heimat: Colonial Encounters and German Identity in Southwest Africa, 1842-1915" reorients our understanding of the relationship between Imperial Germany and its overseas empire in southern Africa. The principal objective of this study is to expose the other side of imperial domination, specifically how African peoples manipulated German rule and the degree to which colonial encounters overseas altered German national identity in the metropole. My focus on colonial encounters in DSWA shows that peoples in Windhoek, Swakopmund, and Otjimbingwe were as integral to Germany's national development as the merchants, soldiers, and settlers who first ventured abroad in 1884. I emphasize encounters in DSWA as a means to illuminate the multifaceted composition of Germany's imperial project in the nineteenth and twentieth centuries. This study contends that colonialism strengthened visions of identity that saw cultural difference and national belonging not just as competing phenomena, but also as forces that together fortified Germany's presence abroad. By focusing on colonial encounters in DSWA, I show that African, German, and indigenous people in Southwest Africa were just as integral to Germany's national development as the merchants, soldiers, and settlers who first ventured abroad in 1884.

Bloch, Brandon. Faith for This World: Protestantism and the Reconstruction of Constitutional Democracy in Germany, 1933-1968. Harvard University, Department of History. Advisor: Peter Gordon. May 2018. Abstract: This dissertation analyzes the political thought and public engagement of a generation of German Protestant intellectuals and politicians in the two decades after 1945. Following individuals who entered professional life during the Weimar Republic, coalesced around oppositional networks under National Socialism, and participated in postwar West German politics as jurists, parliamentarians, publicists, and church leaders, I examine a transformation that facilitated the consolidation of West German democracy on the ruins of Nazi dictatorship. Whereas the interwar Protestant churches harbored among the most vocal critics of Weimar parliamentary democracy, Protestant thinkers after 1945 emerged as leading defenders of the West German constitution. I argue that this shift reflected not simply an adaptation to postwar realities, but novel organizational forms and ideological commitments developed in reaction to the perceived failures of the churches during National Socialism. Protestant political actors articulated a vocal challenge to both left-wing secularists and Catholic

conservatives to shape West German constitutional law around questions of individual freedom, the scope of state authority, and German historical responsibility.

Borghardt, Dennis. An- und abstoßende Naturen. Zur Mechanik, Ästhetik und Poetik in der Antikenrezeption der Frühen Neuzeit. Westfälische Wilhelms-Universität Münster, Germanistik. Advisor: Eric Achermann. December 2018. Abstract: In der Entwicklung der Poetiken des 18. Jahrhunderts zur gemeinhin als ‚klassisch‘ bezeichneten Kunstauffassung der Goethezeit finden sich Äußerungen zur Geschichte der Kunst neben solchen zu Kraft- und Bewegungsgesetzen. Konzepte von Dichtung und Schönheit werden erläutert durch Begriffe wie Einbildungskraft, Vorstellungsvermögen und dem Schwung der Seele. Dies lenkt den Blick auf die bereits im 17. Jahrhundert entwickelten Naturbegriffe sowie deren Gültigkeit in der Kunst- und Dichtungstheorie. Da in der Frühen Neuzeit als wichtigste Chiffre für poetische Natürlichkeit die Antike verhandelt wird, treffen sich in ihrer Rezeption organologische wie mechanische, empirische wie metaphysische Naturen. Während die metaphysische Natur hier als bevorzugtes Objekt der Forschung gelten kann, fehlt bislang eine entsprechende Darstellung der mechanischen Natur. Das Desiderat besteht umso mehr, als sich zahlreiche Poetiken, Rezensionen und kunsttheoretische Abhandlungen der Aufklärung zugleich antiken Paradigmen und psychomechanischen Begriffen in der Tradition Christian Wolffs und A. G. Baumgartens verpflichten. Hierdurch berühren sich naturphilosophische, ästhetische und poetologische Ebenen. Auf das Verhältnis dieser drei Beschreibungsebenen, mit Fokus auf ‚Kraft‘ und ‚Bewegung‘ als Paradigmen der Antikenrezeption, richtet sich die Untersuchung.

Bowen-Wefuan, Bethany. Reframing Religion: Painting and Secularization in German Realism. The University of North Carolina at Chapel Hill, Department of Germanic and Slavic Languages and Literatures. Advisor: Eric Downing. May 2018. Abstract: This dissertation examines literary depictions of painting in novels and novellas of German Realism in light of recent theories of modern secularization. While traditional understandings of realism emphasize mimesis and disenchantment as its primary aim, the texts at hand suggest a more complicated relationship between realism and secularization. Indeed, painting as depicted in German Realism often resists secularization by engaging and deploying religious discourse. Framing close readings within theories of secularization by philosopher Charles Taylor and sociologists David Martin and Peter Berger, the four chapters of this dissertation examine Theodor Storm's *Im Schloß* (1862), Gottfried Keller's *Der grüne Heinrich* (1854/55), Adalbert Stifter's *Nachkommenschaften* (1864), and Theodor Fontane's *L'Adultera* (1882). These works not only reflect many aspects of secularization, but they do so in good part through their portrayals of painting. As a result, depictions of painting become inseparable from questions of the sacred in ways that fundamentally refigure and enrich our understanding of the secular in German Realism. By examining painting in light of secularization theories, new possibilities emerge for understanding the relationship between realist aesthetics and the sacred.

Bowie, Laura. 1968 in West Berlin: Space, Place, and Identity. University of Edinburgh, School of Architecture and Landscape Architecture. Advisors: Richard Anderson & Tahl Kaminer. July 2018. Abstract: This thesis is centred on a manifesto created in 1968 by a group of architecture students at West Berlin's *Technische Universität* to coincide with an exhibition for the Biannual

Berlin Construction Weeks Festival. *Aktion 507*, as the group named themselves, critiqued the urban planning of the city which they used to exemplify the issues they identified within society and this use of urban planning as a vehicle for wider critique will form a central focus. The methodology places the individual at the centre of the investigation in the use of leaflets, DIY publications, and interviews, supplemented with contemporary texts consulted by the students, and enriched with elements from the cultural sphere. The intention is to form an understanding of the relationship between urban space and political activism and argue that changes in the built environment both impacted the students' political perspectives and were equally impacted by their critique. The conclusions drawn add nuance and complexity to the 1968 movement and demonstrate its specificity as well as its longevity, and impact on the present.

Braun, Amy M. Impossible Communities in Prague's German Gothic: Nationalism, Degeneration, and the Monstrous Feminine in Gustav Meyrink's *Der Golem* (1915). Washington University in St. Louis, German and Comparative Literature. Advisor: Lynne Tatlock. May 2019. Abstract: My dissertation investigates the contribution of Gustav Meyrink's best-selling novel *The Golem/Der Golem* (1915) to the second revival of the international Gothic. While previous scholarship suggests that this genre disappeared from the German literary landscape in the 1830s, I interpret *The Golem* as a Gothic contribution to the "Prague Novel," a trend in Prague-based, turn-of-the-twentieth-century German-language literature that found inspiration in the heated sociocultural and political tensions that characterized the milieu. Structured around the demolition of Prague's former Jewish ghetto under the auspices of the *Finis Ghetto* plan, a historic Czech-led urban renewal project that leveled the district of Josefov/Josephstadt between 1895 and 1917, *The Golem* portrays a German speaker's perspective on ghetto clearance and its impact on the city's ethnic minority groups. Not only does Meyrink's novel aestheticize the pessimism felt by many of Prague's middle class and aristocratic German speakers living in a city governed by Czech nationalists; it also exemplifies the use of the Gothic mode to translate experiences of ethnic marginalization, the rise of nationalism, and fears of social degeneracy. *The Golem* opens a window onto the controversies and debates at the *Jahrhundertwende* that coalesced in radical municipal action targeting Prague's German-speaking Christian and Jewish communities.

von Brescius, Moritz. German Science in the Age of Empire: Enterprise, Opportunity and the Schlagintweit Brothers. University of Konstanz, European University Institute. Advisors: Antonella Romano & Jürgen Osterhammel. 2018. Abstract: This seminal study explores the national, imperial, and indigenous interests at stake in a major survey expedition undertaken by the German Schlagintweit brothers, while in the employ of the East India Company, through South and Central Asia in the 1850s. It argues that German scientists, lacking in this period a formal empire of their own, seized the opportunity presented by other imperial systems to observe, record, collect and loot manuscripts, maps, and museological artefacts that shaped European understandings of the East. Drawing on archival research in three continents, von Brescius vividly explores the dynamics and conflicts of transcultural exploration beyond colonial frontiers in Asia. Analysing the contested careers of these imperial outsiders, he reveals significant changes in the culture of gentlemanly science, the violent negotiation of scientific authority in a transnational arena, and the transition from Humboldtian enquiry to a new

disciplinary order. This book offers a new understanding of German science and its role in shaping foreign empires, and provides a revisionist account of the questions of authority and of authenticity in reportage from distant sites.

Browne, Cynthia. Utopic Wastelands: Site-Specific Art and the Re-making of Germany's Ruhr Region. Harvard University, Department of Social Anthropology. Advisor: Steven C. Caton. April 2018. Abstract: My dissertation examines the role of public art and landscape design as mediators of urban transformation in the context of the Ruhr region's shift from an industrial, polycentric urban conglomeration to a post-industrial *Kulturmetropole*. In my thesis, I draw upon twenty-eight months of fieldwork undertaken in the Ruhr between 2013-2015, together with writings by theorists in anthropology, art history, political philosophy, and critical urban studies, to chart how the curation of public art became a key modality for cultivating a new post-industrial regional identity in the wake of its ongoing *Strukturwandel* (process of structural change). With each chapter organized around a discrete geographic site in the Ruhr, the thesis demonstrates how disjunctions between the material conditions and lived experiences of long-standing residents in the Ruhr buttress a contrasting phenomenological orientation and temporal imagination to that of invited artists and curators commissioned by the government to reinvent the Ruhr's industrial image and identity. Such disjunctions shape both modes of participation within the artistic mediation of the Ruhr's re-invention as a *Kulturmetropole*, as well as the forms of public visibility that accompany this strategic aim at regional rebirth.

Butcher, Tom. Sexual Spectra: Biology and Sexual Politics in Europe, 1896–1933. University of Virginia, History Department. Advisor: Allan Megill. July 2018. Abstract: In this project, I argue—on the basis of my examination of archival and published writings from philosophers, research biologists, feminists, medical doctors, and homosexual rights activists—that an idea of non-binary biological sex (expressed in the language of sexual intermediacy) was surprisingly widespread in the early twentieth century, particularly in Germany and Austria. These thinkers drew from recent findings in endocrinology to propose that sex ought to be thought of as a spectrum, with an infinite number of positions between “male” and “female” ideal types. In showing the connections between political activism and non-binary conceptions of sex in this period, my work recasts early-twentieth-century biology as a site of surprisingly progressive ideas about sex—ideas that existed in tension with (and were often undermined by) the more traditional conceptions of gender held by many of the figures who appear in my study.

Capani, Jennifer B. An *Alter Kampfer* at the Forefront of the Holocaust: Otto Ohlendorf Between Careerism and Nazi Fundamentalism. St. John's University, History Department. Advisor: Dolores L. Augustine. January 2018. Abstract: On April 7th, 1951, Holocaust perpetrator Otto Ohlendorf's death sentence was carried out according to the ruling of the United States Military Courts in Nuremberg. In *The United States vs. Otto Ohlendorf, et al*, leaders of the *Einsatzgruppen*, mobile killing units, were tried for war crimes which led to the deaths of millions of Jews and partisans. Under Ohlendorf's leadership of *Einsatzgruppen D*, more than 90,000 people were liquidated in the Ukraine. After this assignment, Ohlendorf resumed his positions head of Domestic Security in the Reich Security Main Office. As the war ended, he surrendered, and revealed the full scope of *Einsatzgruppen* activity, which eventually led to the second set of

Nuremberg Trials. Outside of the Holocaust and the trial, little has been written on Ohlendorf. His academic career and ideology are insufficiently analyzed.

This dissertation analyzes Ohlendorf's life, career, and National Socialist ideology. The key factor in exploring his motivations is to fuse together careerism and ideology through his elite status as an *Alter Kämpfer* ('old fighter') and Nazi party member before 1933. From this designation, Ohlendorf enjoyed privileged employment, promotions, and a high level of trust within the party. Further explored is the placement of Ohlendorf into the historiographical debate, and how his ideology, career, trial, and death connected to his position as an *Alter Kämpfer*. Ultimately, analyzing the historiography reveals how memory has been fashioned in such ubiquitous topics as World War II, Nazi Germany, and the Holocaust.

Conquer, Rey. *The Poetics of Colour in Stefan George, Rainer Maria Rilke, Wassily Kandinsky and Else Lasker-Schüler*. The University of Oxford, Modern Languages/German. Advisor: Charlie Louth. March 2017. Abstract: This thesis takes its cue from the preponderance of colour words in poetry of the early twentieth century, and uses colour as a lens through which to open up an understanding of how poetic language works. The study of colour is currently enjoying popularity in diverse fields, from neuroscience to anthropology, philosophy to linguistics; yet the particular questions colour raises for literature have been insufficiently explored: how do writers navigate—and exploit—the invisibility of colour in text? What aesthetic commitments do certain attitudes to colour expose? And how, in the face of its absence, do we read colour? The thesis explores these questions through four case studies, each central to poetic production between 1890 and 1920. Unpicking colour in the work of Stefan George, Rainer Maria Rilke, Wassily Kandinsky and Else Lasker-Schüler, the four chapters build a larger picture of these writers' aesthetic ideas, bringing together broader theoretical questions—such as that of abstraction in art and poetry, of questions of translation and transposition, of the materiality of poetic form, of the relationship between poet and reader—with close analyses of poems, prose writings and translations, placing these in a wider, European context.

Court, Justin. *Picture Books and Photo Albums: Visual Memory of the First World War in the Weimar Republic*. University of Wisconsin-Madison, Department of German, Nordic, and Slavic. Advisors: Marc Silberman & Pamela Potter. August 2018. Abstract: This dissertation analyzes how photographic representations in mass-market picture books and private soldiers' photo albums shaped memory of the First World War during the Weimar Republic. It begins with a consideration of amateur photography during the war and how soldiers organized their memory visually in private photo albums. By considering private practices of photography, this study opens up lines of inquiry into how individuals remembered the past and it offers photo albums as a counterpoint to popular Weimar-era war picture books, which differ radically in form and intent in their effort to shape collective memory. The study then considers an assortment of successful mass-market picture books published in the 1920s that exemplify how questions of war memory tied remembrance to contemporary public debates, such as those surrounding the nature of defeat, the legitimacy of the Republic, and the future of the German nation.

Cser, Agnes. "Ich bin und bleibe blob Poet und als Poet werde ich auch sterben." Friedrich Schiller's Sense of Poetic Calling and the Role of the Poetic Idea in his Emerging Professional Identity as a Dramaturg. University of Arizona, Department of German Studies. Advisor: Steven D. Martinson. March 2018. Abstract: My dissertation examines how Friedrich Schiller's deep sense of poetic calling and his desire to ennoble human character informed his literary works. Given Schiller's intensified study of Immanuel Kant's philosophy and his lack of poetic-dramatic production in the late 1780s and early 1790s, the trend to privilege the philosopher Schiller over the poet has a long history, one that continues into the present day (e.g., Frederick Beiser [2005] and Rüdiger Safranski [2009]). I contend that Schiller's early conceptions of drama and dramatic practice and the exogenesis of his later aesthetic theories crystallized his understanding of what it meant to be a poet. Two major considerations guided my thoughts on this topic: first, theoretical conceptions of the aesthetic education of human beings and, second, the dynamic relationships that Schiller's creative acts that shaped his dramas, *Die Räuber* and *Don Carlos*. I show that Schiller sought to counteract the one-sided rational development of human beings through his presentations of dramatic characters and their interactions. Schiller's poetic pursuit, 'das Dichterische', becomes intuitively comprehensible to us through the conceptions and creative productions of a form via 'Geistestätigkeit', the purpose of which is to drive human faculties towards cooperation and wholeness of being.

Cunningham, Neale. Hermann Hesse and Japan: A Study in Reciprocal Transcultural Reception. The University of Leeds, German Department. Advisors: Ingo Cornils and Stuart Taberner. June 2018. Abstract: This thesis examines Swiss-German writer Hermann Hesse's reception in Japan and of Japan in the context of transcultural reception processes. Initially, it contextualizes Hesse's reception in Japan in the regional setting of East Asia and demonstrates how imperial Japan acted as a cultural gatekeeper in shaping Hesse's regional reception during its colonial period. Second, the thesis discusses Hesse's reception in the Japanese linguistic and cultural community by explicating phases of the reception process. Third, this thesis demonstrates, through a discussion based on unpublished documents related to Hesse's overlooked but influential 'Japanese' cousin and mediator between East and West, Wilhelm Gundert, that research must focus on transformative human agency and social relations in the topographical nodal points of the system in order to understand how the transcultural literary reception process unfolds. Finally, drawing upon the unpublished corpus of Japanese readers' letters to Hesse in the DLA archives, the thesis explains how, once emotional trust is established in the epistolary exchange, deep affinities arise between the European author and his Japanese readers and spiritual capital is generated, which, in combination with Gundert, inspired Hesse to new literary outcomes in the form of Zen poems.

Dalton, Caitlin. Imprinting Ideology, Memory, and Education in Art of the Early German Democratic Republic. Boston University, History of Art and Architecture. Advisor: Gregory Williams. May 2018. Abstract: This dissertation examines three artists and their politicized engagement with cultural memory and ideological formation in East Germany's educational structures during the immediate postwar period and early years of the Cold War. I argue that artistic identity in eastern Germany was deeply dependent on remembering, positioning, and re-narrating the past. After 1945, several artists whom the Nazis had repressed or banned from making work during National Socialism became professors and public leaders in Germany's

reconstruction. My project looks at three professors and their pedagogical circles in Berlin and Dresden: Oskar Nerlinger (1893-1969), Lea Grundig (1906-1977), and Edmund Kesting (1892-1970). Each artist was involved in the nation's collective struggle to reconstruct the visual arts and cultural activity after World War II. During an era of debate and contradiction about form, function, and style, these artists looked for ways to educate the younger generation about the position of art and expression within a nation that officially divided in 1949. Contrary to scholarship that maintains a rigid division between East German Socialist Realism and West German abstraction, my dissertation reveals multiple competing ideas and practices. It locates the tension that existed between artists' individual approaches, dominant political beliefs, and public institutional models.

Damiani, Adrienne Noelle. *Recalling the Word: The Germanic Beguine "Sisters", Memory, and the Question of Genre*. University of California, Berkeley, Department of German. Advisor: Niklaus Largier. December 2018. Abstract: Despite the renaissance of interest in medieval mystical texts over the past three decades, an investigation of literary form and genre classifications has not yet occurred at great length. Although beguine literature and other writings by women have often been classified by adjectives such as "emotional", or in different terms than more scholastic writings, I argue that beguine mystical works be approached on par with that of other contemporaneous mystical writers (e.g. Meister Eckhart, Johannes Tauler, and a corpus of texts going back to St. Bernard of Clairvaux). Highlighting the works of three key beguine mystics—Hadewijch of Brabant, Mechthild of Magdeburg, and Agnes Blannbekin—my focus is that of (1) form and (2) the intrinsic relationship between form and content in order to depict the highly "individualistic" nature of each text, as well as the strong didactic reasoning at the heart of literary form selection and creation. Each main chapter of my dissertation focuses on a different mystic, ordered chronologically, to provide the space to discuss the construction and organization of the texts written by Hadewijch, Mechthild and Agnes individually.

Denz, Jacob. *A Feeling Unlike Any Other: Reactionary Rhetorics of *Rechtsgefühl* in Kleist, Droste-Hülshoff, and Fontane*. New York University, Department of German. Advisor: Leif Weatherby. May 2018. Abstract: The Western tradition has often assumed a simple and stark opposition between feeling and the law. This dissertation considers a different version of the relationship between law and feeling denoted by the German compound noun *Rechtsgefühl*. This dissertation argues that the development of rhetorics of *Rechtsgefühl* in literary and legal philosophical texts from around 1800 to the early years of a unified German state can be understood as a reaction to and against ubiquitous projects of legal codification that sought to establish a comprehensive version of positive law. While the legal philosophical texts consider *Rechtsgefühl* as a basis or support for positive law, the literary texts represent it as an alternative in the absence of or in conflict with external legal institutions. The deployment of *Rechtsgefühl* in literary texts by Heinrich von Kleist (*Die Familie Schroffenstein*, *Michael Kohlhaas*), Annette von Droste-Hülshoff (*Die Judenbuche*), and Theodor Fontane (*Schach von Wuthenow*) constitutes a reactionary, anti-modern rhetorical strategy uniting three politically conservative authors. Each holds out *Rechtsgefühl* as allowing for a common measure between law and feeling, a fusion of two usually opposed substantives. Each text also breaks this central promise to the reader, depicting *Rechtsgefühl* in its failure, dissolution, and inefficacy.

Doose, Susan. Framing Realism: The Motif of the Frame in the Works of Gottfried Keller, Adalbert Stifter, and Theodor Storm. Rutgers, The State University of New Jersey, Department of German, Russian, and East European Languages and Literatures. Advisor: Martha B. Helfer. September 2018. Abstract: This project investigates the frame as a recurring motif in German poetic realism. Focusing on picture frames, my analyses also consider extra-aesthetic frames and linguistic, structural, and discursive frameworks. In Gottfried Keller's *Der grüne Heinrich*, Adalbert Stifter's *Nachkommenschaften*, and Theodor Storm's *Viola tricolor*, the frame represents a privileged site for reflecting on realism's aesthetic agenda and for communicating non-literary ideas. An analysis of *Der grüne Heinrich* reveals the frame's function as a moderating force between excesses relating to economics, aesthetics, and gender, situating the novel as a timely social critique and a means for explicating a theory of realism as aesthetic moderation. Harnessing the frame's ability to represent absence, *Nachkommenschaften* presents a message about the power of invisible realities that provide life with immanent meaning, and which are essential to Stifter's conception of realism. Finally, *Viola tricolor* employs the frame to theorize the construction of literary and gender identity, both of which are the product of exclusion, an attempt to order an inherently disordered system. Traces of exclusion are evidenced by the presence of various frames, which reveal a tension between superficial order and underlying disorder, a tension between "fiction" and "reality" fundamental to Storm's understanding of the realist enterprise.

Ehrig, Stephan. Der gefesselte Lorbeer. Zur Rezeption Heinrich von Kleists in Literatur und Theater der DDR / The Chained Laurel. On the Reception of Heinrich von Kleist in GDR Literature and Theatre. University of Bristol, Department of German. Advisors: Debbie Pinfold & Steffan Davies. March 2017. Abstract: The author Heinrich von Kleist (1777-1811) enjoyed a mixed reception in the GDR. Particularly in the 1970s, when the expatriation of Wolf Biermann (1976) coincided with the bicentenary celebrations of Kleist's birth in 1977, a large group of authors and theatre directors used Kleist as a means to reposition and communicate their concept of authorship and artistic production within socialist society. The dissertation argues that, in dealing with Kleist, one can identify an ongoing struggle between two different political and aesthetic conceptions of Marxist/socialist culture: the 'ideological' approach and its quest for socialist realism, and the 'dialectical' approach and its (utopian) vision of critical aesthetics. While both sides sought to incorporate Kleist, it will be the dialectical approach that eventually won over the GDR cultural sphere. In analysing the theatre productions of Kleist's plays and his productive reception in literary works the dissertation gives insights into a diverse cultural landscape that overcomes the binary logic of GDR culture being either dissident or supportive of the regime.

Ehrl, Marco. The Rhetorical Crisis of the Fall of the Berlin Wall: Forgotten Narratives and Political Directions. Texas A&M University, Department of Communication. Advisor: Nathan Crick. August 2018. Abstract: The accidental opening of the Berlin Wall dismantled the political narratives of the East and the West and opened up a rhetorical arena for narrators like the East German citizen movements, the West German press, and the West German leadership to define and exploit the political crisis. I trace the neglected and forgotten political directions as they

reside in these narratives between November 1989 and February 1990. The events surrounding November 9th, 1989, present a unique opportunity for this endeavor in that the common flows of political communication between organized East German publics, the West German press, and West German political leaders changed for a moment and with it the distribution of political legitimacy. To account for these new flows of political communication and the battle between different political crisis narrators over the rhetorical rights to reestablish political legitimacy, I develop a theoretical model for political crisis narrative. This model integrates insights from political crisis communication theories, strategic narratives, and rhetoric. My analyses then test this model by tracing the transformations of the narrative enactments by the East German citizen movements, the West German press, and the West German political leadership.

Emrys, Brandon Chase. *Subverting the Gaze: Reclaiming Roma Identity in the European World and Beyond*. University of Washington, Department of Germanics. Richard Block. June 2019. Abstract: For centuries, the Romani people in Europe and North America have been the focus of a non-Roma gaze which simultaneously fetishizes and vilifies them. This ascription of a tropic identity serves to both reify the constructed identity of the non-Roma as societal elite and to ensure the Roma remain marginalized and divested of any voice or agency. Using Gayatri Spivak's 1988 essay "Can the Subaltern Speak?" as a point of departure, this dissertation explores the various methods by which the Roma strive to make their voices heard. Analyzing depictions of "Gypsy" figures in classical works of the European canon in order to highlight the language within which the Roma are situated, this dissertation then pivots to an examination of several key texts written by Roma authors, in order to observe their approaches to working within the context of these tropic ascriptions to negotiate a space from which they might successfully communicate with their non-Roma audience and be recognized as autonomous individuals. While it becomes apparent that cultural blending and invisibility, along with direct communication and engagement, are ineffective strategies met with resistance, the texts demonstrate a third, indirect strategy, running obliquely between passive silence and direct confrontation, which subverts the very gaze fixated upon them.

Erker, Linda. *The University of Vienna during Austrofascism: The Political Utilisation of a University – A Comparison to the University of Madrid in Franco-Fascism*. University of Vienna, Department of Contemporary History. Advisor: Sybille Steinmacher. September 2018. Abstract: Developments at the universities in Austria between 1933 and 1938 are largely unexplored, even 80 years after the end of the Dollfuss/Schuschnigg regime. This dissertation addresses an understudied period of the University of Vienna. The Universidad Central de Madrid in early Franquism from 1939 to 1945 serves as a point of reference. To understand the unfolding of events during Austrofascism at the University of Vienna it is necessary to reconstruct the structures before 1933, which was marked by a hegemony of anti-Semitic professors and National Socialist students. For the years thereafter, three phases can be distinguished, showing that the development of the University of Vienna in Austrofascism in many respects corresponded to that of universities of other fascist systems, even though the political "purge" of the teaching staff was less rigorous (around 25 percent of professorships were canceled) compared to the University of Madrid. Finally, my thesis deals with the developments at the University of Vienna during the Nazi-period and after the end of the Second World War, in order

to show breaks, but also - especially for the period after 1945 - continuities to the Dollfuss/Schuschnigg regime as "The long Shadow of Austrofascism."

Ette, Ndifreke. Responsible Populism: Carl Schmitt's Constitutional Doctrine. University of Houston, Department of Political Science. Advisor: Jeffrey Church. December 2018. Abstract: Unlike discussions that uncover an anti-liberal or an anti-democratic Carl Schmitt, this dissertation discerns within his works a balancing act between protection of basic rights and the desires of a political community expressed through plebiscitary procedures. It supports this claim by examining three texts from the Weimar period: *Verfassungslehre*, *Volksentscheid und Volksbegehren* and *Der Hüter der Verfassung*. Based on the substantial acceptance of liberal rights and institutional constraints on the state's use of power, the people supervise representatives and settle disputes between the different branches in government. On the other hand, despite the existence and application of plebiscitary democracy in the Weimar Constitution, representatives had a reciprocal responsibility to obstruct the reckless deployment of the 'people'. Consequently, Schmitt's discussions remain germane to our concerns about populism because they show that neither the expression of popular participatory democracy, nor the establishment of a stronger executive authority, are incompatible with a healthy liberal democracy.

Ewing, Christopher. The Color of Desire: Contradictions of Race, Sex, and Gay Rights in the Federal Republic of Germany. University of New York, The Graduate Center, Department of History. Advisor: Dagmar Herzog. April 2018. Abstract: This dissertation argues that the current artificial dichotomy between European and Islamic sexual mores is rooted in competing impulses in German homosexual rights movements to seek solidarity with communities of color while simultaneously exoticizing their members. Interdisciplinary scholars of contemporary Europe have examined the many ways in which white Europeans have imagined Islam as inherently homophobic, rendering it incompatible with Western Europe's purported commitment to LGBT rights. My research historicizes this work by showing how many homosexual West Germans turned to anti-racism as a political tool while simultaneously seeking out "exotic" pleasures in the decolonizing world. However, in the wake of decolonization and the Iranian revolution, some gay activists began to make sense of anti-gay persecution abroad and homophobic violence at home in terms of a racialized Islam. Nevertheless, certain historical moments, including the radical turn of the early 1970s and intergroup organizing during the AIDS crisis of the 1980s, held moments of possibility for building solidarity that undermined German racial conventions. I document these contradictions while emphasizing the broader international processes that influenced homosexual rights activism after the collapse of Nazism.

Flanagan, Drew. Radiance on the Rhine: The French in Occupied Germany, 1945-1955. Brandeis University, Department of History. Advisor: Paul Jankowski. August 2017. Abstract: After the Second World War, France became one of four occupying powers in a defeated Germany. Within the French Zone of Occupation, which stretched along the Franco-German borderlands of the middle and upper Rhine, the French military government and occupation forces became responsible for the pacification, Denazification and democratic reeducation of the conquered German population. This dissertation considers aspects of the mentality and sense of mission of

the French officers, administrators, soldiers and civilians who served and worked in the French Zone. Making use of a large quantity of original sources from French and German archives, it argues that the French mission in Germany was shaped by imperial and colonial ideology, specifically French leaders' and ordinary citizens' belief in their nation's universal mission to civilize foreign peoples. It also shows that the French occupiers adapted a number of occupation practices developed in France's colonial empire to the population of the French Zone. Finally, it considers the French Zone as a borderland that was shaped by a long history of competing French and German political interests and cultural influences. This dissertation places French occupation in the global context of the beginnings of decolonization and the emerging Cold War.

Frank, Mary Catherine. Can Theory Help Translators? Can Translators Help Theory? An Investigation Through Translations of Ottokar Domma's *Der brave Schüler Ottokar*. University of Bristol, Department of Modern Languages. Advisor: Carol O'Sullivan. April 2018. Abstract: This thesis investigates how translation theory might make a difference to translation practice. It does so through the making of three translations of *Der brave Schüler Ottokar* [*The Good Schoolboy Ottokar*], satirical stories by Ottokar Domma published in the German Democratic Republic. The investigation takes four positions from the debate about the interplay between translation theory and practice. Three claim particular benefits from drawing on theory: that theory could act as a 'sounding board', that 'peripheral' theories could produce radical effects, and that theory could act as a spur to creativity. The fourth argues that practice could modify theory. After setting out the stories' context and their textual features, three chapters each take one of the claims about theory's benefits and use it to establish a theoretical framework that informs the practical approach to translating. It is concluded that, while this investigation confirms scholars' claims about theory's benefits, it also demonstrates the parallel role of translators' intuition. A further position is proposed: that theory and practice are mutually dependent and each capable of influencing the other.

Frazier-Rath, Emily. Death, Deportation, Violence, Silence: Refugee Activism against Precarity in Germany. University of Colorado Boulder, Department of Germanic and Slavic Languages and Literatures. Advisor: Beverly Weber. April 2019. Abstract: In my dissertation, I analyze contemporary activist projects as they have been undertaken by refugees in Germany. Thus, I have begun to build an archive of examples of a particular kind of activism that I conceptualize as refugee activism. I argue that as precariously situated individuals in German society, refugees have entered a discursive space in which they are viewed as the newest iteration of racialized, non-German "others," and then are constructed as threats to the future of Germany and of Europe. Consequently, refugee activists have used a variety of strategies to address the ways they and other "others" have been excluded from fully participating in German society in the 21st century. Through analyses of refugee activist projects including social media campaigns, public demonstrations, concerts, a die-in, and more, I show how refugees expose the means through which contemporary discourses, practices, and policies around race, immigration, and difference in Germany reify exclusionary understandings of who belongs, who is worthy of living, and even who can be considered human. Simultaneously, I argue, through their activism, refugee activists have built coalitions, declared new solidarities, and created communities,

through which new ways of conceptualizing difference and difference-making in Germany have begun to take shape.

Gabriel, Viktoria. *Ethnischer Humor im Mainstream: Deutschtürkische Filmkomödien und Sitcoms aus transkultureller Perspektive*. University of California, Los Angeles, Department of Germanic Languages. Advisors: Todd Presner & Anke Biendarra. August 2018. Abstract: This dissertation investigates Turkish German ethnic humor in contemporary popular culture. It has been repeatedly noted in the relevant literature that ethnic film and television comedies, which have recently emerged as successful and critically-acclaimed alternatives to the often negativistic representation of (post-)migrants in the news media, have the potential to foster an acceptance of German society that is shaped by immigration. My thesis is that this potential is limited. In looking at the corpus and the development of Turkish German ethnic film and television comedies in parts one of my analyses, I argue that these productions rarely present the ethnically and culturally diverse reality of today's German society to a broader audience: firstly, because their number is still very small, and secondly, because they are most of the times not successful in terms of audience figures. In my close readings of four comparatively successful comedies in parts two, which are at the center of this dissertation, I examine the subversive potential of (mainstream) ethnic humor whose main characteristics is the use of ethnic and cultural stereotypes from a transcultural perspective. I argue that, while these comedies utilize stereotypes to cast Turkish German characters in a positive light. by deconstructing negative stereotypes (e.g., macho men), representing positive ones (e.g., good-natured patriarchs), and refuting prejudices (e.g., suppressed Muslim women) as well as to criticize ethnic Germans mostly based on stereotypes that are portrayed as adverse (e.g., feminist women), their humoristic play with stereotypes tends to reinforce traditional notions of cultures as strictly delineated, homogenous, and mutually exclusive. Hence, these comedies often fail to use humor as a subversive tool to negotiate an understanding of cultural boundaries as porous, dynamic, and blurred.

Garratt, John Gregory. "Children of the Chain and Rod": The Evolution of Christianity and German Slaveholding in Eweland, 1847-1914. The George Washington University, Department of History. Advisor: Andrew Zimmerman. January 2017. Abstract: This dissertation reassesses abolition within the German Empire. Germany's West African colony, Togoland, was paradoxically both a haven for slavery and a model for manumission for the Empire's African protectorates. Prior to colonization, the protestant North German Mission established a presence in the region where the trade in human chattel was largely unhindered. After the colony's establishment in 1884, the colonial governor denied the slave trade's existence. Public agitation by German scholar Gottlob Adolf Krause and his subsequent petitions in the Reichstag instigated colonial reform. The Foreign Office ordered that German East Africa and Cameroon emulate Togoland's modified abolition. Despite the *de jure* measures, German use of indentured labor continued. Whereas German East Africa has received the most attention from scholars who study German abolition, I question this privileged position in the field. The dissertation revises the assumption that missionaries and colonial states cooperated to end the domestic slave trade in the late nineteenth century. This project is at once an investigation that highlights how Germans interacted with the "exploitable world" that Geoff Eley discussed in *German*

Colonialism in a Global Age, and also an attempt to highlight the modest, albeit significant, efforts to resist German colonialism, slaveholding, and Christianity.

Gelman, Charles. *The Extremist: Walter Benjamin and the Radical Critique of Society, 1912-1924*. New York University, Department of Comparative Literature. Advisor: Richard Sieburth. April 2019. Abstract: This study reassesses the development of Walter Benjamin's work and its relation to historical materialism by examining the unlikely path by which he arrived at a position so distant from his native habits of thought. Benjamin's early writings, it is argued, represent an abortive critique of bourgeois society, the ultimately nihilistic desperation of which is symptomatic of his simultaneous antipathy to bourgeois culture and unwillingness to take seriously the socioeconomic basis of bourgeois hegemony. The apocalyptic extremism to which he had come by the early 1920s reflects the exasperated radicalization of the romantic rejection of the Enlightenment and retreat into religion. His early work thus remains as a cautionary tale of what happens when the link between emancipation and demystification is severed. Examining the evolution of Benjamin's thinking from his early work as a member of the German student movement through his work in the philosophy of language, epistemology, and philosophical aesthetics, and finally his theologico-political writings of the years immediately following World War I, this study advances a comprehensive critical reexamination of one of the most influential thinkers of the twentieth century, presenting a picture of Benjamin that little resembles any of those that have hitherto come to light.

Gengler, Peter. *Constructing and Leveraging 'Flight and Expulsion': Expellee Memory Politics and Victimhood Narratives in the Federal Republic of Germany, 1944-1970*. University of North Carolina at Chapel Hill, History Department. Advisor: Konrad H. Jarausch. April 2019. Abstract: This dissertation examines the construction, instrumentalization, and institutionalization of a homogenized master narrative of "flight and expulsion" in West Germany between 1945 and 1970. I argue that expellee groups, historians, and politicians cemented a victimhood narrative that emphasized German suffering and Soviet barbarity in museums, literature, and the media in order to underpin arguments for social, material, and political claims. In this manner, expellee organizations fashioned a central concept of "flight and expulsion" and colonized public debates for decades, leaving a lasting impact on how contemporary Germany remembers the war and the integration of 10-12 million refugees. By examining the trajectory of the expulsion narrative, I seek to show the layering of memory, how it was used over time, and the defining impact that this victimhood discourse has had on German public memory and academic interpretation of the phenomenon. My work investigates the origins and evolution of a discourse that continues to inform German historical consciousness, thereby providing fresh insights into the relationship between memory politics, the production and narration of history, and political interest group advocacy.

Gilmour, Colin. *Heldenpolitik: Ritterkreuz, Ideology and the Complexities of Hero Culture under National Socialism*. McGill University, Department of History and Classical Studies. Advisors: Peter Hoffmann & Brian Lewis. January 2019. Abstract: This dissertation explores the political history of Germany's highest award for military excellence during the Second World War: the Knight's Cross of the Iron Cross, or *Ritterkreuz*. Expanding upon a limited foundation of existing

scholarly research, its primary focus is to examine the role played by this famous medal as a vessel of “symbolic capital” for the National Socialist regime. Designed not only as a tool to help forge a new archetype for military heroism, it was also to represent the “revolution” that the Party claimed to have produced in German society and politics. Using this function as a framework, the component chapters of this study document different ways in which it informed or affected official usages of the Ritterkreuz and the activities of its recipients – called *Ritterkreuzträger* – during the war years. Through this investigation, the dissertation argues that while achieving an impact on wartime culture that continues to be felt in Germany today, both medal and men proved as much a source of frustration and embarrassment to the regime as they did ideological success. As such, it challenges several existing assumptions regarding the role of orders and decorations created by National Socialism while highlighting an underrecognized layer of complexity in its *Heldenpolitik* (Hero Politics).

Greene, Alyssa C. Children of a Former Future: Writing the Child in Cold War and Post-Cold War German-Language Literature. Columbia University, Department of Germanic Languages. Advisor: Andreas Huyssen. February 2018. Abstract: “Children of a Former Future” argues that the political upheavals of the twentieth century have produced a body of German-language literature that approaches children and childhood differently from the ways these subjects are conventionally represented. Christa Wolf, Herta Müller, and Jenny Erpenbeck use the child as a device for narrating failed states; socialization into obedience; and the simultaneous violence and fragility of normative visions of the future. In their narratives of girlhood under authoritarian or repressive societies, these authors self-consciously decouple the child from the concept of futurity in order to avoid reproducing the same representational strategies as the twentieth-century authoritarian regimes that co-opted the child for political ends. Examining literature from the GDR, Communist Romania, and post-Reunification Germany, “Children of a Former Future” argues that these representations offer important insights into the fields of German literary studies, queer theory, and feminist scholarship. The dissertation contends that a historically-grounded reading of Cold War and post-Cold War German-language literature can meaningfully contribute to and complicate current feminist and queer scholarship on the child.

Grill, Oliver. Die Wetterseiten der Literatur. Poetologische Konstellationen und meteorologische Kontexte im 19. Jahrhundert. Ludwig-Maximilians-Universität München, German Department. Advisors: Inka Muelder-Bach & Christian Begemann. November 2017. Abstract: Das Wetter wird im 19. Jahrhundert als undurchsichtiges Kräftegemisch beschrieben, das eine nicht kontrollierbare Unordnung, eine nicht kalkulierbare Überkomplexität und eine nicht vorhersehbare Zukunft impliziert. Oliver Grill arbeitet diese Signatur heraus. Seine Studie erschließt meteorologische Wissenshorizonte und Denkfiguren für die Analyse literarischer Wettertexte – u.a. von Goethe, Büchner, Stifter, Raabe und Fontane. Dabei geht es um existentielle Erfahrungen der Schutzlosigkeit, um die intensive Durchmischung von Wetter- und Gefühlslagen, um die enge Verbindung des Wetters mit Zuständen politischer sozialer Unruhe und um die qua Wetter reflektierten Zukunfts- und Kontingenzerfahrungen der Moderne.

Grunewald, Susan. German Prisoners of War in the Soviet Union: Life, Law, and Memory, 1941-1956. Carnegie Mellon University, Department of History. Advisor: Wendy Goldman. May 2019.

Abstract: This dissertation examines German prisoners of war (POWs) in the USSR from 1941 to 1956. The Soviet government kept roughly 1.5 million German POWs in labor camps after the end of the war, the largest and longest held group of prisoners of the victor nations. My dissertation explores the political, diplomatic, and economic motivations of the Soviet state, investigating the economic role the prisoners served in reconstruction, the diplomatic and legal tensions raised by repatriation, and material conditions in the camps and labor sites. It seeks to place the GUPVI POW camps into a larger conversation about Soviet forced labor and the infamous GULAG camp system. Using extensive GIS mapping, it assesses the significance of the POW contribution to Soviet reconstruction. Finally, it examines questions of memory, the differences among POWs repatriated to West and East Germany, and Russia's own commemorative efforts.

Hanson, Lauren. Creating a Scene: Art and Experimentation in Düsseldorf circa 1958. The University of Texas at Austin, Art History. Advisor: Ann Reynolds. December 2018. Abstract: In this dissertation I explore artistic experimentation and patterns of influence from the mid-1950s to the early-1960s that contributed to the construction of a vibrant art 'scene' in Düsseldorf, West Germany. Based on extensive archival research, I investigate how the diverse efforts *Informel*, Zero, and Neo-Dada movements interacted with and expanded upon each other. Rather than organize these movements according to a linear, evolutionary model, I instead consider the complex processes through which artists realized visually distinct approaches while studying at the same art academy and visiting the same exhibitions. Despite diverse formal, material, and aesthetic practices, artists such as Joseph Beuys, Konrad Klapheck, and Otto Piene participated in a communal scene, crafting makeshift environments in which to create and exhibit. I investigate the manifold ways that these artists, aided by critics, curators, and gallerists, revived past avant-garde practices and combined them with present concerns and critiques of the *Wirtschaftswunder* to create a new, 'contemporary' art scene. I consider how artists related their own practices and actions to the past—psychically and physically—and crafted conceptions of art according to local, national, and international frameworks. Collapse, decay, and ruination, balanced by reinvention and reconstruction, defined artistic practice in postwar Düsseldorf.

Haubrich, Rebecca. Mourning (M)Others: Images of a Maternal Education. Brown University, Department of German Studies. Advisor: Susan Bernstein. December 2018. Abstract: This dissertation contains the development of a *maternal education* - a concept established as the subversive counterpart to traditionally patriarchal education narratives, primarily the Romantic *Bildungsroman*. In contrast to Freud, who establishes the myth of a self-sustaining patriarchy in *Totem und Tabu*, the proposed readings of Goethe and Novalis shift the focus to mother figures in order to show how a *maternal education*— particularly, in *Wilhelm Meisters Lehrjahre* and *Heinrich von Ofterdingen*—may lead from reproduction to representation, from *Bildung* to *Bild*. Through further readings of Sigmund Freud, Walter Benjamin, and Christa Wolf, an analysis of the political potential is developed, which a reconsideration of *Bildung*, under the auspices of motherhood in modern and postwar literature, harbors for a shift away from the patriarchal paradigm of education.

Heiss, Lydia Helene. Literarische Identitätskonstruktionen und das Verhältnis zu Deutschland in ausgesuchten Werken zeitgenössischer jüdischer Schriftstellerinnen deutscher Sprache. University of Arizona, Department of German Studies. Advisors: Joela Jacobs & Thomas Kovach. April 2019. Abstract: A declaration of her love for Germany by the Jewish author Lena Gorelik in her semi-autobiographical text *Lieber Misha* (*Dear Misha* 2011) has led me to ask whether the Holocaust is still the point of reference and central characteristic of the self-conception of the contemporary or third generation of Jewish writers in Germany after 1945. In addition to Gorelik's text, this study analyzes Katja Petrowskaja's *Maybe Esther* (2014) and Olga Grjasnowa's *All Russians Love Birch Trees* (2012). The three Jewish women writers immigrated from Eastern Europe, live in Germany, and write in German. My analysis of the literary identities the authors constructed for their protagonists sheds light on current trends in contemporary Jewish life in Germany and demonstrates that they reject the special status assigned to them as 'victims of the Holocaust' or as 'exotic', both in the sense that they are seen as representatives of the Jewish minority and as 'immigrants' from the former USSR. This ascription of 'otherness' nourishes both philo- and anti-Semitic discrimination. Although the novels mark the Holocaust as an event that should never be forgotten, it is not history but rather the experience of 'otherness' that keeps Jewish life in Germany from being 'normal.'

Hennebohl, Sarah Maria. Weisse Weiblichkeiten: Afrika, deutschsprachige Schriftstellerinnen und ihre (post-)koloniale Verortung von Geschlecht. University of Illinois at Urbana-Champaign. Advisor: Carl H. Niekerk. August 2018. Abstract: In this project, I trace back the fictitious figure of the white female vis-à-vis Africa in German literary and media productions from the late nineteenth century until today. I examine the works of four German-speaking writers: Frieda von Bülow, Claire Goll, Ingeborg Bachmann and Stefanie Zweig. I demonstrate how all four authors portrait their heroines as victims, yet, do this in very different ways that not only mirror the respective historical background against which they set their novels, but also reveal the critical, political and sometimes very personal agenda that each of these authors has in mind. Colonial stereotypes that can be found in the portrayal of the featured white females trigger an atmosphere of colonial nostalgia that is highly uncritical and thus concerning. Yet, it seems to contribute to the high popularity of exactly this figure. For this dissertation, I largely rely on German postcolonial research. I offer a gendered perspective on German (post-)colonial works that feature the figure of the white female vis-à-vis Africa. I also take into account the categories of 'race' and 'class'. The project contributes to the field of critical whiteness studies and offers a new angle within the broader field of German postcolonial studies.

Herges, Katja. Becoming-III: Chronic Illness and Materiality in Visual Life Narratives in Contemporary Germany. University of California, Davis, Department of German and Russian. Advisor: Elisabeth Krimmer. June 2018. Abstract: Chronic illnesses such as cancer, dementia, or diabetes are one of the major challenges facing Western health care systems. While medical discourses conceive of disease as a loss or decline of health and a productive and autonomous life, social studies of illness mostly focus on social contexts of illness and biopolitical philosophy. Concomitant with the rise of chronic illness in the last decades, autobiographical narratives about experiences with chronic illness have proliferated in Western societies. Moving beyond narratological and pedagogical approaches in literary studies of illness,

this dissertation examines how visual life narratives can transform medical and cultural concepts of chronic illness. Drawing on three case studies in contemporary Germany, including dementia documentaries, cancer photography and comics about motor disabilities, I argue that, rather than a loss, life writers show how illness experiences are intensified processes of material transformation that allow for the possibility of becoming. By engaging with (material) feminist theory and media studies this posthuman philosophy of illness insists on the entanglement of pathology with materiality, biology, discourse, and culture and intervenes in the emerging field of critical medical humanities.

Hosters, Sascha. Short Circuits of Reality: Reproducibility, Simulation and Technical Images in Villiers de l'Isle Adam's *L'Ève Future*, Rainer Werner Fassbinder's *Welt am Draht*, and Michael Haneke's *Caché*. Rutgers University, Department of German. Advisor: Fatima Naqvi. October 2018. Abstract: My dissertation "Short Circuits of Reality: Reproducibility, Simulation and Technical Images in Villiers de l'Isle Adam's *L'Ève Future* (1887), Rainer Werner Fassbinder's *Welt am Draht* (1973), and Michael Haneke's *Caché* (2005)" examines the reciprocal relationship between the evolution of visual media technologies and sensory perception. Reading the 20th century as an era of simulation shows that there has been a historical connection between tendencies of simulation and the invention of audiovisual media technologies that enabled the increasingly "photo-realistic" reproduction of our material reality. I offer a theoretical foundation that is based on three thinkers from what is now considered the 'classic era of media theory', followed by three analytical chapters, which serve as paradigmatic examples for the evolution mentioned above. Walter Benjamin's thoughts on reproducibility and the replacement of original sources by ubiquitous copies precede Jean Baudrillard's concept of simulacra and simulation. Here, the distinction between original and copy gradually becomes obsolete in the state of hyperreality. Vilém Flusser's theory of technical images and technical imagination stands in contrast to Baudrillard's, as he counters the deceptive quality of the simulacra by approaching "technical images" (images created by apparatuses) as signifiers that project meaning outwards instead of inwards.

Hottman, Tara Allison. The Art of the Archive: Uses of the Past in the German Essay Film. University of California Berkeley, German, Film Studies, & Critical Theory. Advisor: Anton Kaes. August 2018. Abstract: This dissertation tracks the changing conception of the archive in film and media art. It examines filmmakers who reflect upon the historicity of cinema in their work and use the archive as a model for creating their essay films, video essays and installations. The filmmakers whose work is under examination—Alexander Kluge, Hartmut Bitomsky, Harun Farocki and Hito Steyerl—cover an important period of German—and global—media history, in which the forms of moving images and their mode of exhibition have diversified. Taking their cue from Walter Benjamin's concept of history and his practices of citation, these filmmakers use montage to put films from the past into constellation with present-day film and media. Their montages reveal the shifting configurations between past and present in film history, illustrating the need for a non-linear film historiography. If, as some theorists argue, the bureaucratic documentation of the archive is now the primary force through which biopolitics renders life deathlike, then the archival practices exhibited by these filmmakers not only illustrate how the

past might gain a functional, creative use for the present, but they also provide an example for ways in which the archive might be employed against existing forms of control.

Jurgens, Laura. Martin Luther and Women: From the Dual Perspective of Theory and Practice. University of Calgary, Department of Classics and Religion. Advisor: Douglas Shantz. June 2019. Abstract: This thesis argues that Martin Luther did not enforce his own strict theological convictions about women when he personally corresponded with women throughout his life. Luther's conversations with female family members and Reformation women show that he often made exceptions to his own theology. Luther also did not enforce his theology throughout his pastoral care where he treated both men and women equally. Luther's pastoral work shows that he allowed compassion and empathy to win over his own theological convictions about women. It is important to remember that Luther not only wrote about women in the abstract, but also lived both his public and private life among women. However, there have been no comprehensive studies that have examined his theological writings about women and personal encounters with women. For this reason, fundamental aspects of Luther have remained in the dark. As 'actions speak louder than words,' this thesis argues that the practical, as well as the theoretical need to be examined when attempting to provide an authentic assessment of the reformer's attitudes towards women.

Kahn, Michelle Lynn. Foreign at Home: Turkish-German Migrants and the Boundaries of Europe, 1961-1990. Stanford University, Department of History. Advisor: Edith Sheffer. September 2018. Abstract: This dissertation examines the transnational history of Turkish guest worker families in Germany (1961-1990), uncovering the gradual process by which the migrants came to feel foreign in both countries they considered home. It traces the development of the derogatory Turkish term "Almancı," which connotes the impression that the migrants living in Germany (Almanya) have become "Germanized" and culturally estranged. The dissertation's centerpiece is an investigation of West Germany's 1983 Law for the Promotion of Voluntary Return (*Rückkehrförderungsgesetz*), which paid guest workers a "remigration premium" (*Rückkehrprämie*) of 10,500 Deutschmarks to return to Turkey within just ten months. This controversial law brought about the largest remigration wave in Modern European history, with 15% of West Germany's Turkish population (250,000 men, women, and children) returning to Turkey in 1984 alone. The final chapter focuses on the second-generation "return children" (*Rückkehrkinder*) who, often unwillingly, accompanied their parents back to Turkey and became symbols of the possibilities and limitations of German and Turkish national belonging. Turning the concept of "integration" on its head, the dissertation argues that, amid the longstanding discourses about Germanization and cultural estrangement, many "Almancı" found that *reintegration* in their own homeland was often just as difficult as *integration* in Germany.

Kalbach, Harrison Levan. Historical Scientific Displays during the German Empire: The Role of Science, National Identity, and Bourgeois Culture in the Growth of the History of Science as a Discipline. Michigan State University, Department of History. Advisor: John Waller. May 2018. Abstract: The dissertation locates the start of the institutionalization of the discipline of the history of science in Germany during the Empire. Primarily using examples of scientific historical exhibitions and displays, history of science scholarship at conferences, and memorials to

scientists, I trace how Germany led other nations in the discipline's early, or proto-, institutionalization, according to five criteria for institutionalization I define at the outset. In addition, the dissertation emphasizes the centrality of exhibitions presenting the history of science to the wider German public as a unifying element to help build a new national German identity. It also argues that Germany's leading role in starting to form the discipline of the history of science can in part be explained by the strong historical consciousness of nineteenth century Germany, the strength of contemporary German science, and the desire of members of the bourgeoisie to make science history one of the cultural goods it provided the nation. After German participation at the International Exhibition of Scientific Apparatus in London in 1876, the first such international exhibition, Germans launched a succession of events displaying and exhibiting the history of science both domestically and internationally that exceeded the range of the counterparts of any other nation before the end of the First World War.

Keilson, Ana Isabel. *Making Dance Modern: Knowledge, Politics, and German Modern Dance, 1890 – 1927*. Columbia University, Department of History. Advisor: Samuel Moyn. May 2017.

Abstract: Between 1890 and 1927, a group of dancers, musicians, and writers converged in Germany, where they founded an artistic movement known as German modern dance. This dissertation provides a history of the origins of this movement and its central figures, including Émile Jaques-Dalcroze, Isadora Duncan, Mary Wigman, Rudolf Laban, Hans Brandenburg, and Valeska Gert, who developed modern dance in an attempt to theorize and transform the social order. With the exception of Gert, this was a social order based upon principles of stability, unity, and consensus. In contrast to many of their contemporaries in artistic and literary modernism, German modern dancers developed what this dissertation labels as “embodied conservatism.” By the First World War it became a platform for many issues, ideas, and values of the Weimar political right. This dissertation shows how, particularly after 1919, questions about social sovereignty and individual capacity for creative genesis were transformed into questions of national identity perceived as vital to the maintenance of a strong, stable society. It concludes by arguing that embodied conservatism enabled German modern dancers to conceive of National Socialism as an organic extension of their original vision of social order and harmony.

Klemm, Hannah Marlene. *Systems Depictions: A. R. Penck and the East German Underground, 1953-1980*. The University of Chicago, Department of Art History. Advisor: Christine Mehring. May 2017.

Abstract: This dissertation examines two interrelated topics: the art produced by A.R. Penck before his forced deportation from the German Democratic Republic (GDR) in 1980 and the collaborative nature of unofficial art in the GDR in the 1950s, 60s, and 70s. These artists engaged not with the dictates of the East German cultural authorities; instead, they sought out wide ranging inspiration from a variety of sources both from the pre-war avant-garde and new post-war aesthetic experiments coming from Western Europe and the United States. I examine how these artists responded to both the repressive, controlled system of cultural institutions within socialist East Germany and the greater transatlantic art world. This project considers narratives of the history of modernism and abstraction by exploring how Penck and East German artists understood their role as artists in socialist East Germany.

Kost, Kiley. *Telling Deep Time: Geologic Narration in German Fiction after 1945*. University of Minnesota, Department of German, Scandinavian and Dutch. Advisor: Charlotte Melin. December 2018. Advisor: In this dissertation, I examine works of German-language fiction that bring the deep past to life in narrative dimensions. I explore the question of how meaningful stories can be told that span both human history and natural history of the deep past, navigating the enormous temporal differences that separate them. The central works for this investigation are Max Frisch's *Der Mensch erscheint im Holozän* (1979), Peter Handke's *Langsame Heimkehr* (1979), and Jenny Erpenbeck's *Heimsuchung* (2008). All three authors treat the nonhuman environment as a dynamic entity whose ability to make meaning comes into existence through narrative. I situate literary practices within the timescale of geologic change by combining narrative theory with the interpretive strategies of material ecocriticism and asking how stories with nonhuman agents are told. Combining these two approaches to literary analysis, I arrive at a concept of geologic narration that considers the discursive and physical forces that construct the deep past, reorients readers to long-term thinking and situates the nonhuman environment as a process active in making meaning.

Kreklau, Claudia. "Eat as the King Eats": Making the Middle Class through Food, Foodways, and Food Discourses in Nineteenth-Century Germany. Emory University, Department of History. Advisor: Brian Vick. August 2018. Abstract: "Eat as the King Eats" makes two contributions: it proposes that nineteenth-century German middle-class identity depended on social recognition, and that in their pursuit of status by "eating as the king eats," middling homes unwittingly created modern eating practices. French chefs migrating to German lands after 1789 educated women to work as cooks in German households by mid-century. There, working women and household staff combined cosmopolitan food trends with emerging industrial technologies (foods from substitutes, vacuum-preserved- and ready-meals laced with additives...) creating eating practices we recognize today. Middling households embraced these food changes, but also called for natural eating and comprehensive food-safety laws by 1878. While food historical scholarship has left nineteenth-century Germany aside in accounts of contemporary global cuisines, this work shows that we cannot understand modern eating without nineteenth-century Germany or the range of subaltern- and other historical agents involved in crafting modern eating.

Krüsemann, Heike. Language Learning Motivation and the Discursive Representation of German, the Germans and Germany in UK School Settings and the Press. University of Reading, Institute of Education. Advisors: Suzanne Graham & Melani Schroeter. March 2018. Abstract: This mixed-methods study investigates the relationship between discourses around German, learner motivation, and uptake of German in UK secondary schools. Participants were 506 German learners, four German teachers and four head teachers. Underpinned by a theoretical framework using key concepts from mainstream psychological as well as second language-specific models of motivation, the research instruments (questionnaire, interviews and focus groups) were designed to probe participants' attitudes towards German, the Germans and Germany. Themes which emerged from learner attitudes were then compared with those in wider circulation via a corpus of 40.000+ UK press articles, using discourse analysis techniques. The study found that the majority of the themes present in public discourses were replicated in school settings, but in complex ways related to learners' decisions about continuing with German

and their socio-economic status. Through exploring the relationship between public linguistic patterns around German and those found in a private domain, the study links grassroots and societal attitudes towards German with the motivational dimensions around German-learning in UK secondary schools.

Kube, Sven. Born in the U.S.A. / Made in the G.D.R.: Anglo-American Popular Music and the Westernization of a Communist Record Market. Florida International University, Department of History. Advisors: Jenna M. Gibbs & Kenneth Lipartito. March 2018. Abstract: Through analysis of exclusive sources, this project reconstructs the economic development of a communist culture industry and measures the commercial significance of Western commodities in one Eastern Bloc marketplace. The dissertation explains how cultural commerce between communist and capitalist record companies familiarized millions of music fans in the German Democratic Republic (GDR) with blues, jazz, rock, pop, and disco music. Drawing on untapped archival files, it traces the evolution of Deutsche Schallplatten from a small private firm into a nationalized flagship enterprise. It illuminates how dependency on technology from capitalist countries prompted the company to prioritize the westward export of classical recordings to earn hard currencies. Based on oral histories, it documents how the music monopolist imported Western pop music at a large scale to exhaust the purchasing power of the home audience. Empirically evaluating production data for a total of 143 million records, it reveals how Deutsche Schallplatten engineered a takeover of the domestic marketplace by American, British, and West German performers to achieve profitability. The dissertation argues that intensifying Westernization of its walled-in music market exemplified the GDR's decision to concede the Cold War battle over cultural preferences and political loyalties of its citizens out of economic necessity.

Kühnast, Antje. Theorising Race and Evolution – German *Anthropologie's* Utilisation of Australian Aboriginal Skeletal Remains during the Long Nineteenth Century. University of New South Wales, School of Humanities and Languages. Advisor: John Gascoigne. June 2018. Abstract: This thesis investigates German *Anthropologie's* nineteenth-century discourse on Australian Aborigines, exploring the utilisation of their skeletal remains for theorising on human diversity and evolution. One focus lies on the discussion of the *Australier's* various manifestations: from late Enlightenment's speculative theorising to the natural scientific investigations of the mid-nineteenth and early twentieth centuries. German physical anthropologists reinforced existing extraordinarily powerful notions of indigenous physical and cultural-intellectual inferiority conveyed from the beginning of European contact. This bias often overrode contradictory empirical evidence that demonstrated the intrinsic fragility of classifying, typifying and ordering human diversity on the basis of one or another concept of race. These investigations occurred in the context of *Anthropologie's* establishment as a natural science and the debate surrounding Darwinism. This thesis intervenes into the current historiographical debate about the relation between humanism, liberalism, Darwinism and (anti-/non-) racist approaches to human diversity in Germany's early physical anthropological community. It is shown that anti-Darwinians, who have been credited with following a non-racist approach, only in theory refrained from drawing conclusions about racial hierarchies. In practice, their skeletal

investigations, whether undertaken by Darwinists or anti-Darwinians, remained within and furthered the then prevalent paradigm of racialisation.

Lambert, Richard M., III. In Search of Lost Experience: Hermann Broch, Robert Musil, and the Novels of Interwar Vienna. The University of North Carolina at Chapel Hill, Department of Germanic & Slavic Languages & Literatures. Advisor: Eric Downing. December 2017. Abstract: Characterized by themes of negation, fragmentation, and destruction, the novels of interwar Vienna are canonically read as a testament to the social and political shifts that reshaped Central Europe after the turn of the twentieth century. My dissertation delivers a corrective to conventional understandings of the late modernist novel by pushing beyond this lament of crisis. In the Viennese interwar novels of Hermann Broch and Robert Musil, I locate a deeper agenda in the late modernist novel—the resuscitation of experience—which evidences the pinnacle of *another* Viennese modernism located around 1930. My dissertation examines the Musil's *Die Verwirrungen des Zöglings Törleß* (1906) and *Der Mann ohne Eigenschaften* (1930/32) and Broch's *Die Schlafwandler* (1930) and *Die unbekannte Größe* (1932). I read these novels together with theories from philosophy, psychology, and science studies that range from Kant to Dilthey, Lukacs, Mach, Freud, Neurath, and Wittgenstein in order to investigate literature's unique purchase on experience by reawakening language as use, production, non-semiotic communication, and literary experimentation. My dissertation asserts that the search for experience designates these novels as productive sites of aesthetic and cultural orientation during the interwar period.

Lipnick, Christopher John. Victims of the Past: Walter Groß, the RPA and the Nazi Propaganda War against the Disabled. Drew University, Caspersen School of Graduate Studies. Advisor: Sloane Drayson-Knigge. May 2018. Abstract: To pursue its goal of racial perfection, Nazism waged a war of elimination against those whom they perceived to be genetically inferior and biologically unfit. Through draconian legislation and the all-invasive power of the state, the Third Reich incessantly worked toward the creation of a "national community" free from hereditary illness. The Office of Racial Policy (RPA), under the authority of Dr. Walter Groß, created eugenic propaganda intended to educate every German, man, woman and child about the perceived threat to the health of the German *Volk*. This dissertation will examine this Nazi organization and the man who guided the RPA in its work. As part of this propaganda war against the disabled, the Nazis relied upon decades of eugenic thinking inside and outside of Germany. This dissertation will demonstrate the adaptation of eugenic theories into, not only legislation adopted by Hitler's Germany, but also the propaganda crafted by Groß and the RPA. Scholarly works which have examined Nazi eugenic policies and Nazi propaganda rarely detail Groß' organization in detail. The core mission of this dissertation is to provide scholarship into the intersection of Nazi eugenic policies and Nazi propaganda, demonstrated by the work of Walter Groß and the RPA.

Livingstone, David Michael. The Bundesgrenzschutz: Re-civilizing Security in Postwar West Germany, 1950-1977. University of California, San Diego, Department of History. Advisor: Frank P. Biess. May 2018. Abstract: This dissertation investigates West Germany's Federal Border Police, the *Bundesgrenzschutz*, and seeks to connect its development to the broader questions surrounding democratization. I explore the development of this force from its foundation into

the 1970s when it was integrated into the state's civilian law enforcement infrastructure. This case study of the *Bundesgrenzschutz* sheds new light on important insights into the larger process of West Germany's postwar democratization; it shows how security was re-civilized in the aftermath of the Nazi dictatorship. I argue that the federal government used rearmament to justify the force, but intended to maintain it even after establishing a new army. It was the government's only symbolic instrument of coercive force since the army remained under the supranational control of NATO. Border policemen rather than soldiers contained minor disturbances at the demarcation line to prevent them from triggering larger conflicts. I examine how the Interior Ministry recruited, hired, and trained border policemen. Drawing upon research in gender history, I argue that the *Bundesgrenzschutz* was used to promote conservative ideals of masculinity in West Germany's young men. Redefining masculinity was one way that Germans attempted to make sense of the Nazi past while facing the cultural challenges of Americanization.

Lopes, Shana Simone. A Transatlantic Fraternity: American and German Photography, 1840 to 1890. Rutgers, The State University of New Jersey, Department of Art History. Advisor: Tanya Sheehan. May 2017. Abstract: This dissertation explores how photographers, photographs, photographic processes, and writings about the medium have been traversing cultural borders since its invention. By understanding photography as a vehicle of cross-cultural dialogue, this dissertation investigates the specific interactions it enabled between the United States and Germany between the 1840s and 1880s. Chapter One examines the work of German immigrants William and Frederick Langenheim. By looking at their advertisements and celebrated panorama of Niagara Falls, this chapter argues that their success was tied to their connection with their German homeland. Chapter Two analyzes the shift in photographic vision in three editions of a stereoscopic guidebook on the White Mountains of New Hampshire produced by the Bierstadt brothers. Chapter Three chronicles Dr. Hermann Vogel's position as the German correspondent to the American journal the *Philadelphia Photographer* from 1866 until 1886. Chapter Four examines the photographs of Alfred Stieglitz during his years of study in Berlin and compares them to his German photographic peers. Emphasizing the importance of German photographic culture to Stieglitz, beyond just noting his education, runs counter to dominant narratives about his artistic formation and can thus change future studies about him and American art photography more broadly.

Lorenz, Susanne. Ausgezeichnet - gezeichnet. Neue Formen des Exotismus in der zeitgenössischen deutschsprachigen Literatur. Ludwig-Maximilians-Universität München, Allgemeine und Vergleichende Literaturwissenschaft. Advisor: Wolfram Ette. February 2018. Abstract: Für den zeitgenössischen Exotismus ist die zeitliche und räumliche Ferne, die den Begriff in der Romantik noch bestimmte, nicht mehr zwingend erforderlich: Das kulturell Fremde ist längst im Hier und Jetzt der eigenen Gesellschaft angekommen. Und doch ist Ferne nach wie vor konstitutiv für den Exotismus. Das bedeutet, dass sie künstlich bzw. künstlerisch hergestellt werden muss, beispielsweise mit Erzählstrategien wie der Mythologisierung, der Verrätselung oder der Überexplikation. Der Untersuchung liegen zwölf zwischen den Jahren 2000 und 2015 erschienene Romane und Erzählungen von neun Autoren und Autorinnen zugrunde, von Terézia Mora, Jenny Erpenbeck, Bernhard Schlink, Christian Kracht, Saša Stanišić, Catalin Dorian Florescu,

Dimitré Dinev, Thomas Meyer und Benjamin Stein. Die Dissertation zeigt, mit welchen literarischen Verfahren und Figuren die ausgewählten Texte das nahe Fremde fernrücken.

Losch, Simon. An Obsolete Hegemon? America's Function in the Imagination of a (Re-)unified German Nation. The Ohio State University, Department of Germanic Languages & Literatures. Advisor: John E. Davidson. December 2017. Abstract: German cultural artifacts after 1990 use the representation of America in an attempt to come to terms with and construct a German nation after the fall of the Wall. The (re-)unification provided a unique historical situation in which modes of German communal identification had to be (re-) negotiated, as it brought together two different forms of social, political, and economic organization. Postmodern multiplicity and German historic guilt seem to make modern modes such as nation impossible to hold up. This dissertation, however, looks at the persistence of German national tropes in representations of Amerika in (Eastern) German literature and film. Next to nation, the term obsolescence grants this dissertation its specific perspective, as it unites the concept of nation in large parts of the German erudite discourse with the historical situation of the dissolution of the GDR, and the resulting personal, political, and economic situation of the former citizens of East-Germany. It examines the media-specific constructions of America and how they reflect on discourses of German nationhood post-Wende. The image of America portrayed in these texts and films actually suggests the systemic unwillingness or even impossibility of a communal construction that transcends the borders of the nation.

Lundrigan, Megan. Holocaust Memory and Visuality in the Age of Social Media. Carleton University, Department of History. Advisor: Jennifer Evans. April 2019. Abstract: Drawing from Holocaust studies, public history, photography theory, and new media studies, this dissertation argues that the amateur Instagram image is far from static. Existing spaces of Holocaust memory create preconditions for everyday publics to share their encounters with the Holocaust on their own terms. Thus, the final networked Instagram image is the product of a series of author interventions, carefully wrought from competing narratives and Holocaust representations. This work brings together seemingly disparate sources to find commonality between Instagram images, museum guestbook entries, online reviews, former concentration camps, and major Holocaust memorials and museums. This dissertation, one of the first studies of Holocaust visual culture on Instagram, underscores the fluidity of Holocaust memory in the twenty-first century. While amateur photography at solemn sites has sparked concern, this dissertation demonstrates that though the number of Holocaust survivors become fewer in number, the act of remembering the genocide can be coded into the everyday behaviour of the amateur photographers featured in this work. This work not only shares authority with everyday publics in their efforts to remember and memorialize the Holocaust, but reminds us that individual acts of remembrance can coalesce, contributing to a fluid and accessible archive of visual memory.

Lydon, Steven. Visions in Sand: The Sound Figures in Goethe, Schopenhauer, and Nietzsche. Harvard University, Department of Germanic Languages and Literatures. Advisor: John Hamilton. November 2018. Abstract: Friedrich Nietzsche's early essay "Truth and Lies in a Non-moral Sense" (1887) is canonical for postmodern thought, and its most widely-cited lines invoke the "sound figures" (*Klangfiguren*). Because we no longer recognize this reference today, its

importance has rarely been acknowledged. In 1789, the acoustician Ernst Chladni discovered the sound figures by sending musical notes through a metal plate with sand on it. The subsequent oscillations revealed a series of symmetrical patterns, previously invisible, thereby inaugurating the modern field of acoustics. These patterns created a public sensation across Europe, and were publicized by none other than Napoleon Bonaparte. As Nietzsche well knew, these patterns had also been interpreted by F. W. J. Schelling, J. W. von Goethe, August Schlegel, and Clemens Brentano as *signatura rerum* or the language of nature. My early chapters reconstruct these initial interpretations. I then proceed to unfurl the skeptical reaction in Jean Paul Richter and Arthur Schopenhauer. By contextualizing Nietzsche's essay in literary, scientific, and intellectual history, my book project reconsiders the skeptical turn, and asks if another approach to nature is possible.

Makin, Stephanie Rene. The Catholic Conundrum: The Role of the German and American Catholic Communities in Creating the Cold War World, 1945-1955. University of Pittsburgh, Department of History. Advisor: Gregor Thum. March 2018. Abstract: My dissertation argues that Catholic institutions in the U.S. and West Germany played a key role in forging a transatlantic community during the transformative period from 1945 to 1955. Encouraged by the American occupation officials, American and German Catholic labor leaders, youth leaders, and publishers embarked on a mission – sometimes cooperating, sometimes acting independently – to foster transatlantic Catholic solidarity. Through conferences, workshops, and print media, they countered negative perceptions of excessive consumerism, exploitative capitalism, delinquent youth, and extreme secularism that Germans often projected onto the U.S. With their activities, they hoped to foster personal connections among Catholics from American and western European countries and to cultivate a Catholic front that could deter what they saw as the dangerous influence of atheistic communism from the East. This “West” was both created by and catered to the more religious and conservative segments of the German population, and served an important building block in what would become the West in the emerging Cold War.

McSpadden, James. In League with Rivals: Parliamentary Networks and Backroom Politics in Interwar Europe. Harvard University, History Department. Advisor: Charles Maier. August 2018. Abstract: Europe of the 1920s and 1930s was marked by intense political polarization on the streets, in the press, and at the ballot box. Scholars have assumed that these toxic divisions also ran through the halls of power. However, this dissertation comparatively analyzes the social and political *milieux* surrounding European parliaments to show that behind-the-scenes informal networks actually brought politicians together across party lines. Many of the political outsiders of the belle époque, including both women and socialists, were welcomed as participants into this interwar elite political culture. This project also explores how parliamentarians' activities on the world stage—attending diplomatic conferences, visiting like-minded colleagues in other countries, and campaigning for international causes—brought politicians together with ideological rivals across Europe. While the Weimar Republic is the red thread running throughout this project, this dissertation explores other national case studies including Austria, Czechoslovakia, the Netherlands, Belgium, and the United Kingdom to paint a broader picture of interwar European political networks. Ultimately, this robust cross-party and international

political culture blinded Europe's political elite to the continent's growing polarization, which contributed to the rise of authoritarianism and led to world war.

Mekonen, Christina. Somewhere in the flesh mirror I saw myself: Black-Jewish Poetic Encounters vis-à-vis the Holocaust. University of Illinois at Chicago, Department of Germanic Studies. Advisor: Elizabeth Loentz. June 2018. Abstract: Scholars have long emphasized the uniqueness of the Holocaust. As a result, any kinds of comparisons with other crimes were often deemed inappropriate. However, according to Michael Rothberg's concept of "multidirectional memory," comparison does not necessarily mean equation. On the contrary, putting the histories of marginalized groups in dialogue with one another can potentially encourage solidarity and create a better understanding of the mechanisms enabling their oppression. Working from this assumption, this dissertation offers a comparative approach to the imagined (hi)stories of Blacks and Jews in poetry using the Holocaust as a frame of reference: How do Black and Jewish poets imagine each other vis-à-vis Nazism? As a transatlantic project, this dissertation contributes new insights into Black-Jewish literary relations within a transnational and multidirectional context. Furthermore, this study shows that the Holocaust has indeed served as a useful point of reference for comparing and remembering Jewish and Black histories of victimization and could potentially facilitate dialogue about other histories of marginalization that need to be told in order to contest existing forms of hegemonic power relations. This is essential at a time when Western countries face an increasing number of refugees and other migrants.

Middelhoff, Frederike. Literarische Autozoographien: Figurationen des autobiographischen Tieres (1789-1922). [Literary Autozoographies: Figurations of the Autobiographical Animal (1789-1922).] Julius-Maximilians-Universität Würzburg, Institut für deutsche Philologie, Lehrstuhl für neuere deutsche Literaturgeschichte. Advisors: Roland Borgards & Isabel Karremann. February 2019. Abstract: The dissertation probes the cultural and aesthetical dimensions of a yet unexplored genre in German literary history. Literary autozoographies are quasi-autobiographical first-person novels in which an animal becomes the narrator of his or her life. Yet in the 'long nineteenth century' the figure of the autobiographical animal was not merely a literary phenomenon. Reconstructing the (popular) scientific context of the genre, the project shows that the genesis and development of animal autobiographical writing in German-speaking countries was accompanied by a discourse which had animal psychologists, animal-rights activists, and natural historians not only think about animals' autobiographical capacities but also quite literally speaking for animals. The thesis argues that literary autozoographies of horses, cats, and dogs were therefore part of a specific discursive formation and contributed to a specific knowledge on animal species but also reflected that this knowledge relies on attributions, projections, and aesthetic forms of production. Furthermore, the project delineates the connections and differences between literary autozoographies, picaresque novels, animal fables, fairy tales, and the genre of autobiography. It thus also contributes to a theory of genre and adds new insights to the field of animal studies.

Morrow, Susan. Schematism: Poetics on the Way to Kant, 1760–1790. Yale University, Department of Germanic Languages and Literatures. Advisors: Rüdiger Campe & Paul Franks. April 2019. Abstract: My dissertation reveals an unexpected genealogy for Kant's concept of a

Schema—that ‘third thing’, neither concept nor appearance, which plays the role of mediator in the *Kritik der reinen Vernunft* (1781), and which is identified in the *Kritik der Urteilskraft* (1790) as the primary mode of *Darstellung*. I argue that the theory of *Schematismus* is structured not only by problems arising within Kant’s account of knowledge but also by the implications of changes to the status of movement in artistic and poetic form in the mid to late 18th century. I claim that this reconfiguration consisted, first, in the interpretation of movement as an indexical sign of affect, second, in the identification of movement as a realization of affect, and, third, in the re-articulation of movement’s realization-function as an act performed by a cognitive capacity: imagination. To demonstrate this progression, I turn, respectively, to J.-G. Noverre’s conception of ballet as pantomime (1760), F.G. Klopstock’s poetic practice and theory of *Wortbewegung* (1764–79), and G.E. Lessing’s theory of aesthetic *Illusion* (1766). I conclude that Kant’s epistemological concern with *Darstellung* is conditioned by the reframing of poetic form’s newfound realization-function as an act of cognition.

von Petersdorff-Campen, Anne. Unexpected Journeys: At the Crossroads of Collaborative Filmmaking and Feminist Scholarship. Michigan State University, Department of Linguistics and Germanic, Slavic, Asian and African Languages. Advisor: Elizabeth Mittman. May 2018. Abstract: This hybrid dissertation combines collaborative, creative filmmaking and feminist scholarship grounded in German studies. The written dissertation addresses fundamental issues in feminist filmmaking--body, voice, and collaboration--and is in part conceived as a complement to the travel documentary *Wanderlust, cuerpos en tránsito* (2017), a bi-autobiographical account of a journey from Egypt to Germany that was co-directed and produced by the author of this dissertation and Maria Pérez-Escalá. Taken together, the two ask the question: how can we reframe the woman traveler? Chapter One focuses on *Cinematography and the Body* and explores embodied, intersubjective and haptic strategies to depict women’s bodies. Chapter Two focuses on *Narration and Voice* and makes an argument for constructing embodied voices and expressions of relationality. Chapter Three demonstrates the potential of *Collaboration, Friendship and Sisterhood* in women’s (bi-) autobiographical travel accounts. In the epilogue, the wider cultural and political context of voluntary leisure travel is contrasted with other, less privileged forms of human mobility, such as migration and refugeeism, making an argument for reimagining touristic discourses in order to open up spaces for (narrative) encounters with these realities.

Pfleger, Simone. (Un)doing and (Un)becoming: Temporality, Subjectivity, and Relationality in Twenty-First-Century German Literature and Film. Washington University in St. Louis, Department of Germanic Languages & Literatures. Advisor: Jennifer Kapczynski. 2018. Abstract: This dissertation investigates how recent German-language literary and cinematic texts depict the interpellation of contemporary subjects under neoliberal capitalism. As I argue, the texts signal, reflect, and comment on the emergence of new types of subjectivities with precarious non-conforming identities, bodily desires, and pleasures struggling to persist under coercive social and economic systems. My core works express a sense of pessimism regarding both the present and future and foreground the ways in which bodies and minds are exposed to normative forces that act on, regulate, and resituate them. I draw attention to how German-language texts specifically generate productive modes of inquiry when placed in conversation

with queer and gender theory and vice versa. Tracing out-of-sync and non-teleological moments and momentums in the core texts, I show how the works uncover a temporary promise of breaking free from the dominant, restricting social structure, even as they make clear that this schism cannot and should not be permanent. These performative acts and discursive strategies of breaking free, I argue, extend the promise of (un)doing and (un)becoming, offering the prospect of developing and refining new strategies of queer world-making.

Phillips, Reuben. *Brahms as Reader*. Princeton University, Department of Music. Advisors: V. Kofi Agawu & Scott Burnham. May 2019. Abstract: This dissertation seeks to reframe the scholarly understanding of Brahms's creativity in the 1850s and '60s through a consideration of the composer's engagement with German literature. Drawing on archival research undertaken in Vienna, I argue that Brahms's early aesthetic worldview was fundamentally shaped by his devotion to reading. Part 1 provides the first comprehensive investigation of his notebooks of literary quotations known – since their abridged publication in 1909 – as *Des jungen Kreislers Schatzkästlein*. Brahms's quotation collection is situated in three contexts: biographical representations of Brahms as a reader, the role played by Robert Schumann in shaping Brahms's literary enthusiasms, and the elevated status afforded to the activity of reading in German culture of the mid-nineteenth century. For Brahms, the process of copying out quotations served as a means of meditating on important ideas about the role of art in society, genius, originality, and artistic technique. In the second part of the dissertation I enlist some of Brahms's beloved works of German Romantic literature in the examination of two compositions from the 1860s: the Trio for Piano, Violin, and *Waldhorn*, op. 40, and the *Magelone Romanzen*, op. 33.

Pilz, Kristina. *Writing Across Margins: Contemporary Afro-German Literature*. University of Washington, Department of Germanics. Advisor: Brigitte Prutti. March 2019. Abstract: My dissertation argues that Afro-German literature—a new strand in contemporary German literature since the late 1980s—functions as aesthetic activism by creating collective identity through textual practices. Joining the larger conversation in Black German Studies on Afro-German poetry and autobiography, this project focuses on writing practices in Afro-German feminist poetry by Helga Emde, Katharina Oguntoye, and May Ayim; Afro-German spoken word poetry by Chantal-Fleur Sandjon, Philipp Khabo Köpsell, and Samy Deluxe; Afro-German celebrity autobiographies by Abini Zöllner and Detlef Soost; as well as Afro-German memoirs by Theodor Michael and Gert Schramm. Black German textual practices develop parameters of collective identity that range from the emergence of Afro-German voices to a new understanding of Afro-German blackness; from a new recognition of Afro-German identities, to the rise of an Afro-German memory. The writing practices that shape parameters of collective identity—métissage, imagery, autofiction, multilayering—organize my dissertation and provide the categories for textual analysis. By combining close readings with aesthetic (e.g., Lionnet, Bürger, Gates, Wagner-Egelhaaf) and cultural theory (e. g. Du Bois, Gilroy, Hall, Silverman), my project demonstrates that Afro-German writing practices help to bend and transgress literary and social categories.

Podesva, James R. *Exporting America: The U.S. Information Centers and German Reconstruction*. Southern Illinois University Carbondale, Department of History. Advisor:

Jonathan S. Wiesen. May 2018. Abstract: This dissertation examines the establishment of United States Information Centers in West Germany immediately after the Second World War, and their role in securing the support of West German elites for American occupation policies, particularly democratic self-government. Located at the intersection of culture, economics, and American politics, the America Houses (Amerikahäuser) educated curious Germans about the United States, presenting a carefully curated vision of American life that minimized conflict and highlighted the material and cultural prosperity enjoyed by the mythical “average American.” The Americans contended that with the adoption of democracy and a reformed market economy, affluence was something West Germans could realistically aspire to. As a key transmitter of American information and ideas, the program was a means by which the United States attempted to change German resistance to American cultural products, and also served as a way to gauge German opinion. Often lumped together with the Voice of America and Radio Free Europe under the general heading of propaganda and receiving little academic scrutiny on its own merits, an examination of the U.S. Information Center program gives a more nuanced portrait of the forces shaping American efforts for the hearts and minds of newly-made West Germans.

Reger, Maria. Ausgestoßen - Kriminelle, Feinde und Flüchtlinge in der deutschsprachigen Gegenwartsliteratur. University of Connecticut, Department of Literatures, Cultures, and Languages. Advisor: Sebastian Wogenstein. April 2019. Abstract: Situated in the interdisciplinary field of literature and human rights, my dissertation contributes to our understanding of how societies draw, maintain, and challenge the line between the people who belong to a community and those who do not. Arguing that criminals, enemies, and refugees are epitomes of discursively and institutionally produced outcasts today, I analyze how fictionalized criminals, enemies, and refugees in contemporary German novels and theater are used as narratological and dramatic devices to (re)define the values and composition of the community. Specifically, I look at the criminal characters in Bernhard Schlink’s novel *Das Wochenende* (2008) and Nicolas Stemann’s staging of Friedrich Schiller’s *Die Räuber* (2008); at the enemy characters in Lukas Bärfuss’ novel *Hundert Tage* (2008) and Cihan Inan’s staging of Heinrich von Kleist’s *Penthesilea* (2017); and the refugee characters in Merle Kröger’s novel *Havarie* (2015) and Elfriede Jelinek’s theater text *Die Schutzbefohlenen* (2013). My dissertation investigates literary and theatrical representational strategies of social inclusion and exclusion. It also provides a comparative account of how literature and theater imagine and mediate the identity of Europe’s German speaking communities today.

Ronzheimer, Elisa. Poetologien des Rhythmus. Versformen um 1800 (Klopstock, Hölderlin, Novalis, Tieck, Goethe). Yale University, Department of Germanic Languages and Literature. Advisors: Rüdiger Campe, Eva Geulen, & Kirk Wetters. May 2018. Abstract: The dissertation studies the emergence of concepts of versification in German literature which continue to shape our way of reading versified texts. A joint analysis of poems and the poetological discourse at the end of the eighteenth and the beginning of the nineteenth century allows to identify functions of rhythm and meter in poetry that inform our interpretation of literature. Poets like Friedrich Gottlieb Klopstock attempted for the first time to produce faithful translations of ancient meters into modern Germany poetry – only to discover that the meters of the Ancients and those of the Moderns worked in fundamentally different ways. This insight provoked a quest among poets

and thinkers for the origin and the nature of poetic rhythm that turned the discussion of metrical technicalities into far-reaching philosophical, aesthetic or political arguments. The problems at stake were various: the perception and representation of time and different modes of temporality, the question of how to conceptualize knowledge, or rather: how to think self-consciousness (the philosophy of German Idealism), or the ability of poetry to generate and to freeze motion. Each chapter presents close readings of texts by the following authors and contextualizes them within the larger poetological discourse of the time.

Schendel, Isaac Smith. Narrative Arrangement in 16th-Century Till Eulenspiegel Texts: The Reinvention of Familiar Structures. University of Minnesota, Department of German, Nordic, Slavic & Dutch. Advisors: James A. Parente Jr. & Anatoly Liberman. June 2018. Abstract: The trickster Till Eulenspiegel first appeared in the prose novel *Ein kurtzweilig Lesen von Dil Ulenspiegel* (1511/1515) and later in the works of Hans Sachs and Johann Fischart. Sachs wrote poems and plays centered on Eulenspiegel; Fischart devoted an epic, *Eulenspiegel reimenweis* (1572), to him. A proper understanding of these adaptations depends on a knowledge of the literary contexts. Lesen evokes fool literature to advertise Eulenspiegel, who more closely resembles the global trickster. His biography is another case of misdirection: the redactor of S1515 uses a traditional, hagiographic-derived chapter organization to create a book meant to be flipped through at leisure, like a modern joke collection. Sachs's and Fischart's adaptations are instances of authorial bait-and-switch: Sachs uses Eulenspiegel to introduce other characters or themes, and Fischart reinvents a biographical form developed in earlier polemics. Eulenspiegel stories serve as material for experimentation with narrative structures. The character is never explored in depth. The authors use familiar pranks to attract interest and reinvent storytelling forms. Eulenspiegel is a case of design irony: using known structures in experimental ways. These findings are important for the history of fiction, as they reveal a new understanding of character as a means to address formal phenomena.

Schenck, Marcia Cathérine. Socialist Solidarities and Their Afterlives: Histories and Memories of Angolan and Mozambican Migrants in the German Democratic Republic, 1975-2015. Princeton University, Department of History. Advisor: Emmanuel Kreike. September 2017. Abstract: This dissertation examines state-sponsored education and labor migration between the Peoples' Republics of Angola and Mozambique, and the German Democratic Republic ("GDR" or East Germany) in the late 1970s–1990s. During the Cold War, political and economic relations between the "Second World" and the "Third World" opened up migration routes to young African men and women to work and study abroad. In the process, migrants were expected to gain technical skills and expertise to develop their nascent post-colonial home states upon their return. Tracing Angola's and Mozambique's political transitions from decolonization, to socialism, and finally to free market democracies through the experiences of these migrants, this dissertation is firmly rooted in African history. The memories of Angolans and Mozambicans who migrated to East Germany are central to this dissertation. It draws on 268 life history interviews with workers, students, and government officials, triangulated with archival sources, collected during two years of fieldwork in Angola, Mozambique, Portugal, South Africa, and Germany. Angolan and Mozambican history is intertwined with that of other socialist nations like East

Germany; the global socialist conjuncture is ill-understood unless we account for Angola's and Mozambique's multifaceted connections to the socialist world.

Scott, Claire E. Murderous Mothers: Feminist Violence in German Literature and Film (1970-2000). Duke University and the University of North Carolina at Chapel Hill, Carolina-Duke Graduate Program in German Studies. 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.

Sheedy, Melissa Ann. Romanticism Reloaded: Romantic Trajectories in Contemporary German Literature. The University of Wisconsin-Madison, Department of German, Nordic, and Slavic. Advisor: Sonja E. Klocke. April 2018. **Abstract:** From felines to fairytales, Grimm to Goethe, and magic to marionettes, the literatures, cultures, and philosophies of the German Romantic movement maintain an enduring influence into the twenty-first century. With a focus on how Romantic themes, values, and mechanisms are reimagined and transformed in post-Wall contemporary German fiction, I consider works by Kerstin Hensel, Juli Zeh, Julia Franck, Christa Wolf, and Sabrina Janesch. My study addresses four broader categories that thematize these eighteenth- and nineteenth-century influences: the forest as a Romantic motif, witches and other powerful women as transgressors, the "in-between" figures of the doll and automaton, and intersections of violence, gender, and power. Theories of material ecocriticism, feminist narratology, and intersections of violence and gender build the frame for this study in order to identify systems of power and oppression that play a political role in these works. The new sociohistorical contexts in which these Romantic trajectories come to light play on reader expectations and reveal the political implications of telling a tale. Considering today's fraught political landscape, these patterns of violence and oppression play a foundational role in contemporary discourses, and their depictions link the nineteenth century with familiar concerns and uncertainties of today.

Shields, Ross. Hanging-Together: Kant, Goethe, and the Theory of Aesthetic Modernism. Columbia University, Department of Germanic Languages. Advisor: Oliver Simons. October 2018. **Abstract:** My dissertation, titled *Hanging-Together: Kant, Goethe, and the Theory of Aesthetic Modernism*, observes that many of the composers, artists, and writers working in the early twentieth century developed theories of aesthetic coherence (*Zusammenhang*) that

contradict the canonical interpretation of the period in terms of discontinuity and fragmentation. I show that the modernists drew on Goethe's morphology in order to conceive of the inner coherence of the work of art as neither an aggregate (in which the parts precede the whole), nor as a system (in which an idea of the whole precedes its parts), but as a morphological nexus of formal variations. My thesis is that aesthetic modernism negates the 'outer coherence' of the work of art in order to reveal its 'inner coherence', and that this morphological concept of inner coherence does not entail the totalizing ideal maintained by the poetic and aesthetic tradition from Aristotle to Kant.

Smith, Lacey Nicole. Appropriating (Sub)Urban Space: Inhabited Counter-Narratives as Resistant Spatial Intervention in Contemporary American and German Culture. University of California, Santa Barbara, Comparative Literature. Advisor: Maurizia Boscagli. December 2018.

Abstract: This project is concerned with the concept of urban and suburban space as explored through mediated narratives in film, television, literature, art, and other visual or narrative media. Adopting spatial theorist Henri Lefebvre's concepts of differential space and the right to the city, this project asserts that the hegemonic dominance of capitalist, neoliberal, and bourgeois ideologies in American and German culture extends to both the material and psychic production of space in the late twentieth and early twenty-first centuries. It articulates an interartistic, transnational, and interdisciplinary methodology for approaching broad spatial questions like that of the planetary right to the city and the way collective practices of spatial appropriation to potentiate the emergence of differential space. Primary texts investigated in the project include Don DeLillo's *White Noise*, the Duffer Brothers' *Stranger Things*, Jordan Peele's *Get Out*, the music of Vince Staples, David Wagner's *Mauer Park*, Tanja Dücker's *Spielzone*, the photo series *Berlin Wonder Land*, Stih & Schnock's *Orte des Erinnerns*, the squatting actions of Refugee Tent Action in Kreuzberg, Berlin, the citizen campaign to maintain Berlin's Tempelhofer Feld, and music videos by Emus Primus featuring Berlin's ubiquitous graffiti images.

Soeder, Meredith. Jazz in a Transatlantic World: Legitimizing American Jazz in Germany, 1920-1957. Carnegie Mellon University, Department of History. Advisor: Donna Harsch. April 2017.

Abstract: This dissertation undertakes a transnational study of jazz music in Germany and the United States from 1920 to 1957. It explores jazz's impact on German and American national identities, the ambiguous divide between so-called "low" and "high" culture, and conceptions of race. It compares Germany to the U.S. in order to illuminate how national cultures imbibed, reformed, and integrated jazz. Focusing primarily on German music critics, composers, musicians, educators, and musical elites, the dissertation interrogates the roots of the wide range of interpretations of jazz. These commentators embraced, remained skeptical, or were quite disdainful of jazz along cultural, racial, and national lines. In particular, the project investigates how and why notions about "high" German music intertwined with notions about race and nation and impacted critics' interpretations of jazz. The dissertation sheds light on the ambiguous space for jazz between so-called popular/entertainment music and art/serious music. The dissertation also brings to light how Germans adopted jazz into their own culture and reformed it for their own tastes. The dissertation analyzes how American and German cultural identities changed over

time and traces the slow, winding process of jazz becoming a culturally legitimate form of music in Germany by the late 1950s.

Sorenson, Alexander. *Trials by Water: Law, Sacrifice and Submergence in German Realism*. Advisor: David E. Wellbery. University of Chicago, Department of Germanic Studies. April 2019. Abstract: The dissertation analyzes one of the most recurrent (and troubling) motifs in modern German literature: death by drowning. Focusing upon both canonical and lesser-known texts by Adalbert Stifter, Gottfried Keller, Theodor Storm, and Theodor Fontane, it argues that these scenes of drowning function as narrative “knots” in which two concepts fundamental to the epistemology of realist writing intertwine: law and sacrifice. More specifically, it suggests that the narrative logic of drowning stages a conflict between the “surface” domain of law, on the one hand, and the hidden “depths” of the subjective interior, on the other. In each of the chosen texts, the resolution of this conflict takes the form of an act of sacrifice that either relinquishes some portion of the self for the sake of the law or immolates some form of law for the sake of the self. As such, the dissertation demonstrates how German Realism works through deeply embedded tensions that trouble the social and moral life of its age, a portrait which stands in contrast with the more conventional notion of realist aesthetics as a programmatic effort simply to make visible the quotidian contours of human life.

Spaulding, Daniel. *Beuys, Terror, Value: 1967-1979*. Yale University, Department of the History of Art. Advisor: Craig Buckley. May 2017. Abstract: In this dissertation I argue that the work of the German artist Joseph Beuys represents the most ambitious effort of the post-1945 era to totalize the concept of art as the basis of a new, liberated social order. Although Beuys did not succeed in realizing his ambitions, the attempt to do so nonetheless stands as a limit case that formalizes issues of continuing relevance to the politics of aesthetics, the relation between art and economics, and the boundaries between art and other spheres of life. Beuys's practice attempted to fix a relation between social or political significance and the material forms of his art by way of a strategy that I define as “myth.” Rather than simply denounce his myth as disingenuous, however, I make a case that the coherence of Beuys's practice is keyed to a real social and economic dynamic: namely, the accumulation of capital. Although Beuys aimed to overcome capitalism, his art's most fundamental metaphors constitute a mimesis to the capitalist form of value. In fleeing from the terror of history – not just the Nazi past, but also the automatism of the postwar economy – Beuys's art ineluctably came to incarnate a terror of its own.

Staiano-Daniels, Lucia (now: Lucian). *The War People: The Daily Life of Common Soldiers, 1618-1654*. University of California Los Angeles, History Department. Advisor: David Sabeau. June 2018. Abstract: This dissertation aims to depict the daily life of early seventeenth-century common soldiers in as much detail as possible. It is based on intensive statistical study of common soldiers in Electoral Saxony during the Thirty Years War, through which I both analyze the demographics of soldiers' backgrounds and discuss military wages in depth. Drawing on microhistory and anthropology, I also follow the career of a single regiment, headed by Wolfgang von Mansfeld (1575-1638), from mustering-in in 1625 to dissolution in 1627. This regiment was made up largely of people from Saxony but it fought in Italy on behalf of the King of Spain,

demonstrating the global, transnational nature of early-modern warfare. My findings upend several assumptions about early seventeenth-century soldiers and war. Contrary to the Military Revolution thesis, soldiers do not appear to have become more disciplined during this period, nor was drill particularly important to their daily lives. Common soldiers also took an active role in military justice.

Stainton, Anna Louise. "Wir sind Geburtshelfer eines neuen Lebens": DEFA's Positive Heroes. University of Toronto, Department of Germanic Languages and Literatures. Advisor: Stefan Soldovieri. October 2018. Abstract: Of the catalogue of feature films produced by the German Democratic Republic's state-owned production studio, DEFA (*Deutsche Filmaktiengesellschaft*), the most well-known and well-studied are its antifascist films. However, relatively little scholarly attention has been paid to the protagonists of these films and their function as role models (*Vorbilder*) and representatives of the East German state and its ideology. This dissertation examines the portrayals of positive heroes in DEFA films from the late 1940s—prior even to the founding of the GDR—through to the early 1990s, when DEFA's final films post-German reunification were produced. Positive heroism in DEFA films is made up of two connected character types: the symbolic hero, who represents the Party, State, and ideology, and the role model or *Vorbild*, who represents a locus of identification for the spectator. Using a framework based on Žižekian psychoanalytical theory, I argue that these character types play a significant role in the ideological mission of antifascist films: to construct and disseminate specific forms of socialist, East German identity. Moreover, my analysis of the portrayals of positive heroes highlights the underlying contradictions within the GDR's doctrine of antifascism, and thus in its foundational narrative.

Stoltz, Matthew. In Search of Adequate Faith: Religious Skepticism in German Letters (1750-1800). Cornell University, Department of German Studies. Advisor: Paul Fleming. December 2018. Abstract: The struggle to articulate a distinctly modern faith becomes audible across the literary and aesthetic works of eighteenth-century writers who were committed to making the Biblical tradition more appealing to an increasingly skeptical age. Rather than driving a wedge between sacred and secular cultures, these writers promised greater spiritual cohesion. Instead of simply yielding to the authority of tradition and scripture, their works strove to advance more adequate means of forging religious bonds. This interdisciplinary study investigates how a number of writers turned the spirit of religion into a weapon, which precipitated a second reformation in the latter half of the eighteenth century. Chapter One investigates Klopstock's extensive amplification of the New Testament figure Doubting Thomas in *Der Messias* and finds that his poetics inadvertently reproduce Thomas' tragic "mistake" by doubting the efficacy of unaided Scripture to communicate religious truth. Chapter Two argues that Lessing reorients faith around the spirit of religion, sparking a Copernican turn in religious consciousness that emancipated modern believers from theological regimes that had become increasingly normative in their approach to scripture. Chapter Three considers how Novalis, unlike Lessing, insisted that material mediation play a role in (re)shaping and (re)generating religious experience.

Storring, Adam L. Frederick the Great and the Meanings of War, 1730-1755. University of Cambridge, Faculty of History. Advisor: Sir Christopher Clark. March 2018. Abstract: This work fundamentally re-interprets King Frederick II of Prussia (1740-86) as military commander and military thinker. It achieves a strikingly new perspective on the much-studied Prussian king by examining not so much Frederick's military actions, or his military writings, but rather the intellectual influences inspiring him. It shows Frederick as a backwards-looking military thinker, who exemplified the long eighteenth century's search for order to prevent the destruction of religious and civil wars. Whereas Frederick has been depicted as a classic example of 'German militarism', this work shows that Frederick's military ideas were primarily French, reflecting the towering influence of King Louis XIV of France. It challenges long-held claims about the influence of the Enlightenment on war, showing that, at least in the early eighteenth century, the search for order inspired by the political culture of monarchical states was a much more important driver in shaping war than Enlightenment rationality and calculation. It also examines how ideas are created, showing that Prussian strategy and tactics during Frederick's campaigns were produced collectively by several figures within the Prussian military hierarchy, so that 'Frederick's military ideas' were not necessarily his own.

Strasburg, James D. God's Marshall Plan: Transatlantic Christianity and the Quest for Godly Global Order, 1910-1963. University of Notre Dame, Department of History. Advisor: Mark Noll. March 2018. Abstract: "God's Marshall Plan" deepens our understanding of the crucial role religious actors, ideas, and aid played in the international relations between the United States and Germany from the Progressive Era to the Cold War. From the early twentieth century onward, American Protestant religious leaders and policymakers worked hand-in-hand to advance an international agenda of "democratization" and "Christianization." Their efforts to establish "World Christianity"—a godly global order that was both Christian and democratic—and activate "Christian America" culminated in "God's Marshall Plan," a theopolitical intervention in Germany that sought to reshape the defeated nation's religious and civic culture. Through launching a far-reaching relief program that made humanitarianism a central pillar within Protestant internationalism, they also helped forge a Christian and democratic coalition between West Germany and the United States. As such, the Protestant ecumenical movement became a vehicle for American national interests in post-war Germany and the expansion of America's "empire by invitation" in Western Europe. "God's Marshall Plan" furthermore marked a turning point in the twentieth-century relationship between German and American Protestantism. By the end of the Adenauer era in 1963, German Protestantism had emerged as an ecumenical and activist force in its own right.

Swanson, Bridget. Twenty-First-Century German Film Adaptations: Classical Texts and Transnational Media Literacy. University of Pennsylvania, Department of Germanic Languages & Literatures. Advisors: Timothy Corrigan & Catriona MacLeod. January 2017. Abstract: Between 2005 and 2015, German film studios produced an unprecedented number of contemporary classical literary adaptations. This dissertation explores the aesthetic practices and industrial pressures that resulted in these films' emergence and argues that they must be understood as key players in a more overarching genre: contemporary classical adaptations. Close film analysis paired with material adaptation studies demonstrates that the recent uptick

in contemporary classical adaptations in Germany has emerged through German cinema's intense dialogical engagement with 1) Hollywood blockbuster adaptations of the 1990s; 2) transnational production and distribution pressures in contemporary Europe; and 3) the vexed heritage of German national cinema. That nearly all of the films in this genre consistently position spectators within the filmic diegesis as self-reflexive viewers of canonical works indicates, however, the importance of a fourth influence that promotes and shapes these films: namely, the nationwide project of *Filmbildung* in Germany. Ultimately, this investigation reveals the educational apparatus as a historically unrecognized "seventh" branch in what Simone Murray has termed the "six branches of the material adaptation industry" and redirects the field of contemporary German film away from the formal experimentation of modern-day auteurs to foreground the transnational circulation and transmutation of popular content.

Terrell, Robert Shea. *The People's Drink: Beer, Bavaria, and the Remaking of Germany, 1933-1987*. University of California, San Diego, Department of History. Advisor: Frank P. Biess. May 2018. Abstract: "The People's Drink" demonstrates how, in the tumultuous mid-twentieth century, beer became a cultural, political, and economic site of contesting, defining, legislating, embodying, performing, and representing the German nation. Drawing on archival sources from ten archives in three countries, as well as trade journals, magazines, advertisements, and newspapers from around the world, what follows is a commodity history that weaves together National Socialism, the allied occupation, the West German Federal Republic, the Cold War, international trade, European integration, and the history of capitalism before and after "the boom." While each chapter builds on specific scholarly literatures, the dissertation as a whole employs commodity history to speak to two main bodies of scholarship in modern German and European history. First, the contested history of people's drink spans a number of conventional periodizations, revealing not a "fragmented" or "shattered past," but one characterized by remarkable adaptability and malleability in spite of—and often because of—the dramatic social and political shifts of German history. Second, following beer from the local to the regional, national, European, and global, this dissertation features a sliding geographical scale in a single story.

Valone, Fielder. *The Power of Grievance: Ethnic Germans, National Socialism, and the Holocaust in the Incorporated Territories of Western Poland, 1939-1952*. Indiana University, Department of History. Advisor: Mark Roseman. April 2019. Abstract: My dissertation, which utilizes previously unexamined German and Yiddish sources pulled from half a dozen archives in Central Europe and the United States, analyzes the ethnic German (*Volksdeutsche*) minority in the Polish territories annexed by Nazi Germany in 1939, and that group's participation in the Final Solution of Polish Jewry. By focusing on the comparatively less well-documented activities of the *Volksdeutsche* population in western Poland, my project makes a crucial historiographical contribution to the growing body of literature on Eastern Europe's German national minorities. And more: The study makes a unique argument about the socio-cultural motives that energize inter-ethnic violence between neighbors. The wartime collaboration of Poland's German minority in the Nazi Final Solution was, I argue, an emotive response to social anxieties that were generated during the German invasion of September 1939. Local Nazi activists in western Poland manipulated ethnic German anxieties of demographic and social decline in order to provoke a

genocidal response. Ethnic Germans could avenge the “original sin” of anti-*Volksdeutsche* persecution by publicly mistreating, exploiting, and deporting their Jewish neighbors. In this way, fantasies of victimhood and suffering turned ordinary men and women into killers.

Vangen, Michelle. *Left and Right: Politics and Images of Motherhood in Weimar Germany*. City University of New York, The Graduate Center, Art History. Advisor: Rose-Carol Washton Long. May 2017. Abstract: Art historians and cultural critics have long debated the aesthetic and political implications of the stylistic shift in Germany from pre-war experimentations with abstraction and expressive distortion to more clear-cut figuration in their paintings during the years following World War I. They have questioned whether this shift represents a regressive return to tradition or a new artistic direction and if it should be associated with a reactionary or progressive political stance. This dissertation broadens our understanding of German interwar realism, commonly referred to as *Neue Sachlichkeit*, by examining representations of mothers, a popular theme in the realist painting of the Weimar period (1919-1933). Through a series of case studies I explore how artists, as well as art critics and collectors used the image of the mother, employing various strategies of realism, to engage with the social and political conflicts of the tumultuous Weimar years. By demonstrating the political and stylistic complexity of German interwar painting, my dissertation challenges previous attempts to interpret *Neue Sachlichkeit* simplistically as *either* right/reactionary *or* left/liberal while also opening up new understandings of some of the movement’s most important members.

Vogel, Carolin. *Das Dehmelhaus in Blankenese. Künstlerhaus zwischen Erinnern und Vergessen*. Europa-Universität Viadrina Frankfurt (Oder), Kulturwissenschaftliche Fakultät. Advisor: Paul Zalewski. January 2018. Abstract: „Dem größten deutschen Dichter wurde eine Villa geschenkt“ titelte eine italienische Tageszeitung 1913. 100 Jahre später stand Richard Dehmels Haus vor dem Verfall. Was ist passiert? Die Arbeit rekonstruiert die Geschichte eines außergewöhnlichen Ortes und seiner Bewohner. Sie erinnert an zwei Schlüsselfiguren der künstlerischen Moderne: an den Lyriker Richard Dehmel (1863-1920), der Thomas Mann entdeckte, Karl Schmidt-Rottluff bewegte und Arnold Schönberg inspirierte, und an die Kunstförderin Ida Dehmel (1870-1942), die Schriftsteller anregte, für Frauenrechte kämpfte und den Künstlerinnenverband GEDOK gründete. Ihr Netzwerk ist ein Spiegel deutsch-jüdischer Kulturgeschichte. Basierend auf Briefen wird der Wandel des Gesamtkunstwerks Dehmelhaus vom sagenumwobenen Künstlertreffpunkt zum Erinnerungsort nachgezeichnet, Leben und Schaffen der Bewohner werden beleuchtet. Die Autorin fragt nach Gründen für das Verschwinden aus der Wahrnehmung und zeigt, wie das Dehmelhaus dennoch den Stürmen des 20. Jahrhunderts standhielt. Inzwischen ist es restauriert und kann besichtigt werden.

Wakelin, Jacob. *Making History in High Medieval Styria (1185–1202)—The Voralman Manuscript in its Secular and Spiritual Context*. University of Toronto, Centre for Medieval Studies. Advisors: Markus Stock & Shami Ghosh. March 2018. Abstract: This dissertation focuses on the historical, social, and political context of the Voralman manuscript (Stiftsarchiv Voralman Codex 276), a collection of more than a dozen Middle High German poems from the late eleventh to the mid-twelfth century in addition to Otto of Freising’s *Gesta Friderici I. imperatoris*. When taken

together, the manuscript's disparate assortment of texts creates a roughly coherent history of the world from Genesis down to about 1160. Compiled by the Augustinian canons of the Styrian house towards the end of the twelfth century under the provost Bernard I, the manuscript references local historical events and individuals that were intimately tied to the region's monastic houses. The Otakars (1055-1192) and Babenbergs (1192-1246) were the founders and advocates of a large number of the monastic communities, and this dissertation argues that the interplay of interests between the Styrian court and its religious houses forms the backdrop to the Vorau manuscript's creation. The spiritual and secular importance of dynastically driven historical consciousness at Styria's monasteries and its court constitute the context which imbued the texts of the Vorau manuscript with relevance for its composers and subsequent users.

Walch, Teresa. Degenerate Spaces: The Coordination of Space in Nazi Germany. University of California, San Diego, Department of History. Advisor: Frank Biess. May 2018. Abstract: This dissertation examines how Germans reshaped everyday spaces to fit their worldviews between 1933 and 1945. It argues that Nazism itself should be understood as a spatial project to make Germany *judenrein* (clean of Jews). Anti-Semitic ideas of a Germany infected by Jews immediately and forcefully inspired efforts after 1933 to "cleanse" spaces (cityscapes, neighborhoods, streets, and architecture) of Jews and Jewish influences, instigating acts of vandalization, property confiscation, urban renewal projects, and segregation policies. It outlines how the NSDAP successfully consolidated power by banishing its opponents from public spaces and by physically and symbolically coordinating cityscapes to reflect a unified vision of Nazi ideology. Nevertheless, these sites remained contested. Few people breached the new norms of the Nazi public sphere, but "racially fit" political dissidents and homosexuals defied the regime in the semi-public sphere of cafes and pubs. Only for German Jews was Nazi ideology always rigid, and the symbolic, rhetorical, and physical exclusion of Jews from German spaces was the common denominator of these diverse spatial practices under the Nazi regime.

Weber, Silja. The Role of Performance for Student Agency: A Discourse Perspective on Whole-Group Interaction in Intermediate German Classes. Indiana University, Department of Germanic Studies. Advisor: Susanne Even. June 2018. Abstract: This project investigates the contribution of performance activities such as role plays to the co-construction of interaction and student agency in undergraduate foreign language classrooms. The theoretical foundation integrates social and performance theory, sociocultural views of language (learning), and performance-based pedagogies. This framework supports an analysis of micro-level conversational cues in classroom interaction as well as a macro-level interpretation of participant assumptions about language learning. Methodologically, the micro-level is realized by multimodal conversation analysis through Goffman's concept of footing; the macro-level is based in performance theory. Results show that student agency in conversational formats is encouraged by playfulness and realized by shifting and layering conversational stances. Explicit performance activities authorize playfulness, often beyond the performance activity itself. In contrast, interview data suggest that both students and teachers prioritize teacher-controlled classroom activities, and in particular, they devalue the uncertain linguistic and social spaces performance activities tend to create. Via performance theory, I argue that shifting teacher and

student mindsets toward a positive valuation of liminal spaces can contribute to a changed classroom culture that develops qualities tolerance of ambiguity and symbolic competence, which are relevant for language learning but also for thriving in any environment where change is the norm.

Whitehead, Paul. *Im Abseits. W. G. Sebalds Ästhetik des Marginalen.* Johannes Gutenberg University Mainz, German Institute. Advisors: Ariane Martin & Dagmar von Hoff. August 2017. Abstract: This monograph considers the question of marginality in the works of the author W. G. Sebald (1944-2001), who, though having lived most of his life in England, wrote virtually all his prose and essays in his native German. Using Sebald's papers and his annotations in the works of thinkers such as Benjamin, Scholem, Proust, Adorno, Lévi-Strauss, Bloch, Horkheimer, Canetti, Woolf, Nabokov. Kermode and Wittgenstein, the study constructs a close reading of the trope of marginality in the principle motifs of Sebald's oeuvre: materialism and metaphysics, time and space, social criticism and the messianic. Sebald does not allude to marginality simply in order to evoke a certain philosophical mood of melancholy or elegiac reflection on the human condition. Rather, marginality emerges as the crucial aspect in the aesthetics of his literary production and, by extension, as a fundamentally ethical concern in his critique of modernity.

Woodard, Stefanie M. *The Latecomers: Ethnic German 'Resettlers' and their Integration into West Germany, 1970-1990.* Emory University, Department of History. Advisor: Astrid M. Eckert. May 2019. Abstract: "The Latecomers" examines the enduring presence of ethnic German identity in Upper Silesia, a western Polish borderland, and how this identity evolved through contact with and migration to West Germany. When emigration became possible in the 1970s and 1980s, "nationally indifferent" Silesians leveraged their historical ties to Germany to secure exit visas. Drawing on diaspora studies and migration scholarship, my dissertation treats events on both sides of the border as a continuous process of ethnic-identity formation. Through interviews and research in German and Polish archives, I argue that the resettlers' borderland context enabled them to invoke their German ethnicity to receive privileged-immigrant status in West Germany or, later, to lobby for cultural rights in Poland. By interpreting this migration as embedded in its Cold War context, this dissertation reveals how an ethnically-coded conflict over victimhood and memory shaped not only the lives of individual émigrés from Silesia, but also West German-Polish relations as a whole.