
German Studies Association

Newsletter

**Volume XXXVIII
Number 1
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Letter from the President

In his *Letters on the Aesthetic Education of Mankind*, Friedrich Schiller insisted that the right way to make changes in evolving institutions was that of the steady-handed clockmaker, who tinkered with the intricate device while the gears continued to run. In many respects, this is the path the GSA Board has chosen to pursue in seeking to improve our already thriving organization; we are tinkering with the works while the well-made “clock” continues to run. Most recently, in response to the report of a Conference Task Force convened by President (now Past President) Stephen Brockmann, the Board decided to experiment with the format of some of the sessions for the annual conference. The idea was to respond to some members’ observation that as the conference has grown in size over the years, it has lost some of its intimacy and focus. (The very important up-side of this expansion is that the GSA has retained both its loyal older members and attracted a vibrant younger generation of scholars, who now feel that the GSA is also their “home”; we have grown in rich variety, as well as in size!) Despite the excellent opportunities for focused exchanges already offered by the networks and the panel threads, the Task Force and the Board wanted to find a way to bring members with common research interests together at the conference for sustained, intensive discussions. And thus was the idea of the GSA seminars born.

First and foremost, credit for the idea of the seminars, and for their realization, goes to Lutz Koepnick, a member of the Task Force and Executive Board, who urged us to try this experiment. At the October Board meeting in Milwaukee the Board approved a pilot project to see if there was sufficient interest in the seminars, and, if so, to develop a process for creating them. As incoming president, I created a seminar committee to oversee the pilot program, composed of Lutz, Vice President Irene Kacandes, and myself. Together, in late fall 2012, we developed a Call for Seminars, believing that we might have three or four to offer for 2013. The topics were to be proposed by individuals we described as seminar organizers or conveners, of which there were to be two or 3 per seminar. We asked the conveners to a proposal detailing the subject they wished to cover, a plan for their seminar would work, and a list of 10-15 potential participants; we encouraged the conveners to make this list as interdisciplinary and as inter-generational as possible, and to include at least some graduate students. We were astonished to discover that despite the short period we allowed for applications, we received twelve excellent proposals on topics ranging from emotions to the memory of 1968 (see full list in the newsletter below).

In the end we accepted all twelve seminar proposals, and then sent out a call for participants. Potential participants applied directly to the seminar committee, rather than to the conveners, and the committee selected the participants. Again we were astonished—most of the seminars filled up quickly, and by the end of the application period, several seminars had attracted almost thirty potential participants, despite the fact that participants had to pledge to

attend three full sessions (as it happens the early morning sessions on all three days), to substitute their participation in the seminars for the right to present a paper in another session, and (in many cases), to commit themselves to doing a substantial amount of reading of others' papers before the conference begins! The final step of the process was for the committee to turn its lists over to the Executive Director (David Barclay) and the Program Director for the 2013 conference (Jason Coy), who have the final say in all conference matters, and who are even now doing the extremely time-consuming and difficult work of scheduling all of the sessions, placing them in appropriate rooms, and making sure that individuals are not double-booked. I should also add that all of this enthusiasm has not dampened interest in the "normal" conference sessions, for which we again have a record number of proposals; the hard-working Program Committee is, now, hashing out what will be an exciting and extremely varied menu of "normal" sessions—including roundtables—to make the Denver 2013 conference further proof of the GSA's flourishing.

For those of you who have not applied to the seminars, here is a short explanation of how we hope they will work—keeping in mind that we have left the door open for seminar conveners to determine for themselves the particularities. Each seminar will meet for all three days of the conference during the first morning slot; the purpose is to foster extended discussion, rigorous intellectual exchange, and intensified networking. We assume that participants will submit some form of written communication to the seminar ahead of the conference, which will count as the equivalent of an ordinary paper presentation—but this is up to the seminar conveners. In any event, those who are accepted as seminar participants (or organizers) will be listed in the program, and their work for the seminar acknowledged to be (for the purposes of demonstrating to deans and department chairs back home) the equivalent of delivering a paper. We hope that the sessions will be lively, intensive discussions about the topic chosen, and that participants will come away with new ideas, bibliographies, contacts, and critical assessments of their own work. Although we had a number of inquiries about auditing the seminars, in the end the seminar committee decided not to allow auditors for the first year in order to prioritize the work and commentary of the official participants—but we are open to the idea that next year auditors might also be allowed to attend one or more seminar sessions.

The model for the seminars is partly the one pioneered by the regional German studies workshops in the last several decades. Having recently attended the Southeastern German Studies Workshop—hosted this year by the University of Tennessee, Knoxville—I can testify that these are terrific occasions on which to meet one's colleagues, senior and junior, and to get interesting feedback on one's research project without recourse to the usual twenty-minute paper presentations. I found the workshop fast-paced and energizing (all participants submitted a 1000-word abstract on one of three general topics: *Gegenstand/Object*; *Wissenschaft/Science*; or *Umwelt/Environment*, and then each group of about 10-15 scholars had the opportunity to discuss their topic and answer questions about approaches and ideas for about two hours), and I

know the two LSU grad students who came with me also found it exciting to meet so many new (and nearby) people, and to hear the fabulous keynote address (on this occasion delivered by David Blackburn, of Vanderbilt University). I hope and believe the GSA seminars will offer the same sort of experience for their participants.

I want to emphasize that this program is, still, in its trial phase, which means that we will need as much feedback on its operations—both positive and critical—as possible. The seminar committee will happily collect this feedback before, during, and after the conference, and use it to improve the program next year. If expanding the number of seminars seems warranted, we will try to make that possible; if the sessions are disappointing or problematic in any way, we also will work to make them more fruitful. We are open to the idea of organizing seminars in other ways; for example, this might be a good way to launch an anthology, or to do deep readings of a single book, poem, or film—or to compare and contrast two or more important works. If you missed the opportunity to submit a proposal for a seminar, or missed the deadline to apply to participate, don't be downcast! From the response so far we are pretty sure that we will try seminars (of some sort) again next year. In soliciting comments, I also want to remind you that the Board, the seminar committee, the conveners, the Executive Director, and the Program Committee (especially Program Director Jason Coy) have all worked extremely hard on this program, and put many hours of work into the process. If, as I believe, an organization should be judged by the commitment of its members to its survival and improvement, this process has provided further proof (as if we needed it) that the GSA is an extremely strong and much loved institution.

Naturally, the GSA Board and the Executive Council (President, Vice President, Past President Executive Director, Secretary-Treasurer, and *German Studies Review* editor) are interested in other new ideas beyond the seminars. Please do fill out the survey that will soon be coming your way, and contact us if you have suggestions! Our experience with the seminars so far makes it seem as if adding this new “arm” to our clock will not cause the GSA's now well-oiled gears to lose a beat—while making innovation, also, the order of the day. Friedrich Schiller would, I think, approve.

Sincerely,

Suzanne Marchand
 President
 German Studies Association

Letter from the Executive Director

Dear Members and Friends of the German Studies Association,

The spring is always an extraordinarily busy time for the German Studies Association. Our tireless Program Committee has been reviewing proposals for the Thirty-Seventh Annual Conference in Denver, Program Director Jason Coy and I are assigning meeting rooms and times (always an intricate process), we are undertaking the necessary technical preparations to welcome book exhibitors and publishers' representatives to Denver, our book and article prize committees are hard at work reviewing submissions for those competitions, and our *Spektrum* editors are reviewing manuscripts for our book series. The *German Studies Review* is in excellent hands, and both it and our website have garnered prizes for the Johns Hopkins University Press in design competitions. Our relationship with the Press is proceeding splendidly; in early May, in conjunction with a trip to Baltimore for the annual meeting of the American Council of Learned Societies, I'll also be making a now-annual visit to the Press offices to review the state of things. But we are very happy with the way the relationship has developed.

As things now stand, the forthcoming conference in Denver will be one of the biggest – perhaps the biggest – in GSA history. In her “Letter from the President,” President Suzanne Marchand describes the important experiment we're undertaking this year with a series of twelve seminars on important topics in German Studies. Our special thanks to her and to Professors Irene Kacandes and Lutz Koepnick for all the splendid work they did with the seminars. And thanks too, as always, to Terry Pochert, our indefatigable webmaster. At the same time, our interdisciplinary Networks, coordinated in the Interdisciplinary Committee by Professors Marc Silberman and Janet Ward, have produced a superb array of thematically related, interdisciplinary session clusters. And of course we continue to encourage individual submissions of papers, roundtables, and complete sessions. We're doing all we can to present a rich palette of intellectual possibilities and options to all our members. And of course we have an exciting series of luncheon and banquet speakers this year. Our thanks to Vice President Irene Kacandes and the DAAD for all their work and support in this connection as well.

We're also undertaking other experiments as well. As the numbers of our members in Europe continue to grow, and as more of our North American members spend their summers in Europe, it has occurred to us that some sort of European *Begegnungsstätte* for our members might be very useful: a place where small numbers of members might contact each other, and where small colloquia or seminars could take place. Building on the successful summer colloquia for alumni of the Berlin Program for Advanced German and European Studies (long supported by the GSA), we're experimenting – modestly at first – with the possibility of using Berlin Program facilities as a place where GSA colleagues might gather in the early summer. To that end, I'll be presenting a

public lecture at the Free University of Berlin on 3 July this year. Details to follow.

One measure of the continued strength of German Studies is the scholarly productivity of our intellectual *Nachwuchs*. We have long been proud to welcome graduate students, adjunct faculty, independent scholars, and assistant professors to the GSA, and that will continue to be the case. This issue contains our annual survey of dissertations in German Studies, and I urge you to review it carefully.

As always, we also owe a special words of thanks to the Austrian Cultural Forum New York and to the DAAD New York office for their continued support of our endeavors. We are truly grateful to them and to the many related and affiliated organizations that meet with us.

The work of the GSA requires a very great deal of advance planning. We've booked conference hotels through 2019, and will soon be considering possibilities for 2020 and 2021. In this connection, I work very closely with Craig Hendrick of ConferenceDirect as well as with the CVBs (Convention and Visitors Bureaus) in the various cities we consider. Next year we'll be meeting in Kansas City on the occasion of the World War I centennial. Our conference venue, the Westin, is adjacent to the National World War I Museum in Kansas City. Accompanied by Professor Drew Bergerson of the University of Missouri Kansas City, I recently attended a World War I centennial planning conference at the museum, and I'm hopeful that we can put together a series of programs that will be exciting and intellectually enriching for all our members.

Finally, a reminder that German Studies is a global intellectual enterprise. Earlier this year I was in South Africa and had the opportunity to meet with colleagues in German Studies at the University of Stellenbosch, including Professor Carlotta von Maltzan and Dr. Rolf Annas, current President of the Association for German Studies in Southern Africa. The next big meeting of the Association that GSA members might be able to attend will take place in Windhoek, Namibia, in 2015. If you are interested in contacting our colleagues in southern Africa, please feel free to get in touch with me.

David E. Barclay
Executive Director
German Studies Association

**The Thirty-Seventh Annual Conference of the
German Studies Association
October 3-6, 2013
Denver Marriott Tech Center
Denver, Colorado**

The Thirty-Seventh Annual Conference of the German Studies Association will take place from October 3 to October 6, 2013, at the Denver Marriott Tech Center, 4900 South Syracuse Street, Denver, Colorado 80237. The Tech Center is located in the southern part of Denver, close to Cherry Creek State Park and Interstate 25. It is also very close to the inexpensive Denver light rail (Bellevue Station), which takes 20-25 minutes to reach downtown. Famed as the “Mile-High City” (or 1609 meters for our non-US members!), Denver is, of course, a prime tourist destination, given its location close to the Front Range of the Rocky Mountains. A vibrant city in its own right, with a lively city center, Denver is also the gateway to such attractions as Rocky Mountain National Park, Pikes Peak, Loveland Pass, the ski resorts of Aspen and Vail, Old West towns such as Georgetown, Silver Plume, or Central City, and many others. In Denver itself, Larimer Square, Writer Square, the famous Tattered Cover bookstore, the Denver Art Museum, Colorado History Museum, the Colorado State Capitol, and many other attractions are not to be missed. For those GSA members who will be arriving early, we are considering coach excursions to the Rocky Mountains for Thursday, October 3.

The Thirty-Seventh Annual Conference may well turn out to be the largest in GSA history. As noted elsewhere in this *Newsletter*, this year we are experimenting for the first time with a series of seminars that will run for three days during the first morning time slot (which has been rescheduled for 8:00 a.m. each day, thirty minutes earlier than in past years). Although, as in recent years, we are again scheduling three Sunday time slots in order to accommodate the large number of excellent sessions reviewed by the Program Committee, we have rearranged the Sunday meeting times so that the entire conference will end by 1:45 p.m. on Sunday.

Our annual conference is enriched each year by the support and participation – in sessions, roundtables, and receptions – of a number of **affiliated societies and organizations**. Among the organizations represented this year are: the American Association of Teachers of German (AATG); the American Friends of the Alexander von Humboldt Foundation; the Austrian Cultural Forum New York (ACFNY); the Berlin Program in Advanced German and European Studies; the Central European History Society; the Coalition of Women in German (WiG); the DEFA Film Library at the University of Massachusetts, Amherst; the Deutscher Akademischer Austauschdienst (DAAD); the German Historical Institute, Washington, D.C.; H-German; the Lessing Society; the Ludwig Boltzmann-Institut für Kriegsfolgen-Forschung, Graz; the Militärgeschichtliches Forschungsamt, Potsdam; the North American Goethe

Society; and the Zentrum für Zeitgeschichtliche Forschung, Potsdam. We are deeply grateful to all these organizations for their continued support and participation.

This year we are observing various important anniversaries. Thus, for example, we are organizing a special roundtable on “The Many Meanings of 1813 in German History” and a session on “1913 in German Literature and History.” And of course we are also paying special attention to current events, including a special roundtable on the 2013 German elections. (Details to follow.)

Apart from the twelve seminars, which are described in greater detail in a separate article, this year’s conference will include a number of **thematically related clusters of sessions and roundtables**. As noted in the report by Marc Silberman and Janet Ward in this issue of the *Newsletter*, many of these thematic clusters have been organized by our **Interdisciplinary Networks**, including the Networks on Alltag, Environmental Studies, Kinship and Family, Law and Legal Cultures, Memory Studies, Music and Sound Studies, Religious Cultures, Swiss Studies, Visual Culture, and War and Violence. Among our approximately three hundred sessions are clusters on such topics as “Asian-German Studies” (7 sessions), “Cinema of Crisis 1928-1936” (6 sessions), “GDR Film and the Global Cold War” (6 sessions), “Mehr Sprachigkeit–weniger Sprachigkeit” (5 sessions), “Interdisciplinary Studies of War and Violence” (5 sessions), “German and Austrian Relations with Eastern Europe” (5 sessions), “Violence and the Family” (5 sessions), “Memory in East Central Europe” (4 sessions), “Space, Territory, and Geography in East Central Europe” (4 sessions), “Nature Writing/Writing Nature” (4 sessions), “The Doppelgänger” (4 sessions), “Music and Sound Studies” (4 sessions), “Modes of Kinship” (4 sessions), “‘Between a Dead Language and a Hangover’? Religion in Contemporary German Culture” (3 sessions), “Germans in Latin America” (3 sessions), “The Bourgeois Family and Beyond” (3 sessions), “Pedestrian Crossings” (3 sessions), or “Transnational Hi/stories: Turkish-German Texts and Contexts” (3 sessions). And there are many more.

Again, we are looking forward to an exceptional series of luncheon and banquet speakers this year, and we hope that as many of you as possible can attend these important events. Each luncheon will cost \$29, and the banquet costs \$42. Reservations can be made at the same time that you register for the conference. The speakers are:

FRIDAY, OCTOBER 4, LUNCHEON:

We are pleased to welcome **Professor David Blackburn** as our Friday luncheon speaker. The topic of his talk is “**Honey, I Shrunk German History.**” On the faculty of Harvard University for many years, he is now Cornelius Vanderbilt Distinguished Chair of History at Vanderbilt University, where he teaches a variety of courses in modern German and European History. Among Professor Blackburn’s many books are *Marpingen: Apparitions of the Virgin Mary in Nineteenth-Century Germany* (1994), *The Long Nineteenth Century: A History of Germany, 1780-1918* (1997), and *The Conquest of Nature: Water, Landscape, and*

the Making of Modern Germany (2006). He is currently completing a book on Germany in the world.

FRIDAY, OCTOBER 5, BANQUET:

Our distinguished banquet speaker is **Professor Ruth Klüger**, who will speak on **“The Future of Holocaust Literature.”** A celebrated author of numerous books and recipient of numerous prizes and honors, she is Professor of German Emerita at the University of California, Irvine. Professor Klüger is especially well known for her award-winning memoir of her experiences in the Holocaust, *weiter leben: eine Jugend* (1992; her own English version, *Still Alive: A Holocaust Girlhood Remembered*, 2001). She is a well-known scholar of German literature, especially of Lessing and Kleist. Among her most recent awards are the Lessing-Preis des Freistaates Sachsen (2007), the Hermann-Cohen-Medaille (2008), the Ehrenmedaille der Stadt Göttingen (2010), the Theodor-Kramer-Preis (2011), and the Austrian Danubius Prize (2011).

SATURDAY, OCTOBER 5, LUNCHEON:

Our Saturday luncheon speaker, **Ilija Trojanow**, will present **“EisTau: A One-Act Performance,”** based on his recent novel, *EisTau* (2011). The story takes place on a cruise ship in the Antarctic and mainly concerns a Bavarian glacier researcher and a waitress from the Philippines. Born in Sofia, Bulgaria, Trojanow is the author of more than twenty books, including the acclaimed novel *Der Weltensammler* (2007). Received with his family in Germany as a refugee, he is a world traveler who has also made his home in Nairobi, Paris, Mumbai, and Cape Town. He has made significant contributions to the understanding of African and Indian literature in Germany, and is the recipient of many prizes and awards, including the Bertelsmann Literature Prize at the Ingeborg Bachmann competition in Klagenfurt in 1995, the Marburg Literature Prize in 1996, the Thomas Valentin Prize in 1997, the Adelbert von Chamisso Prize in 2000, and the Leipzig Book Fair Prize. He currently resides in Vienna.

CONFERENCE REGISTRATION AND HOTEL RESERVATION INFORMATION

Online conference registration, meal reservations, and hotel reservations for the 37th annual conference of the GSA in Denver, Colorado, are now open. Please go to the GSA website (www.thegsa.org), click on "Member Services," and then click in the left column on "Conference Registration" to proceed (or simply click on www.thegsa.org/members/conference to proceed directly to the registration page).

THE ONLINE CONFERENCE REGISTRATION AND HOTEL

RESERVATION LINK WILL BE AVAILABLE UNTIL 10 SEPTEMBER OR UNTIL ROOMS AT THE HOTEL SELL OUT. Anyone who registers for the conference after 10 September will be required to pay an additional \$10 fee.

Please note that you can **ONLY** reserve a hotel room at the conference rate of \$169.00 **AFTER** you have registered for the conference itself. You will **NOT** be able to reserve a room at the conference rate by calling the hotel or by booking with an online agency. You must first register for the conference to be eligible for the rate. Once you have registered for the conference, you will receive a confirmation e-mail from Johns Hopkins University Press that will contain the link to the special hotel reservation page. **DO NOT DISCARD OR LOSE THIS E-MAIL, AS IT WILL CONTAIN THE HOTEL RESERVATION LINK.**

Please note as well that you can make meal reservations at the same time that you register for the conference.

Conference registration rates are as follows:

MEMBERS:

\$ 95.00 before 10 September

\$ 105.00 after 10 September

NON-MEMBERS:

\$ 150.00 before 10 September

\$ 160.00 after 10 September

INDEPENDENT SCHOLARS/NO INSTITUTIONAL AFFILIATION:

\$ 35.00

GRADUATE STUDENTS:

\$ 20.00 (GSA members)

\$ 45.00 (non-members of GSA)

LUNCHEON RESERVATIONS: \$ 29.00 per luncheon

FRIDAY BANQUET RESERVATION: \$ 42.00

AUDIOVISUAL EXPENSES (PLEASE PAY ONLY IF YOU HAVE BEEN APPROVED FOR USE OF AN LCD PROJECTOR): \$ 20.00 per person using projector

EXHIBITORS: \$ 150 per table

HOTEL RATE: \$ 169.00

PROGRAM COMMITTEE:

The GSA simply would not be able to function without the work of the Program Committee. There is very time-consuming work, and all of us are in their debt.

Special thanks go to this year's tireless Program Director, **Professor Jason Coy** of the College of Charleston.

The Program Committee members are:

Jason Coy, Program Director, College of Charleston

Maria Makela, Interdisciplinary, California College of the Arts

Ray Canoy, Diachronic, University of Oklahoma

Heather Morrison, Medieval/Early Modern/Pre-1800 (all fields), State University of New York at New Paltz

Marc Lerner, 19th Century (all fields), University of Mississippi

Sara Hall, 20th-/21st Century Germanistik/Culture Studies, University of Illinois, Chicago

Todd Heidt, 20th-/21st Century Germanistik/Culture Studies, Knox College
Dolores Augustine, 20th-/21st Century History, St. John's University

Michael Meng, 20th-/21st Century History, Clemson University

Carol Hager, Political Science, Bryn Mawr College

New GSA Seminars for the Thirty-Seventh Annual Conference, Denver

As noted in President Suzanne Marchand's "Letter from the President" in this issue of the *Newsletter*, the GSA is pleased to sponsor, for the first time, an exciting series of three-day seminars as part of our regular annual conference. Please see her letter for details. Each seminar will meet during the 8:00-10:15 a.m. meeting slot at the conference on Friday, Saturday, and Sunday mornings (4, 5, and 6 October). The seminar rooms will be shown in the printed program, along with a list of all registered seminar participants.

Seminar titles, conveners, and descriptions are as follows:

Seminar 1: Global History, Literature, and Culture from a German Base
 Conveners: Nina Berman, The Ohio State University; Andrew Zimmerman, The George Washington University

This seminar will reflect on the relevance of the notion of "global history" for scholars working in German Studies. The transnational approach has enlivened the study of Germany, yet questions of methodology and theoretical framing remain, especially as the idea of the "transnational" seems to remain inherently wedded to the national approach. Does the "global history" framework offer an alternative approach? In what ways has Germany participated in the globalization process? How and where is globalization reflected in German actions and discourses? How do these actions and discourses challenge the idea of the nation as the primary point of reference?

Seminar 2: Transnationalisms: Sexualities, Fantasies, and the World Beyond (Seminar Sponsored by DAAD)
 Conveners: Elisabeth Herrmann, University of Alberta; Carrie Smith-Prei, University of Alberta; Stuart Taberner, University of Leeds

This seminar series juxtaposes contributions on transnationalism and "world literature," fantasies of transnationalism, and transnational sexualities in order to refine the theoretical understanding and implementation of transnationalism – along with its political, national, and cultural interventions – in literary studies. Beginning from the understanding that literature creates de-territorialized and transnational spaces in its global circulation around the world through adoption, intertextuality, and translation, the seminar will search for the implications of this circulation in the fascination with transnational experience by writers from "majority" and "minority" backgrounds and ask after the politics of this circulation in the study of transnational sexualities.

Seminar 3: **What Was Politics in “1968”?**

Conveners: Marco Abel, University of Nebraska; Alexander Vazansky, University of Nebraska

1968 marked the culminating point of a global wave of protest movements and a major turning point in postwar German history and politics. While it is true that the debate about the political in West Germany in the 1960s has yielded many commonplaces with which we are overly familiar, our seminar seeks to reopen the question what politics was in '68 and asks participants to present on materials that might serve as provocations both to rethink these very commonplaces and to demonstrate how new scholarship of and approaches to “68” can yield new insights into these tumultuous events.

Seminar 4: **Why We Read (German) Fiction – And How: Cognitive Studies and German Studies**

Conveners: Jennifer Marston William, Purdue University; Chantelle Warner, University of Arizona; Brett Martz, Longwood University

Amidst a growing body of scholarly works that apply cognitive principles to the study of literature and film, this seminar analyzes the advantages and potential limitations of such an approach as applied to fields of German language cultural production. Discussions will focus on why and how we read German works of fiction, as well as particular cognitive principles (e.g. cognitive metaphor theory, Theory of Mind, cognitive blending, cognitive empathy) and their possible contributions to the field of German Studies.

Seminar 5: **Germany or Europe? The European Union and the German Question**

Conveners: Gaspare M. Genna, University of Texas at El Paso; Thomas O. Haakenson, Minneapolis College of Art and Design; Ian W. Wilson, Centre College

This seminar presents an interdisciplinary approach to Germany and the on-going crisis in the European Union in light of Germany's prominent role in the EU and the growing role of the EU in member states. Participants' papers engage Jürgen Habermas' *The Crisis of the European Union* (2011). Habermas' work resonates with a central concern about the development of the EU: economic issues have often taken the forefront at the cost of the development of European political or cultural identity. Habermas suggests a cosmopolitan response based partially on the essential German notion of “human dignity” as an aspect of human rights.

Seminar 6: **Ethnography**

Conveners: Drew Bergerson, University of Missouri Kansas City; Dani Kranz, University of Erfurt

Interest in ethnography is growing in German Studies, but it is still poorly understood and even devalued. In part this problem derives from a lack of

appreciation for its epistemologies. It is subdivided in different disciplines; and ethnographers have been deeply involved in imperialist and genocidal projects. Furthermore, its tight focus on particular contexts seems to hinder ethnography from contributing to broader conversations. Its overriding benefit, however, is that it offers an inherently integrative approach to everyday life. In this seminar, we will explore these challenges to show how ethnography makes its contributions to interdisciplinary questions.

Seminar 7: **Revisiting Emotions in German Studies**

Conveners: Derek Hillard, Kansas State University; Heikki Lempa, Moravian College; Russell A. Spinney, Santa Fe Prep

Emotions have long stood at the center of humanities and social sciences research, providing a significant window for studying human experience and behavior in everyday life. Transcending disciplinary, temporal, geographical, and media boundaries, the study of emotions offers a rare opportunity for serious interdisciplinary engagement in a new key. While German scholars have had a major impact on the study of emotions, many of the leading theoretical minds today work outside German Studies. With sessions on theoretical-methodological challenges; everyday history; and aesthetics, this three-part seminar will create a forum to rethink avenues for the study of emotions in German Studies.

Seminar 8: **Not So Quiet on the Eastern Front: New Directions in World War I Studies**

Conveners: Heather R. Perry, University of North Carolina, Charlotte; Emre Sencer, Knox College; John Steinberg, Georgia Southern University

With the centenary of the First World War approaching, German Studies scholars are busy reconsidering the impact of the Great War on the modern world. Not since the Fischer Controversy has the drive to re-evaluate this war among been so great. This seminar will focus on emergent scholarship in this arena with two main goals: firstly, showcasing new aspects of World War I scholarship on the Central Powers that junior scholars are producing and then secondly, contextualizing that scholarship within established scholarly debates by engaging in cross-generational conversations about *how* and *why* the Great War continues to be paramount in understanding the trajectory of not just German, but also European, history.

Seminar 9: **Narration**

Conveners: Frauke Berndt, Universität Tübingen; Fritz Breithaupt, Indiana University Bloomington; Johannes Türk, Indiana University Bloomington

Narratives, ranging from gossip to fiction, are everywhere. This seminar will discuss which specific knowledge about narrative literary texts have—or claim to have. Hence, in contrast to the meta-theories of narrative, this seminar will look at the many different ideas and forms of narrative that emerge from individual literary and philosophical texts. Rather than starting with general

propositions, we therefore understand specific narrative texts as explorations of narrative itself. Our questions include: Is there a structural core of narration? What is the relation of narration and literary text? What is an event? Are there aesthetic affects of narration?

Seminar 10: **For a New Enlightenment**

Conveners: Hans Adler, University of Wisconsin–Madison; Rüdiger Campe, Yale University; Anne Pollock, University of South Carolina

“Enlightenment,” according to a common understanding, *is* rationalism, and “rationalism” is limited to the postulate of a concept of reason that can be formalized. Closer consideration of the long 18th century reveals the currently dominant equation of ‘Enlightenment = rationalism’ to be a historically crooked construction. The consequences of this construction are particularly awkward when instrumentalized for those scholarly, political, and sociopolitical interests which programmatically claim key Enlightenment values such as progress, reason, and science, while drastically marginalizing others, such as critical competence, equality, tolerance, and the development of the individual. This is the inheritance of an understanding of Enlightenment that is deeply ambivalent and in need of fundamental revisions.

Seminar 11: **Rethinking Modernism after Cultural Studies**

Conveners: Gwyneth Cliver, University of Nebraska Omaha; Sarah McGaughey, Dickinson College

This seminar explores how cultural studies and its related methodologies have transformed academic debates over the concept of modernism, as the designation for aesthetic plurality at the turn of the twentieth century. In light of the analytical mining of cultural phenomena, we pose new questions of modernism, such as how do conceptions of periodization and genre assist or detract from a definition of modernism; how can specific cases of aesthetic analysis be abstracted in order to lend a more nuanced interpretation of cultural trends; etc. Our discussion will intervene into current debates in German studies, cultural studies, and visual studies.

Seminar 12: **Recycling Romanticism**

Conveners: Laurie Johnson, University of Illinois at Urbana-Champaign; May Mergenthaler, Ohio State University

This seminar explores Romanticism's echoes and permutations from the late eighteenth century to the present. We will discuss what we contend is the progressive promise of those forms of Romanticism that differ sharply from the conservative or reactionary tendencies of the movement. Our interest lies not only in what we can learn from Romanticism or how we can understand it from contemporary points of view, but also in reflections on what it means to “recycle” old ideas and on the views of history and culture, as well as academic research itself, that underlie recent attempts to reclaim the past for the present.

Report on GSA Interdisciplinary Networks at the 2013 Conference

Marc Silberman and Janet Ward

Marc Silberman and Janet Ward, co-chairs of the GSA Interdisciplinary Committee, report that the 2013 GSA conference will welcome several additional networks to the interdisciplinary mix. Denver 2013 will host the inaugural panels of four new networks on Religious Cultures, Environmental Studies, Music and Sound Studies, and War and Violence, respectively. There will be a reception at the conference hotel dedicated to the new and existing interdisciplinary networks, in order to give GSA members a chance to get to know the various co-chairs of and participants in the dozen networks (<https://www.thegsa.org/resources/networks.html>).

The new Religious Cultures network is headed by William Donahue, Rainer Hering, and Jean Godsall-Myers, and will host a three-part panel series on the theme of “‘Between a Dead Language and a Hangover’? Religion in Contemporary German Cultures.”

The new Environmental Studies network, initiated by Katharina Gerstenberger and Thomas Lekan, will focus its four panels on the topic of “Nature Writing/Writing Nature”; this will range from environmental methods to contexts, and from bioethics to pollution.

Organizers Joy Calico and David Imhoof of the new Music and Sound Studies network will host four panels on consumption, politics, the public as well as the private realms, and will conclude with a roundtable discussion.

The fourth new network, on War and Violence, is led by Scott Denham and Jörg Echternkamp, and is offering two panel series on such topics as theories of violence, cultural memories of war and trauma, and sexual violence.

Silke-Maria Weineck, Heidi Schlipphacke, and Michaela Hohkamp, who lead the Family and Kinship network, are offering several panel clusters on family violence, kinship and politics, and the modes and media of kinship.

The Visual Culture network coordinators Deborah Ascher Barnstone and Tom Haakenson have put together a series of panels on the concept of the *Doppelgänger*. Law and Legal Cultures network leaders Sace Elder and Tim Guinnane have organized several sessions on war crimes trials, sexuality and morality, the FRG, and commercial law.

The Memory Studies network, under the guidance of coordinators Carol Anne Costabile Heming, Irene Kacandes, and Gavriel Rosenfeld, is offering four panels on collective memory, the Holocaust and fictional memory, transnationalism and memory studies, as well as visual cultural memory.

The Swiss Studies network, organized by Peter Mailaender and Hans Rindisbacher, is hosting three panels on the image of Switzerland abroad, Swiss-EU relations, and Swiss literature in European contexts.

Drew Bergerson and Craig Koslofsky of the Alltag network have organized a panel on the topic of Nazi culture, and have also contributed to two of the upcoming new seminars featured at this year's conference.

The Urban Society and Culture network has two new coordinators, Jennifer Hosek and Michael Meng, and will be preparing panels for the 2014 conference in Kansas City.

The GSA's interdisciplinary conference initiatives have given rise to recent publications. A panel series of the Trans-Regionalism and Transnationalism network, organized by Deniz Göktürk and Thomas Adam, resulted in a special issue of *Transit* 7.1 (2011) (<http://german.berkeley.edu/transit/2011/articles/foreword.html>), co-edited by Elke Segelcke and B. Venkat Mani. Deborah Ascher Barnstone and Tom Haakenson's co-edited volume, *Representations of German Identity* (Peter Lang, 2013), which also originated in a GSA panel series, led to Haakenson and Ascher Barnstone being invited to serve as editors of a brand-new book series with Lang dedicated to German Visual Culture (<http://www.peterlang.com/index.cfm?event=cmp.ccc.seitenstruktur.detailseiten&seitentyp=series&pk=41868&concordeid=GVC>). Marc and Janet, along with geographer Karen E. Till, organized a GSA panel series which became the basis of their co-edited essay collection, *Walls, Borders, Boundaries: Spatial and Cultural Practices in Europe*. This book appeared in 2012 in the GSA's *Spektrum* series with Berghahn Books.

To summarize: Marc and Janet remain immensely grateful to the twenty-seven network coordinators for their paradigm-shifting outreach and positive leadership, and their generous time commitment to GSA service. Indeed, now that the GSA has so many networks and is introducing a host of important new seminars to the annual program, Marc and Janet look forward to working with David Barclay and the program committee as well as the Executive Board to help create clearer guidelines for the networks' panel proposals in the annual conference submissions process.

A List of Dissertations in German Studies, 2011-2013

The following list of dissertations completed in 2011, 2012, and the first months of 2013 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.Ds for providing us with this information.

We publish a similar list in all spring issues of the GSA Newsletter. If you missed this round, please be advised that we will continue to play catch-up next year. If you received your Ph.D. in 2012 or 2013 you may be listed in next year's spring newsletter. (No repeats, however!) A call for information will go out next fall.

Alderson, Keith. *Das Bild des Ackermannes: Viewing The Ackermann aus Böhmen Through the Illumination of Its Transmission*. University of Chicago, Germanic Studies. Advisors: Rachel Fulton and David Wellbery. October 2012.

This dissertation examines the relationship between a medieval text and the visual features found within its transmission as a means of understanding the cultural significance of the text for its intended audience. This significance is revealed in the manner in which visual features (rubrics, woodcuts, and the like) shape and present the text. Functioning as glosses on it, they are able to highlight various themes contained within the text, such as the limits to death's dominion, or the value of married life. As the multiple traditions and strategies of presenting the text are examined, a story unfolds as to how the Ackermann text was able to serve different audiences as a vehicle of cultural and social identity. From its semi-biographical bürgerliche inception in Bohemia, to its ultimate embrace among noble German humanists, the Ackermann served to articulate the concerns of various groups. These groups shaped the text in their own image, leaving vestiges of their activity, clues which reveal their perception of the text's relevance for its audience - its *Nutz*. These features help us to understand the cultural importance of this pivotal piece of German prose for its own time as well as our own.

Anderson, Ben. *The Moral High Ground: Cities, Citizens and Landscape in England and Germany, 1890-1914*. University of Manchester, School of Arts, Histories and Cultures. Advisors: Leif Jerram and Maxwell Jones. May 2011.

In the decades that preceded the First World War, urban residents from across Western Europe expressed their unease about urban life and the direction of modern progress. For expanding numbers of city-dwellers, nature, the countryside, mountains or moorlands offered places for expressing concerns about modernity, and places which might be able to provide a solution to the problems they perceived in urban life. Focusing on the Cooperative Holidays Association

and the German and Austrian Alpine Association, this dissertation investigates the activities and rhetoric of largely bourgeois ramblers and mountaineers as they constructed and reconstructed spaces outside the city as a moral high ground, which would heal and reform urban modernity. The thesis argues that activities of rambling and mountaineering arose from the intersection of urban culture with non-urban spaces, and exposed the contradictions between imaginations and experiences of modern life.

Antonic, Thomas. *Mediographie Wolfgang Bauer. Bibliographie, Szenographie, Filmographie, Audiographie*. University of Vienna, German Studies. Director: Michael Rohrwasser. January 2011.

This mediography contains a bibliography, scenography, audiography and filmography of Austrian playwright Wolfgang Bauer (1941–2005) with claim to completeness. As Bauer was an artist who not only worked on the level of text (for example he created radio plays without script) the sections of primary literature, radio plays, the filmography and discography can be considered as a complete catalogue of Bauer's works from 1961 onwards until his death in 2005. About 75 percent of the present mediography record the history of reception of Wolfgang Bauer, listing secondary literature, reviews in radio and tv etc. A clearly arranged structure, an index of names and another index that lists all works by Bauer from A to Z enable the user to find the items in search quickly. An introduction involves a user guideline, reflexions on the genre of the mediography/bibliography, as well as insights in Bauer's creative process and the research that preceded this dissertation.

Bargain-Villéger, Alban. *Mobilis in Mobile: The French and German Socialists in Hostile Environments, 1920-1933/40*. University of York, Toronto, History. Director: William D. Irvine. November 2012.

My dissertation explores French and German Socialist newspapers in the 1920s and 1930s. It examines the nature and development of the SPD's (German Social Democratic Party) and of the SFIO's (French Section of the Workers' International) respective communication strategies in two traditionally conservative regions, namely Bavaria and Brittany. This work aims to qualify the argument that the SFIO and the SPD experienced a process of bureaucratization/ossification and became more conservative in the 1920s-30s. Indeed, a focus on the two parties' approaches to areas that were generally immune to socialism tends to prove that bureaucratization/ossification and "rightward shift" theories should be amended. Rather, French and German (and probably European) Socialist parties have been characterized by a high degree of doctrinal elasticity. The history of the SPD and of the SFIO (and the latter's successor, the PS – Parti socialiste français) can thus be seen as one of successive syntheses aimed at retaining some aspects of their socialist identity while shedding their more subversive facets. These synthetic transformations thus led European Socialist parties to confine themselves to demanding piecemeal

reforms and a humanizing of the market economy.

Bessner, David. *The Night Watchman: Hans Speier and the Making of the American National Security State*. Duke University, History. Director: Malachi Hacohen. January 2013.

What accounts for the rise of defense intellectuals in the early Cold War? Why did these academics reject university life to accept positions in the foreign policy establishment? Why were so many of German origin? The Night Watchman answers these questions through a contextual biography of the German exile Hans Speier, a foreign policy expert who in the 1940s and 1950s consulted for the State Department and executive branch, and helped found the RAND Corporation, Stanford University's Center for Advanced Study in the Behavioral Sciences, and the program in international communication at MIT's Center for International Studies. Situating Speier at the center of a transnational network of academic policymakers, it illuminates the transatlantic origins of Cold War foreign policy, the creation of a foreign policymaking culture that privileged expertise, and the decades-long process by which intellectuals reimagined their social role in the wake of the Weimar Republic's collapse.

Best, Jeremy. "*Founding a Heavenly Empire*": *Protestant Missionaries and German Colonialism, 1860-1919*. University of Maryland, College Park, History. Jeffrey Herf. October 2012.

This dissertation investigates the relationship between German Protestant missionaries and secular leaders of colonial politics and culture in the German colonial empire during the nineteenth century. In particular, it examines how missionaries defined their collective identity as an international one against pressures that encouraged mission societies to adopt and promote policies that favored the German colonial state and German colonial economic actors. Protestant missionaries in Germany created an alternative ideology to govern Germans' and Germany's relationships with the wider world. The dissertation examines the formation of an internationalist missionary methodology and ideology by German missionary intellectuals from 1870 and the shift to traditional Protestant nationalism during World War I. It then examines the application by missionaries of this ideology to the major issues of Protestant mission work in German East Africa. In so doing, it revises conventional interpretations about the relationship between Protestantism and nationalism in Germany during this period.

Brockman, Beatrix M. "*Nur fliegend fängt man Worte ein*": *Eva Strittmatters Poetik*. Vanderbilt University, Germanic and Slavic Languages. Director: Meike Werner. January 2012.

This dissertation is the first critical engagement with the published oeuvre of Eva Strittmatter (1930-2011), a renowned poet and letter writer in the former

GDR. My study establishes Strittmatter as a lyricist of import, whose poetry excels due to the theoretical underpinnings she develops in her prose. Her poems distinguish themselves by an intricate prosody and a multi-layered texture, which makes them accessible to readers from all walks of life. Beginning with an examination of Strittmatter's prose works, I show her evolvment as a writer and her increasingly theoretical approach to verse. My analysis of her poetry focuses on four major characteristics of her poetic work: (1) metapoetics – linguistic aspects and reflection of the creative process within Strittmatter's poems, (2) emancipation through language – the evolvment from the subversive use of slave-language to an open discourse about creative freedom, (3) nature poetry – existential reflections through detailed observations in nature, and (4) intertextuality – the poet's familiarity with world literature as knowledge base and stepping stone for the development of a very distinct poetry of her own. This dissertation challenges previous notions of Eva Strittmatter as an East German poet of lesser significance and ascertains her place in the canon of major German writers such as Hilde Domin or Ulla Hahn.

Bryce, Benjamin. *Making Ethnic Space: Education, Religion, and the German Language in Argentina and Canada, 1880-1930*. University of York, Toronto, History. Supervisors: Roberto Perin and Gillian McGillivray. January 2013.

This dissertation explores the relationship between the state and ethnicity in Argentina and Canada between 1880 and 1930. It analyzes how children, educators, politicians, and religious leaders constructed multiple and conflicting German ethnicities, claiming a space for bilingualism and religious diversity within the national body. It juxtaposes the views of German, Spanish, and English speakers as well as those of thousands of bilingual Argentines and Canadians. Through the lens of language and religion, this dissertation argues that the goal of reproducing ethnicity played a fundamental role in shaping the cultural pluralism of Argentina and Canada. This research contributes to debates on the role of the liberal state in education and the contested definitions of citizenship and national belonging in Argentine and Canadian history. It also highlights the transnational forces that shaped nationalist debates about language and education in the Americas.

Cercel, Cristian. *Philo-Germanism without Germans. Memory, Identity, and Otherness in Post-1989 Romania*. University of Durham, UK, School of Government and International Affairs. Director: Ruth Wittlinger. June 2012.

This dissertation argues that the way the German minority in Romania is represented in a wide array of contemporary discourses is best comprehended if placed in a theoretical framework in which concepts such as “self-Orientalism”, “intimate colonization” and other related ones play a key role. By examining a series of post-1989 Romanian identification/memory discourses, originating from three different discursive fields (politics, mass-media, historiography), it

argues that the underlying reasons for German prestige in Romania are strongly connected with the country's Europeanizing endeavours. In other words, it maintains that "loving the Germans" in post-1989 Romania is strongly connected with the production and reproduction of symbolic geographies aiming to discursively insert Romania into what is perceived to be the "civilized" Western/European World. Thus, Germans in Romania, former 12th and 18th century colonists, become actually a way of emphasizing Romania's European belonging.

David, Thomas P. *Interrogating Utopia: The Science Fiction of the German Democratic Republic in an Age of Globalization*. University of Minnesota, German, Scandinavian and Dutch. Advisor: Rembert Hueser. April 2012.

The dissertation comparatively examines specific GDR SF narratives in relation to particular aspects of globalization. These aspects are surveillance, access, and annexation. Alternately, they could be described as globalization as a political project, as a chimerical projection, and as an imperialistic project of transnational Americanization. Through close textual analysis that employs examples from the contemporary commercial-media landscape, it illustrates how these themes are manifested in GDR SF—as a national variant that maintains SF's prerequisites and conventions that define it across national borders and on the global scale of its traditionally acknowledged ambit—and examines how SF has become a customary practice and general hallmark of an era. It investigates how these socialist narratives both foreshadow and explore the discourse of globalization from the local perspective of the GDR in a global world that was not yet determined by the events of 1989 and the end of the Cold War.

Dawsey, Jason. *The Limits of the Human in the Age of Technological Revolution: Günther Anders, Post-Marxism, and the Emergence of Technology Critique*. University of Chicago, History. Director: Moishe Postone. December 2012.

My study contends that the importance of Günther Anders (1902-1992) for thinking the twentieth century stems from three endeavors interrelated in his work: developing a philosophical anthropology, revising the precepts of Marxian thought, and forging a "concrete philosophy" of technological domination. I focus on how Anders, in his 1956 *Die Antiquiertheit des Menschen* and subsequent writings, confronted the transformation of the labor process under Taylorism, mass media, space travel, genetic engineering, and the two ur-moments in his later writings: the Shoah and the advent of the Atomic Age. The dissertation demonstrates that, as part of these efforts, Anders trenchantly reexamined Marxism, the most progressive theory of human emancipation available. Finally, this project shows how Anders's theory of technology raised the urgent question of how to determine the "limits of the human" after the Nazi genocide and the atom bomb. This work should contribute to attempts to think historically about forms of social critique that take technology as their object.

Dettmer, Katrin. *Die Berührung der Toten: Geschichte und Performanz in Heiner Müllers Dramatik*. Brown University, German Studies. Director: Carol Jean Poore. May 2012.

This dissertation is an interdisciplinary analysis of Heiner Müller's dramatic work, focusing not only on the depiction of history in his texts and stage productions of the *Wendezeit*, all produced for the Deutsches Theater Berlin from 1988 to 1991, but also on the open dialectic created through various strategies of writing, both in text and on stage. Thus, the dissertation also engages with Heiner Müller's work as a director, offering an in-depth examination of Müller's theater theory and practice, inquiring into the interplay between text and performance, which affect each other in a complex aesthetic system. Seeking to locate Müller and his work within the greater framework of *Vergangenheitsbewältigung*, the dissertation shows that Müller's contribution to literature and theatre is the continuation of public discourse on history in a public space within an aesthetic framework, which creates this space in the first place.

Dietze, Antje. *Ambivalenzen des Übergangs. Funktions- und Traditionswechsel der Volksbühne am Rosa-Luxemburg-Platz in Berlin in den 1990er Jahren*. Universität Leipzig, Institute for the Study of Culture. Directors: Matthias Middell and Hannes Siegrist. June 2012.

The dissertation analyzes the special contribution of artistic practice in the post-socialist transition in Germany after 1989. The study concentrates on the Volksbühne theater in East Berlin as a case study. Like all East-German state subsidized theaters, it faced several challenges in the transition process, above all those of surviving as an institution, finding new legitimation in a changed political context and adapting to the mechanisms of the cultural market. The Volksbühne became well-known not only for doing so very successfully, but also for addressing the social, political and cultural conflicts in post-unification Germany in a very provocative and aesthetically innovative way. Due to its semi-autonomous position in society and to specific aesthetic techniques of producing ambiguities and of modeling unresolved social and political problems, the Volksbühne could become a space integrating—but not at all harmonizing—very different kinds of social milieus, political views and high- and lowbrow cultures from Eastern and Western Germany.

Dohe, Carrie B. *The Wandering Archetype: C. G. Jung's "Wotan" and Germanic-Aryan Myth and Ideology*. University of Chicago, Divinity School, History of Religions Area. Director: Wendy Doniger. June 2012.

This dissertation uses discourse analysis, historical studies and archival research to investigate how the Swiss psychologist Carl Gustav Jung incorporated Germanic-Aryan ideology and colonialist discourse into his religiously-inflected psychological theory. Through theorizing a Germanic-specific archetype and a stratified collective unconscious differentiated along racial and religious lines,

Jung simultaneously biologized and spiritualized political relations between human collectivities. His theory is employed today by members of racist and “ethnic” Norse paganism (Ásatrú), who assert that religious and cultural heritage is biologically inherited, a claim used to justify calls for racial segregation. The study contributes to our understanding of how scientific discourses may be deployed to justify contentious political and social claims.

Dreidemy, Lucile. *“Because an angel can’t die...” Engelbert Dollfuss’s posthumous life (1934–2012)*. University of Strasbourg, German Studies, and University of Vienna, History. Directors: Geneviève Humbert-Knitel (Strasbourg) and Oliver Rathkolb (Vienna). December 2012.

In an experimental biographical form, this thesis traces the “posthumous life” of the Austrian Chancellor Engelbert Dollfuss who ruled as a dictator from 1933 and was killed by the Nazis on 25 July 1934. Although the majority of the population is ignorant of Dollfuss, he remains, paradoxically, the most controversial figure in contemporary Austrian history, and his legacy continues to provoke political scandal and controversy. Using the tools of both historical and critical discourse analysis, this project investigates the evolution of the versatile Dollfuss myth, considers its various forms of expression through different media, and assesses its actors and their political and ideological interests. This analysis is embedded in a broader reflection on the opportune or inopportune nature of the Dollfuss myth as part of the laborious construction of an Austrian national identity.

Duncan, Michelle R. *Freud and the Problem of Music: A History of Listening at the Moment of Psychoanalysis*. Cornell University, German Studies. Directors: Patrizia McBride and Michael P. Steinberg. January 2013.

Through readings of primary source material and manuscripts from the Freud Archive at the Library of Congress, this study reveals that Sigmund Freud’s trouble with music has less to do with aesthetic properties of the art form than with cultural anxieties surrounding him, in which “music” is transformed into a trope for differences (such as “Jewishness”) feared to potentially “haunt” the public sphere. Thus, my project expands our understanding of how modernist music and opera participate in constitutive discourses regarding identity and alterity. My primary focus is the highly charged dialectic between theatricality and anti-theatricality that emerges at the fin-de-Siècle, and that continues to shape both German historiography and the construction of modernity. I demonstrate that the vision of culture Freud begins to articulate in the first decade of the twentieth-century is largely a veiled and concerned response to Richard Wagner’s pervasive influence—both in the theater and in the theatrical constellation of the body politic.

Eder, Jacob S. *Holocaust Angst: The Federal Republic of Germany and Holocaust Memory in the United States, 1977–1998*. University of Pennsylvania, History. Advisors: Thomas Childers and Philipp Gassert. June 2012.

This dissertation examines the perceptions and reactions of the leadership around Helmut Kohl to Holocaust memory in America. I argue that a network of West German officials and their associates in private organizations perceived themselves as the “victims” of American Holocaust memory. Here they interpreted a lack of attention to the transformation of West Germany after 1949 and feared that public manifestations of Holocaust memory could severely damage its reputation abroad. This phenomenon propelled a number of responses that aimed at changing discourses about the Holocaust in the US. In the end, their efforts failed, but German politicians, diplomats, lobbyists, and scholars managed to establish a stable relationship with several American Jewish organizations and founded institutions that continue to shape German–American relations today. German engagement with American Holocaust memory also contributed to the transformation of Holocaust memory in Germany and eventually rendered it a “positive resource” for German self-representation abroad.

Edwards, Elizabeth Weber. *Literature as Incarnation: Form and Content in Elisabeth Langgässer's Novels*. Vanderbilt University, Germanic & Slavic Languages. Director: Barbara Hahn. August 2012.

Elisabeth Langgässer was a German-Catholic writer banned from publishing by the Nazi regime because she was classified as half-Jewish. This dissertation sheds new light on Langgässer's final works by reading the novels through the lens of the author's original intention, and considering the works as both a response to individual circumstance and an ongoing prescription for the German people's return to the Church. Langgässer develops a theory of Incarnation in and through fiction, where content and form, modeled on Christ's humanity and divinity, become inseparable to create the Catholic novel. A response to the era, Langgässer's novels help constitute community among readers and across space and time, in spite of and in response to the political moment. Elisabeth Langgässer's final two novels and her interpretation of the Incarnation, key to her Catholic worldview, attempt to constitute a single German Christian community during and after the Nazi regime.

Ehresmann, Todd. *Urban Migration and Koinéization in the Development of the Berlin Urban Vernacular*. University of Wisconsin, Madison, German. Director: Rob Howell. May 2012

This study builds on a growing body of sociolinguistic work describing the development of New Town, colonial, and urban koinés (cf. Kerswill & Williams 2005, Goss & Howell 2006), proposing that the Berlin urban dialect was the result of a koinéization process set in motion by a dramatic increase in population in the wake of the Thirty Years War. Between 1680 and 1800,

Berlin saw a twentyfold increase in population fuelled primarily by migration from the surrounding regions, but increasingly during this period also from areas farther afield. With support from recent sociohistorical work on Berlin in this period, along with data from the Berlin/Cölln citizenship rolls, I argue that more emphasis must be placed on Berlin's period of demographic upheaval and growth. Within this lens, the features of *Berlinisch* reveal the hallmarks of other koinéization processes including the favoring of majority forms, leveling, and simplification of complex forms.

Eldridge, Hannah Vandegrift. *Anxiety and Acknowledgement: Lyric Poetry and the Truth of Skepticism*. University of Chicago, Germanic Studies. Directors: David Wellbery and Christopher Wild. April 2012.

This dissertation argues that the problematics at work in the poetry and poetics of Friedrich Hölderlin and Rainer Maria Rilke are best understood using the anthropology of skepticism developed by the American philosopher Stanley Cavell. Hölderlin and Rilke serve as exemplary poets for a time in which earlier strategies of world orientation have lost their capacity to sustain conviction. Using this framework, Hölderlin's and Rilke's work can be recontextualized in terms of a broader anthropological and historical inquiry. The dissertation begins this inquiry in an exploration of the interplay between discursive and poetic language in both poets, using Cavell's enlarged conception of skepticism to provide the terms in which to articulate how poetic language matters on its own account, as a richly textured and aesthetically formed expression of the struggles of modern human subjects to reach beyond their finitude to other minds and to the external world.

Eldridge, Sarah Vandegrift. *Conceiving Generation: The Novel & the Nuclear Family around 1800*. Princeton University, German. Directors: Joseph Vogl and Brigid Doherty. May 2012.

This dissertation explores the ways in which the nuclear family as a social entity and the genre of the novel mutually constitute each other around 1800. Starting from the historical coincidence of the appearance of the nuclear family as a symbolic ideal for the newly-emerging bourgeoisie and the explosion of the novel as a literary presence in high and popular culture, I trace the development of questions of generation and testation that attach to the family as these issues appear in the novel and also in pedagogical, legal, and scientific texts. I consider a series of canonical and non-canonical novels by both women and men (many of which have not received scholarly attention) precisely by virtue of their participation in these questions about the family, its function, and its structures. I thus aim to reconstruct a more complete and nuanced literary scene than the one that has dominated traditional research.

Erdogdu-Volmerich, Selma. *From home to Heimat: Reading and Translating Cross-cultural Literature*. University of Virginia, Germanic Languages and Literatures. Director: Jeffrey Grossman. September 2012.

This dissertation examines how ethnic and cultural differences are negotiated in post-war Germany. It specifically focuses on the reception, including both literary criticism and translation, of cross-cultural literature. The approach of this study is a comparative one, focusing on German and American texts, the expressions those texts give to ethnic and cultural identity, and the way those texts are transmitted. This study draws on a variety of examples and sources, including the reception of Emine Sevgi Özdamar and Edwidge Danticat, German translations of novels by Chang-rae Lee and Toni Morrison, and Maxim Biller's novella *Harlem Holocaust*. Central questions underlying this project are: How does German society engage with ethnic and cultural difference? What role have Germany's Nazi past and process of coming to terms with that past played for the nation's self-image since 1945? How do processes of engaging with cross-cultural literature differ in Germany and in the United States?

Espinaco-Virseda, Angeles. *Of Beasts and Men: Identities, Zoos and "Civilization" in Germany, 1858-1914*. University of Alberta, History and Classics. Supervisor: Dennis Sweeney. October 2012.

German identity between 1858 and 1914 was characterized by extremely porous and unstable boundaries forged in relation to shifting categories of race, class, and species. The Hamburg Zoological Garden and Hagenbeck's Tierpark united the strands of commerce, politics, science, colonialism and public life that constituted the German Bürgertum, forming at the intersection of the transnational cross-border flows and global transformations associated with "the modern." Close readings of archival and published materials consider the practices and discourses of both zoos against the imperialist discourses associated with Hamburg's Godeffroy Shipping Company. Furthermore, whereas the impresario Carl Hagenbeck reified middle-class German values and ideals, Zahm Dressur and his panoramic animal displays exemplified the ideal imperial-colonial relationship. Last, in the context of Darwinism and colonial-imperialism, contemporary anthropomorphism shows the relative, unstable nature of class, race and species identities, which transnational culture brought into focus, calling the fixity and definition of human identity into question.

Everett, Parker. *The Incorporation of Greater Berlin, 1900-1933: A Critical Historical Study*. University of Chicago, History. Director: Moishe Postone. October 2012.

My dissertation develops an empirically-grounded and theoretically-informed approach to processes of social transformation—in urban social and economic geography, the perception of cities, urban politics and urban social conflict—that mediates between local particularities and global social forces. It

examines changes in form, function the perception of Greater Berlin. During this period, the “Greater Berlin Problem” can be seen as one that crystallized German modernity. I show that the problem of Greater Berlin changed, as did the categories that contemporaries used to grasp it, and I try to contextualize these changes politically, socially and culturally. Around 1900, city planners and municipal administrators emphasized markets, individualism and rule of law. By the 1930s, however, they emphasized an integrative, corporate and productivist vision. Engaging archival and published sources discussing city planning, municipal administration, architecture, political economy and jurisprudence, I argue that this transformation can be related to contemporaneous, global changes in capitalist modernity.

Fay, Brendan L. *The Promise of Tradition: Music, Modernity and Mass Society in Weimar Germany*. Indiana University, Bloomington, History. Directors: Mark Roseman and Julia Roos. February 2013.

In its familiar retelling, the reaction against Weimar modernism, so many historians have suggested, played a central role in garnering the Nazis crucial support from Germany’s cultural conservatives, who shared the Nazis disdain for artistic innovation and experimentation. This dissertation challenges a well-entrenched historiography that has often married cultural conservatism to reactionary politics and forged clear continuities within the conservative musical press between Weimar and the Third Reich. The dissertation argues that Weimar was not as radically modern as historians have long claimed it to be, nor were cultural traditionalists so uniformly nationalist, reactionary and xenophobic as recent scholarship has suggested. In canvassing conservative attitudes toward radio, the question of nationalism in music, the role of race and ethnicity in musical performance, and the impact of the inflation on German concert life, the dissertation highlights key ruptures that emerged in critical writing on music between Weimar and the Third Reich.

Félicité, Indravati. *Négociier pour exister : les villes et les duchés du Nord de l'Empire face à la France (1650-1730)*. Université Paris-Sorbonne, Département d'histoire moderne (Centre Roland Mousnier). Director: Lucien Bely. March 2012.

Die Thèse behandelt das Thema der Außenpolitik mittlerer und kleiner Staaten des Heiligen römischen Reichs in der Frühen Neuzeit. Durch die Diplomatie der drei „Hansestädte“ (Hamburg, Bremen und Lübeck) und der Herzogtümer Schleswig-Holstein-Gottorf und Mecklenburg-Schwerin werden sowohl die Außenpolitik mittlerer Reichsstände im Zeichen der Constitutio Westfalica als auch deren Staatswerden zur Zeit des Absolutismus zu studieren. Die Frage wird erörtert, ob die Außenpolitik von Reichsständen einen Verrat an Kaiser und Reich bedeutete, oder ob diese Außenpolitik nicht vielmehr eine angebrachte Deklination der gesamtdeutschen Außenpolitik darstellte. Die Arbeit analysiert die Mechanismen der Entscheidungsfindung und das Personal, das

in den jeweiligen „Regierungen“ für die Gestaltung und die Durchsetzung der Außenpolitik verantwortlich war. Dieses Eintauchen in die Institutionen der Reichsstände lässt eine weitere Dimension der Außenpolitik erscheinen: diese Reichsstände mussten diplomatisch handeln und verhandeln, um als Staaten weiter zu existieren. Kleine bzw. mittlere Reichsstände versuchten nach dem Westfälischen Frieden ihren Status als Akteure der internationalen Beziehungen zu nutzen, um ihre Stellung gegenüber ihren mächtigen Nachbarn zu behaupten.

Figge, Maja. *Ausblendungen, Einblendungen, Überblendungen. (Wieder-)Herstellungsprozesse von Deutschsein im bundesdeutschen Kino der 1950er Jahre.* Humboldt-Universität zu Berlin, Institut für Kulturwissenschaft. Director: Christina von Braun. June 2012.

In meiner Dissertation habe ich die (Dis-)Kontinuitäten des Rassismus im Selbstverständnis der frühen Bundesrepublik untersucht. Wie antwortete das Kino auf das Bedürfnis nach einer (Neu-)Bestimmung dessen, was Deutschsein nach dem Nationalsozialismus sein konnte? Die Studie fokussiert die filmischen Figuren von weißer Männlichkeit als Vehikel der (Wieder-)Herstellungsprozesse von Deutschsein und zeigt, dass sich diese in Abgrenzung zu und/oder durch den Konsum von rassifizierter Differenz vollzogen, da dies Veränderung, Heilung und Reinigung versprach. In dieser Bewegung artikuliert sich die Vorstellung von Deutschsein als (moralisch) weiß. Diese Gleichung verspricht eine Distanzierung von der NS-Rassenideologie und zielt zugleich auf die imaginäre Überwindung der Schuld an den NS-Verbrechen und damit auf Normalisierung. Entgegen des Mythos der Abwesenheit von Rassismus, zeigt die Studie den zentralen Stellenwert, den ‚Rasse‘ in den Selbstentwürfen der frühen Bundesrepublik einnahm und die Rolle, die das Kino dabei spielte.

Finzi, Daniela. *Unterwegs zum Anderen? Literarische Er-Fabrungen der kriegerischen Auflösung Jugoslawiens aus deutschsprachiger Perspektive.* Universität Wien, Germanistik. Director: Wolfgang Müller-Funk.

Die Dissertation untersucht die Repräsentationen des kriegerischen Zerfalls Jugoslawiens in der deutschsprachigen erzählenden Literatur unter besonderer Berücksichtigung der Dynamik von Identität und Alterität. Zum einen wird die Rolle von „Balkanismen“ (Maria Todorova) untersucht. Auf einer Meta-Ebene wird gleichsam auch danach gefragt, wie die wissenschaftliche Auseinandersetzung mit dem vermeintlich ‚Anderen‘ erfolgen kann, ohne bestimmte binäre, auf kultureller Asymmetrie beruhende Ordnungen fortzuschreiben. Zum anderen werden das Verhältnis von Fakten und Fiktionen sowie die literarischen Strategien und Verfahren, den Krieg zu erzählen, fokussiert. Besonderes Augenmerk kommt dabei den diskursiven und gesellschaftspolitischen Kontexten der Texte zu: Das erste Kapitel skizziert auf der diachron-historischen Achse das Verhältnis zwischen Österreich bzw. Deutschland und Jugoslawien und auf der synchron-historischen Achse die zeitgleichen Entwicklungen und

Diskurse im deutschsprachigen Raum. Das zweite Kapitel benennt zentrale literaturwissenschaftliche Kategorien und Fragestellungen. Auf der Basis dieser beiden Kapitel erfolgen im dritten Kapitel die Textanalysen der Werke von Peter Handke, Juli Zeh, Norbert Gstrein, Saša Stanišić und Anna Kim in Form textnaher Close Readings.

Flannery, Anne. *The Anti-Flâneur in Twentieth-Century Austrian Literature: Walking and Becoming Text*. Johns Hopkins University, German and Romance Languages and Literatures. Director: Rochelle Tobias. October 2011.

This dissertation examines the figure of the walker in modern Viennese literature and combines historical and discursive methodologies that concentrate on the social history of the city. Within the context of writings by Franz Hessel and Walter Benjamin, the *flâneur* is a figure with an acute visual sense who illuminates inconsistencies in the city's physical, social, and historical terrain. He is not a figure who represents his surroundings, but rather one that remains in resolute contrast to them. In an interesting turn, walking becomes a mode of literary expression that involves an embodiment of the city in late nineteenth-century Vienna. Through close readings and mappings of Arthur Schnitzler's *Leutnant Gustl*, Heimito von Doderer's *Die Strudlhofstiege*, and Thomas Bernhard's *Geben* this analysis reveals the creation of new literary spaces. It is here that the figure of the *anti-flâneur* emerges to dismantle nineteenth-century tropes of walking, and become readable space himself by embodying Vienna's physical, social, and historical landscapes.

Foerster, Lisa R. *Expressive Use of Form, Melody and Harmony in Fanny Hensel's Settings of Lyric Poetry by Johann Wolfgang von Goethe: A Study of Selected Lieder*. University of North Carolina Greensboro, School of Music, Theatre and Dance. Director: Nancy L. Walker. February 2012.

Fanny (Mendelssohn) Hensel (1805-1847) produced at least 250 lieder. Her 34 settings of poems by Goethe show great creativity through variety in form, melodic invention, harmonic interest and manipulation of the text. Her creative approach to lieder reflects her position at the beginning of the Romantic era as a composer who built upon, and moved beyond, the legacy of the Second Berlin School and her teacher Friedrich Zelter. Eleven Goethe settings by Hensel are discussed: "Dämmerung senkte sich von oben," "Sehnsucht," "Neue Liebe, Neues Leben," two versions of "Wenn ich mir in stiller Seele," "Sehnsucht nach Italien," "An Suleika," "Ist es möglich, Stern der Sterne," "Mignon," "Wonne der Wehmut," and "Hausgarten." Hensel's works show the development of the through-composed form and a robust melodic inventiveness that earn her a position of consideration next to Schubert in the history of the early romantic lied.

Fojtik, Christine. *“What It Means to Be Malnourished”: Food and Hunger in the Shaping of Postwar German Identities, 1945-1946*. University of Wisconsin, Madison, History. Director: Mary Louise Roberts. December 2012.

Using sources from the American, British, and Soviet zones of occupation, the author argues that the post-World War II “hunger years” forced a critical revision of German national identities, and examines the way in which food became a political tool, used by the Allied occupiers to reinforce ideological values and by Germans to reward those of “value” in reconstructing the national community. The remaking of German identities occurred as part of a long process of European transformation, as the citizens of those later-comers to the industrial revolution – including Germany – caught up with the economic realities of industrialization. Germans’ postwar inability to feed themselves finally dispelled the agricultural identity that had persisted despite the industrial proliferation of the late-nineteenth century. Germans east and west had to reconceive of their national identities in Cold War terms, and reconcile themselves to integration into global economies.

Foster, Mira S. *German Blood – Polish Mind? Exploring the Immigration Histories of Resettlers from Poland to West Germany, 1970s-1990*. University of California, Santa Barbara, History. Director: Harold Marcuse. March 2012.

This study examines the migration of nearly one million Poles who permanently settled in West Germany during the 1970s and 1980s. The majority of them were able to claim German citizenship by documenting their German ethnic origins. They became known as Aussiedler, resettlers. Enjoying the legal privileges of immediate citizenship, they attracted only minor public attention as immigrants. Perhaps it was the cultural and political invisibility that eclipsed their experience as immigrants and earned the Poles the reputation of successful integrators. Yet, if publicly the resettlers remained unnoticed as migrants, how did they experience the processes of immigration and integration on an individual level? Using oral histories, this research documents how the Polish resettlers remembered their past. Through the analysis of personal stories, the study reveals the ways in which they contextualized their resettler history and made sense of who they are as German citizens with Polish biographies.

Frost, Sabine. *Whiteout. Schneefälle und Weißseinbrüche in der Literatur ab 1800*. Universität Erfurt, Neuere Deutsche Literaturwissenschaft/ Allgemeine und Vergleichende Literaturwissenschaft. Advisors: Wolfgang Struck and Bettine Menke. March 2011.

Die Studie untersucht Störungen in Prosatexten, deren semantische Konstante die Thematik Schnee bildet. Um Effekte zu benennen, die die Wahrnehmung des Lesers verunsichern und den Prozess der Bedeutungssetzung erschweren, wird der Begriff Whiteout aus der atmosphärischen Optik meta-phorisch auf lite-

rarische Verfahren übertragen. Dies ermöglicht eine thematische Verbindung zwischen den Schnee- und Eislandschaften, von denen die Texte erzählen, und ihrer textuellen Darstellung. Beim polaren Whiteout wird Sonnenlicht diffus von der Schnee- und der Wolken-decke reflektiert, so dass sich im Auge des geblendeten Betrachters die Kontraste heller Objekte und damit wesentliche An-halts-punkte der räumlichen Orientierung auflösen. Im Vertrauen auf das noch Sichtbare geht das Subjekt im Whiteout zwangs-läufig in die Irre. Die Ver-un-siche-rung seiner Wahrnehmung wird auf einen Leser literarischer Texte über-tragen, der bei seinem Lektüregang ebenso auf Zeichen der text-räumli-chen Orientierung an-gewiesen ist. Ausgangspunkte für diese Analogi-sierung sind die Metapher vom Text als Raum sowie die Zu-schrei-bung literarischer Texte als schwer be-gehbare, widerständige Räume.

Geissler, Christopher M. *“Die schwarze Ware”: Transatlantic Slavery and Abolitionism in German Writing, 1789-1871*. University of Cambridge, Modern & Medieval Languages. Director: Martin A. Ruehl. March 2012.

This dissertation examines the topic of Black slavery in German fiction and non-fiction writing between the French Revolution and the formation of the German nation-state. I argue that German writing on slavery, both fiction and non-fiction, was an important component in formulating a cosmopolitan German identity in the increasingly globalized world of the nineteenth century. Engaging with contemporary controversies in Britain, France and the Americas and, at the same time, emphasizing their unique perspective within this dis-course, German authors asserted a German contribution to the global debates about the Atlantic slave trade, the slave economy and questions of abolition and emancipation. These writers joined the international debates about slavery and its abolition with considerable aspirations, claiming that because of their country's relative lack of direct investment in slavery, their contributions could be more measured, nonpartisan, and scholarly.

Gezen, Ela. *Writing and Sounding the City: Turkish-German Representations of Berlin*. University of Michigan, Germanic Languages and Literatures. Directors: Vanessa Agnew and Kader Köniük. March 2012.

Located at the interdisciplinary nexus of literary criticism, cultural studies, and musicology this dissertation examines how Berlin is imagined, experienced and remembered as a site of Turkish-German belonging in the works of Turk-ish-German writers, Emine Sevgi Özdamar, Aras Ören, and Kemal Kurt, and musicians Islamic Force, Tahsin Incirci, and Orientation. Through historically contextualized close readings, the analysis draws attention to how Turkish-German artists intervene in debates on immigration, and integration while at the same time enlivening debates on German division and reunification and on Germany's relationship to its difficult past. This study also examines how the interests of Turkish-German musicians and writers both are commensu-

rate with—and diverge from—a broader set of historical, cultural, social, and political traditions and movements, like labor protest and worker’s solidarity, the Heimat discourse, and transnationalism. The dissertation demonstrates how profoundly German culture has been shaped by its Turkish-German inhabitants, and shows how Germany’s capital has been transformed by their cultural contributions.

Gougeon, Elliott. *Determiner Syntax in Middle Low German: Evidence from the Lübecker Ratsurteile*. University of Wisconsin, Madison, German. Director: Mark Loudon. May 2012.

In this dissertation, I look at Middle Low German nominal phrases as evidenced in the Lübecker Ratsurteile, a collection of court proceedings published by Wilhelm Ebel in 1955 covering the years 1421-1550. By digitizing the corpus, I was able to perform a corpus analysis, concentrating on determiners, adjectives, and set phrases. I compare the results of this corpus study to two standard MLG grammars, Lasch’s (1914) *Mittelniederdeutsche Grammatik* and Lübben’s (1882) *Mittelniederdeutsche Grammatik*. This study has three purposes. First, it is concerned with the determiner syntax as evidenced in the Lübecker Ratsurteile and its relation to the Middle Low German grammars. Second, it aims to facilitate work on Middle Low German syntax in the future through the digitization of the corpus. Third, the theoretical framework elaborated in this study (Lexical-Functional Grammar) offers a new method of analyzing German noun phrases that may be extended to other Germanic languages.

Graber, Lauren Anne. *Gruppe SPUR and Gruppe GEFLECHT: Art and Dissent in West Germany, 1957-1968*. University of Michigan, History of Art. Chair: Matthew N. Biro, August 2012.

Gruppe SPUR and Gruppe GEFLECHT pushed the boundaries of freedom of expression and explored the role of critical art during changes in West German culture, politics and society from the “economic miracle” years through the protest movements of 1968. I demonstrate that Gruppe SPUR was the first utopian artist group in Cold War West Germany to create a new expanded notion of art to engage diverse audiences, transform values, and challenge authoritarian tendencies within the state, church and society. In 1966, SPUR and WIR formed GEFLECHT and developed a new aesthetic category called the “anti-object” to bridge the boundaries between art and life. I argue that the anti-object’s formal language embodied the principles of openness, freedom, and anti-hierarchical relations, which were the same values that GEFLECHT advocated for in student protests at the Akademie der Bildenden Künste and the extra-parliamentary opposition in Munich from 1967-1970.

Greeves, David R. *Patterns Of Poetic Absorption in German Lyric Poetry in the Age of Herder (1750-1784)*. University of Chicago, Germanic Studies. Director: Eric Santner. November 2012.

Within the theoretical context of the medial revolution in mid-eighteenth century Germany, this dissertation examines in a series of close-readings of German lyric poetry how patterns of poetic absorption affect the emergence of both lyric subjectivity and social group formation. Using Michael Fried's category of absorption, this work analyses the manner and extent to which poetic techniques of exclusion were instrumentalized by various German poets (Klopstock, Herder, the Göttinger Hainbund poets, Goethe) to function as models of social cohesion at four distinct levels: at a personal, intra-subjective level; in the formation of intersubjective amorous intimacy; within circles of friends; and in the constitution of state and folk. Additionally, this dissertation addresses these poems' shift in medial modus within the framework of the emergence of the modern concept of authenticity and argues that the modern concept of authenticity can be read as emerging in the literary application of Shaftesbury's "method of soliloquy."

Hansen-Glucklich, Jennifer. *Holocaust Memories: Visuality and the Sacred in Museums and Exhibits*. University of Virginia, Germanic Languages and Literatures. Director: Renate Voris. March 2011.

Holocaust museums and exhibits express national cultures of remembrance. The Holocaust, however, is widely perceived as a unique historic event and therefore poses unusual challenges and raises aesthetic and ethical questions about how to visually represent trauma and rupture. The Holocaust demonstrates that there is no way to understand national cultures of remembrance without taking into account the technical difficulties of representation. This dissertation focuses on three museums – Yad Vashem in Jerusalem, the Jewish Museum in Berlin, and the U.S. Holocaust Memorial Museum in Washington, D.C. – and addresses the following questions: Why do these museums engage visually with the Holocaust in such radically different ways? How do the museums employ mimesis, metonymy, allusion, and abstraction? What do these choices reveal about different cultural attitudes towards Holocaust memory? And how do certain aesthetic techniques, such as interruption and disfiguration, function in the unfolding of each museum's Holocaust narrative?

Heinze, Carl. *Mittelalter Computer Spiele. Zur Darstellung und Modellierung von Geschichte im populären Computerspiel*. Albert-Ludwigs-Universität Freiburg, History. Director: Sylvia Paetschek. April 2012.

Es gibt einige populäre Computerspiele, die 'authentische Vergangenheitserfahrungen' und die 'eigenmächtige Veränderung der Geschichte' versprechen. Weil die Computerspielforschung bisher die Frage, wie Computerspiele Geschichte präsentieren und präsentieren können, noch nicht befriedigend beantwortet hat, beginnt die Arbeit, die im interdisziplinären Schnittfeld von Geschichtswissenschaft, Informatik und Spieltheorie angelegt ist, im ersten Teil mit einer eigenen Theoriebildung. Im zweiten, analytischen Teil der Arbeit

stehen dann spezifische Kombinationen von Computer, Mittelalter und Spiel im Zentrum. Anhand von Computerspielen der letzten Jahre wird geprüft: Welches Mittelalterbild wird durch diese Spiele vermittelt? Wie verbindet sich die Spielmechanik mit der Mittelalterdarstellung? An welche Traditionen, Praktiken und Diskurse der Mittelalterdarstellung schließen die Spiele an? Mit welchen Rhetoriken versuchen die Produzenten ein Spiel dem Publikum als 'mittelalterliches' Spiel zu verkaufen? Und nicht zuletzt: Wie beeinflussen die verschiedenen Spielgenre die Geschichtsdarstellung und -modellierung?

Hicks, Deva Fall Kemmis. *“On the Verge of Hearing”: Epistemology and the Poetics of Listening in the Human-Nixie Encounter in German Literature*. Georgetown University, German. Director: G. Ronald Murphy, SJ. April 2012.

This dissertation examines selected texts of German literature in which a human being gains access to knowledge outside human scope by means of an encounter with the water nixie, seen in her mythological variations as siren, water sprite, undine, melusine, nymph, or mermaid. Texts considered include “Das Nibelungenlied” (ca. 1200), Johann Wolfgang von Goethe’s “Der Fischer” (ca. 1779), Franz Kafka’s “Das Schweigen der Sirenen” (1917), Ingeborg Bachmann’s “Undine Geht” (1961), and Johannes Bobrowski’s “Undine” (1964). In each of these texts it is not the eyes that play the central role in the epistemological character of the human/nixie encounter, but the ears. In this project I argue that the human posture of attentive listening that precedes the encounter with the nixie indicates a state of readiness that leads to a moment of extraordinary awareness, in which the epistemological experience is transformational. Further, I suggest that poetry plays a pivotal role in the moment of epiphany, or of transformational knowing, for the reader. By pursuing the hypothesis that aural awareness underlies the moment of epiphany, both on the textual and poetological levels, it is my intention to contribute to the scholarship on the nature of the encounter between the mythical and the human in literature as a figuration of the larger epistemological confrontation between the eye and the ear, particularly with respect to the transformative potential of this encounter and its poetological implications.

Hiob, Oliver. *Schuld ist immer zweifellos: Strafe und poetische Gerechtigkeit in deutsch-jüdischer Literatur des frühen 20. Jahrhunderts*. University of Connecticut, Literatures, Cultures and Languages (German Section), Director: Sebastian Wogenstein. May 2012.

This dissertation is situated at the intersection of literature, theology, philosophy, and law, and investigates the conceptualization of punishment and its poetological manifestations in literature. On the basis of early twentieth century texts, it shows that the notion of punishment provides an essential contribution to an interdisciplinary, interdiscursive interpretation and takes a closer look at Kafka’s, “Das Urteil” (1913), “In der Strafkolonie” (1919); Döblin’s,

Babylonische Wandrung (1934); Kolmar's, *Die Jüdische Mutter* (~1931); and Roth's, *Hiob* (1930). This study explores how punishment serves as important intertextual reference and argues that this multi-faceted concept becomes a poetic strategy and asserts textual autonomy. In proposing that the chosen texts are, to a degree, intertextually related to biblical and rabbinical literature, such as the Talmud, the mode of such engagement is explored. This investigation shows that the various textual characters express a deep sense of justice—justice which is not always provided by legal authorities within the text, but rather “poetic justice.”

Hofmeister, Björn. *Between Monarchy and Dictatorship. Radical Nationalism and Social Mobilization of the Pan-German League, 1914-1939*. Georgetown University, History. Director: Roger Chickering. January 2012.

The Pan-German League (1891-1939) has been at the center of research on German nationalism as a vanguard of the radical Right during the era between Imperial Germany and the Third Reich. It mobilized members of the Bildungsbürgertum and the broader middle classes in the service of a class-based vision of Volksgemeinschaft, territorial expansion, and cultural homogeneity in Germany. This dissertation focuses on the neglected second half of the League's history, the period from 1914 to 1939. It analyses how the Pan-Germans reacted to fundamental political and cultural change, as they struggled to meet the challenges of mass politics. Between 1914 and 1939, the Pan-German League competed with new organizations on Germany's radical Right, which pursued strategies of paramilitary violence, populism, and mass mobilization. The dissertation emphasizes the League's changing political alignments, the social complexity of its membership, and the cultural dimensions of its mobilization. It shows that the Pan-Germans were overwhelmed by the need to combine mass mobilization with their own exclusive claims to political power. The Pan-Germans faced the limits of their ability to mobilize support, as the League increasingly turned into the preserve of Honoratioren of the Right after 1914.

Howes, William Seth. *Punk Avant-Gardes: Disengagement and the End of East Germany*. University of Michigan, German, Dutch, and Scandinavian. Directors: Julia Hell and Johannes von Moltke. February 2012.

As the Cold War's borderlines solidified, critical debates on culture in divided Germany considered questions of aesthetic engagement: the artistic taking of sides in the context of bloc-against-bloc antagonism. In the late 1970s, in both East and West, punk rock developed disengaged representational strategies which ran counter to the transnational debates about engagement that defined Cold War culture. Studying how this disengaged aesthetic took shape in East Germany, this dissertation examines how punks there employed representational tactics like detournement, ambiguity, inversion, and vulgarity—tactics which had been employed by the historical European avant-gardes, but were

largely suppressed from the orthodox East German aesthetic for which the SED claimed an avant-garde lineage. By revitalizing them, East German punks intervened in a national conversation about the relationship between art and life, at the same time as they took part in shaping a transnational culture of the Cold War.

Hsia, Ke-chin. *War, Welfare, and Social Citizenship: The Politics of War Victim Welfare in Austria, 1914-1925*. University of Chicago, History. Chair: John W. Boyer. February 2012.

From the vantage point of war victim welfare, this dissertation examines the changing relations between the Austrian state and its citizens, and between political legitimacy and social provision, before, during, and after WWI. I argue that Imperial Austrian officials launched an ambitious but futile welfare state building in 1917 and 1918 to save the Habsburg Monarchy domestically. The successor Austrian First Republic sought to build legitimacy for the new democracy along the same path by enshrining a robust social citizenship. This 1917-1921 welfare state building continuum in a time of crisis created a comprehensive and participatory war victim welfare system, which was designed by the Social Democrats and reform officials with the blessings from organized war victims. Although fundamentally transformed and partially dismantled between 1922 and 1925 (partly because of international pressure), it shows the Great War's important influence on social citizenship and the growth of the Austrian welfare state.

Huneke, Erik G. *Morality, Law, and the Socialist Sexual Self in the German Democratic Republic, 1945-1972*. University of Michigan, History. Co-Chairs: Kathleen Canning and Geoff Eley. November 2012.

While many existing accounts attribute the emergence of a new sexual sensibility in the German Democratic Republic (GDR) to the liberalization of laws regarding contraception and abortion in 1972, this dissertation revisits the 1950s and 1960s as a crucible for sexual change. Despite the depredations of Stalinism and Nazism and the conservative moral climate of the early Cold War years, the legacy of Weimar-era progressive sex reform continued to inform the tenor of sexual change in the legal realm and in marital counseling, albeit in a muted fashion. Indeed, the regime came to respect the inviolability of the right to private same-sex sexual intimacy despite its ostensible commitment to abolishing the concept of the rights-bearing individual inherited from liberal jurisprudence. But this respect for privacy had its limits—especially when the government stipulated a higher age of marital consent for women and no-fault divorce despite citizens' objections.

Hutter, Verena. *Only for Convicts, Loose Women and Sailors? The Tattoo as Social, Political and Literary Practice in Germany from the 19th Century to Today*. University of California, Davis, German and Russian. Director: Elisabeth Krimmer, July 2012.

This dissertation examines how the marking of the Body through tattooing is perceived as identity-forming, and how it is often embedded in a narrative that constructs the self. Tattoos have been a sign of stigma, discrimination and, in the context of the Holocaust, victimization, but also most recently, an act of aesthetic expression.

Combining a reading of literary texts, visual analysis and film with a historical analysis of the socio-political context, the dissertation explores the tattoo as an example of the textedness of the body and the skin as border zone between the social and the self. Furthermore, special attention is paid to the ways in which the texts and/ or the tattoos intersect with the conceptualization of gender roles, performance, and the construction of power relations in each context. Situating the tattoo between commodification and self-expression, it examines questions of gender, identity, nation, and "Otherness."

Johnson, Kevin B. *Annexation Effects: Cultural Appropriation and the Politics of Place in Czech-German Films, 1930-1945*. University of Washington, Germanics. Director: Eric Ames. December 2012.

My dissertation explores the relationship between geographic and cinematic space, and examines the representation and performance of nationhood in the context of Nazi cinema's program of international expansion. Drawing on extensive archival research, I analyze some of the different ways in which Czech characters, themes, and locations are represented in German-language films as well as the mostly forgotten contributions of Czech filmmakers to Nazi cinema. My theoretical approach is informed by recent work on popular cinema in Nazi Germany and also engages current scholarship on multiple language versions (MLVs), national and transnational cinema, ethnic performance, cinema sound, and genre theory, particularly with regard to operettas, musicals, and Heimat films. In exploring issues of transnational exchange, my work tests the limits of "German national cinema," and of "national cinema" more generally, as a historical and theoretical model.

Johnson, Ryan M. *A Suffocating Nature: Environment, Culture, and German Chemical Warfare on the Western Front*. Temple University, History. Director: Jay Lockenour. November 2012.

In an effort to win the Great War, German military leaders turned to their chemical industry for aid. A strategy of total environmental war doused millions of acres in chemical clouds and shells, killing every form of life at the front and all but permanently altering the landscape and soils. The home front also suffered, as levels of chemical contaminants in German rivers were directly

linked to the course of the chemical war. Germans' visceral descriptions of gas warfare and domestic chemical disasters helped to solidify a national picture of what the gas war experience was like. Not only did chemical weaponry force German officials to rethink military operations, chemical weapons compelled the German people to imagine new relationships between war and nature. German artistic and written culture at that time reflected the environmental damage through pacifistic and anti-technological lenses, creating a framework where modern environmentalism could take shape.

Jones, Claire Taylor. *Communal Song and the Theology of Voice in Medieval German Mysticism*. University of Pennsylvania, Comparative Literature and Literary Theory. Directors: Catriona Macleod and David Wallace. April 2012.

In the Middle Ages, embodied religious practice did not necessarily manifest as self-starvation, physical castigation, or illness. I show that performance of the liturgy can become a form of asceticism and that many medieval religious women and men understood and approached it as such. These writers present song as ascetic self-manipulation and encourage their readers to engage in liturgical performance as a method of self-transformation. Two theological issues underlie this practice, namely, the relationship of the self to that which is called God, and the role of the body and bodily modes of being-with in shaping a self that can perceive this relation. Similar concerns still trouble certain philosophers, although couched in terms of the radical dependence of the subject, the phenomenological possibility of revelation, and bodily experience. At issue in both the medieval and modern texts is the human experience of togetherness and excess given in communal performance.

Jünger, David. *Vor dem Entscheidungsjahr. Jüdische Emigrationsfragen im nationalsozialistischen Deutschland 1933-1938*. Universität Leipzig, Simon Dubnow Institute for Jewish History and Culture, History. Supervisors: Dan Diner (Jerusalem/Leipzig) and Stefanie Schüler-Springorum (Berlin). February 2013.

The dissertation focuses on Jewish reactions to the challenge of emigration in the first years of Nazi rule from January 1933 to the November Pogrom of 1938. There are four perspectives on Jewish emigration questions which are analyzed in the dissertation in order to broaden the understanding of the early years of Nazi power: 1. emigration assistance by Jewish institutions; 2. comprehensive plans of emigration presented by Jewish organizations, German and non-German alike, to Nazi authorities; 3. public debates in newspapers, pamphlets and book; 4. perceptions of the ordinary Jewish population. This is the first comprehensive study on the problems of Jewish emigration within Nazi Germany itself, providing a new understanding of this period of time, which in many scholarly works is only perceived as pre-history of the Holocaust. The approach and material of the dissertation counter a variety of widespread

assumptions of the current historiography.

Keßler, Judith. *Prinsesse der rederijkers. Het oeuvre van Anna Bijns: argumentatieanalyse - structuuranalyse - beeldvorming*. Radboud University Nijmegen (Netherlands), Dutch Language and Culture. Directors: Johan Oosterman (Radboud) and Dirk Coigneau (Ghent). February 2012.

In my thesis I show the importance of the Dutch poetess Anna Bijns (1493-1575) in the Dutch public debate around the teachings of the church reformer Martin Luther. She wrote aggressively against him and was supported in that by the Antwerpian Franciscans who got her books published. I analyze the argumentative strategies she used in her poems to define her own position and to refute Luther by an innovative combination of literary analysis and an approach from the field of argumentation studies. I show the deeper structure of her books by interpreting each poem as one argument supporting the higher level statement of the book as a whole. Thus I propose a double argumentation: within the poems and within the books.

Kohn, Robert G. *The Language of Uncertainty in W.G. Sebald's Novels*. University of Texas, Austin, Germanic Studies. Director: Pascale R. Bos. April 2012.

This dissertation investigates W.G. Sebald's novels, *Die Ausgewanderten* and *Austerlitz*, as a unique kind of fiction, representing a radically different German depiction of the Holocaust and its effects on Jewish victims, while establishing an ethical approach to Jewish suffering and the idea of *Vergangenheitsbewältigung* (coming to terms with the Nazi past). Through the narrative structure, ambiguity and the language of the German narrators, what I term its language of uncertainty, Sebald's fiction avoids appropriating the Jewish voice and identifying with Jewish Holocaust victims. In addition, this dissertation views Sebald's work as a critical response to competing discourses on representation, victimization and memory in regard to the Nazi past. Sebald's fiction moves the discussion beyond the trope of *Vergangenheitsbewältigung*, which has dominated discussion of the Holocaust in Germany, towards a reconsideration of the victims, whose voice has been marginalized in the focus on the non-Jewish German handling of the Nazi past.

Kreitinger, Brooke. *The Spatial Imagination of Accelerated Globalization in Contemporary German-language Novels*. Georgetown University, German. Advisor: Katrin Sieg. August 2012.

This dissertation investigates how recent German-language novels by Jenny Erpenbeck, Kerstin Hensel, Daniel Kehlmann, Perikles Monioudis and Feridun Zaimoglu respond to changes in the ways in which people imagine living in relation to others under current conditions of globalization. I pay particular attention to how literary texts evoke alternative frames of belonging and modes

of living under conditions of social transformation. I use theoretical contributions from literary scholars as well as cultural and social theories to identify literary models of transnational, cosmopolitan existence. With recourse to the discourse of globalization, I contend that these novels grapple with perceptions and experiences of globalization through themes of alienation, stagnation in the face of acceleration, and difficulty in creating emotional bonds. By investigating how these texts grapple with issues of human space, I uncover notions of Germanness and cultural conditions that the authors associate with the contemporary malaise depicted in their novels.

Lagers, Michael. *Der Paderborner Stiftsadel zur Mitte des 15. Jahrhunderts. Untersuchungen zum Auf- und Ausbau niederadliger Machtstrukturen im Kontext spätmittelalterlicher Territorialisierungsprozesse*. Universität Bielefeld, History, Philosophy, Theology. Director: Heinrich Ruething. May 2012.

Im Mittelpunkt der Dissertation stehen rund 50 Familien, die im Spätmittelalter die soziale Führungsschicht im Hochstift Paderborn bildeten. Sie waren das Substrat der sich institutionalisierenden Ritterschaft im späteren landständischen Verfassungsgefüge. Ziel der Untersuchungen war es, ein möglichst vollständiges Bild dieser Gruppierung sowohl in seiner kollektiven als auch in seiner individualisierten Erscheinungsform zu zeichnen, und zwar vor dem Hintergrund der Territorialisierungsprozesse im Hochstift und in den angrenzenden Gebieten. der Auf- und Ausbau niederadliger Machtstrukturen bildet das Leitmotiv der Untersuchungen, die größtenteils mittels prosopographischer wie auch kollektiv-biographischer und genealogischer Analysen erfolgten. Dabei standen fünf zentrale Faktoren im Mittelpunkt, die in der Summe das Machtpotenzial definierten: Herkunft (räumlich und sozial), Besitz in Form von Liegenschaften, Rechten, Gerichten und Ämtern, die Domkanonikate als wichtigste Kirchenämter nach dem Bischofsamt, die Burgen als Wohn-, Repräsentations- und Dienstorte sowie als Zentren lokaler Herrschaft, und die interfamiliären Bündnisse.

Larson-Guenette, Julie. *Learners' Perceptions of Written German, L2 Writing Ability, and (Mis)Attributions of Native vs. Non-Native Speaker Authorship*. University of Wisconsin, Madison, German. Director: Monika Chavez. June 2012.

This study examined L2 awareness in second-year learners of German through their judgments of texts written by native speakers (NS), non-native speakers (NNS), and texts created through Web-Based Machine Translation (WBMT) in order to investigate: (a) learners' perceptions of text accuracy and sophistication; (b) learners' assessment of text comprehension; (c) which text features learners noticed to be below, at, and above perceived L2 writing ability and (d) learners' attribution of text authorship (NS or NNS). Main findings suggest that (a) perceptions of lexical sophistication and grammatical complexity interact with learners' text comprehension; (b) below-level text features (e.g.,

basic vocabulary and SVX word order) were used to attribute NNS authorship whereas text features considered above-level (e.g., “complex” word order, multiple and/or embedded clauses, sentence length, and “higher” vocabulary) were used to attribute NS authorship; and (c) at-level text features (e.g., V2 and/or V-final verb placement) were the most salient among learners.

Law, Ricky. *Knowledge Is Power: The Interwar German and Japanese Mass Media in the Making of the Axis*. University of North Carolina, Chapel Hill, History. Directors: Christopher R. Browning and W. Miles Fletcher. April 2012.

The dissertation investigates the impact of rhetoric and imagery on international relations by analyzing the conceptual origins of German-Japanese rapprochement. It posits that since interwar Germans and Japanese mostly knew each other as an idea, transnational history must be treated as cultural history as well. Specifically, the project identifies the phenomenon of “transcultural romanticism,” in which German and Japanese opinion-makers molded the image of the other into a worthy partner for the next war. It reveals that Japanese observers idealized Germany as a model of scientific and martial exploits, while German pundits fantasized about samurai and bushido in portrayals of Japan, so much so that the two countries allied not with each other but with imaginations of each other in the media. It contributes to our understanding of history by emphasizing the role of perceptions in East-West relations, the legacy of liberalism in the 1920s, and information in society-state interplay.

Leask, Phil. *Power, the Party and the People: the Significance of Humiliation in Representations of the German Democratic Republic*. University College London, German. Director: Stephanie Bird. May 2012.

The thesis reconsiders the nature of humiliation, defining it as a demonstrative exercise of power. This understanding is applied to a close reading of GDR literary fiction, films, letters, diaries and memoirs. These sources suggest that humiliation or the fear of humiliation – beyond what was done by the Stasi – was a recurring feature of the relationship between ordinary people and representatives of the SED and the state. The thesis considers the founding myths, the norms and values they implied, and how and why the Party breached these by humiliating its perceived opponents. It looks at the Party’s hostility to Freudian as opposed to Marxist-Leninist ways of understanding human behavior, analyses humiliation in everyday life and discusses why the Party humiliated its own members. It considers the impact of humiliation on the attempts to develop the GDR as a “normal” society and discusses some present-day implications of this understanding of humiliation.

Léger, Myriam. *Neoliberal Governmentality in the Red-Green Era: Tracing Facets of the Entrepreneurial Self in Three Contemporary German Novels*. University of Waterloo, Germanic and Slavic Studies. Supervisor: Barbara Schmenk. April 2012.

This dissertation examines three contemporary German novels and their respective representations of the Red-Green era. It focuses on the discourses to which these novels refer in order to shed light on the consequences and implications of Red-Green politics for the subjectification of individuals during this time. When Gerhard Schröder replaced Helmut Kohl in 1998 as Chancellor of Germany, there was a noticeable shift towards neoliberal policies that has since received much attention in scholarly studies and public-political debates about its impact on Germany's economy, social security system, political party system, and institutional structure. Taking a new approach to understanding the politics of the Red-Green coalition, I argue that its impact is noticeable not only in the political sphere, but that this impact also permeates all levels of society, in particular concepts of selfhood, and that it has found its way into contemporary literary works.

Link, Fabian. *Burgenforschung und Nationalsozialismus. Eine Untersuchung zu Wissenschaft, Habitus und Politik*. Universität Basel, History. Director: Christian Simon. May 2012.

The dissertation investigates the history of castle studies during the Nazi regime. It explicates the complex relations between researchers and Nazi politicians in terms of a mutual exchange of resources. Castle researchers, whose field of study wasn't established at German universities before 1933, maintained relationships with the Nazis in order to profit from them. Conversely, many Nazi politicians weren't hostile to science. They needed science and the humanities to stabilize their regime. However, in contrast to research fields such as prehistoric archaeology, castle research never became an academic discipline or crystallized into a homogenous scientific community. This occurred because castle researchers despite successfully mobilizing financial support from the Nazis couldn't gain scientific authority and remained dependent upon Nazi largesse during the Third Reich. The resources they mobilized proved counterproductive, as after 1945 other scholars branded castle researchers as Nazi collaborators. Castle research therefore was discredited in the immediate post-war era.

Lippert, Florian. *Metapoesie und Supertheorie. Formen diskursiver Selbstvergewisserung in Literatur und Wissenschaft*. Kronauer, Grünbein, Maturana, Lubmann Albert-Ludwigs-Universität Freiburg, Deutsches Seminar. Director: Rolf G. Renner. May 2011.

Selbstreferenzialität ist ein Hauptmerkmal moderner Literatur. Selbstbezüglich Formen wie Reflexivität, Rekursivität, Mise en abyme und Metalepse führen dabei oft in die Paradoxie. Sie ist Signum einer Ästhetik, die sich gerade da-

durch behauptet, dass sie sich selbst beständig subvertiert und in Frage stellt. Von den Wissenschaften wird dem gegenüber meist eine Trennung zwischen Beschreibung und Beschriebenem erwartet. Seit einigen Jahrzehnten unternimmt man indes in Strömungen der Kognitionsbiologie und Systemsoziologie weitreichende Versuche, „sich selbst von außen zu beobachten“ (Luhmann). Anders als im Literarischen scheint es hier vor allem um ideologische Selbstvergewisserung zu gehen. Anhand paradigmatischer Beispiele aus Poetologie und Theorie eröffnet Florian Lipperts Studie eine neue Perspektive auf die diskursiven und gesellschaftlichen Ordnungen, denen Wissenschaft und Literatur heute unterliegen.

Loew, Katharina. *Techno-Romanticism: Special Effects in German Fantastic Film from the Silent Era*. University of Chicago, Germanic Studies and Cinema and Media Studies. Director: David Levin. July 2011.

German film is renowned for outstanding technical achievements, but also for a pre-industrial commitment to a quasi-mystical filmic artwork. My dissertation addresses the reciprocity between magic and technology in representations of the supernatural in German silent cinema (1913-1929). It reveals that the famously “haunted” screen of German cinema would have been inconceivable without an unprecedented burst of innovation in the realm of special effects at the time. “Techno-romantic” ideology prevalent among filmmakers and early film theorists of all political persuasions allowed them to embrace technology as a vital means of creative expression; film technology was no longer regarded merely as a tool for recording physical reality, but rather as capable of providing access to a spiritual dimension that was solely obtainable cinematically. Special effects provided the far-reaching creative freedom necessary to transcend empiricism and elevate film to the status of an art form. Special effects were both constitutive for early German film theory and molded the style of some of the most important films in the history of German cinema.

Lohmann, Uta. *David Friedländers Reformpolitik im Zeichen von Aufklärung und Emanzipation der Juden in Preußen*. Universität Duisburg-Essen, Jüdische Studien/ Judaistik. Director: Michael Brocke. February 2012.

Die Dissertation unternimmt eine empirisch-historische Rekonstruktion der reformpolitischen Lebensleistung David Friedländers (1750-1834), des führenden Kämpfers um die bürgerlich-rechtliche Gleichstellung der Juden in Preußen. Das Zustandekommen des Emanzipationsedikts im März 1812 war nicht zuletzt auch sein Verdienst. Friedländers Vision war eine bürgerliche Gesellschaft der religiösen und kulturellen Vielfalt, in der Juden und jüdische Kultur einen integralen, selbstbewussten Teil bilden. Als Maskil und Reformpolitiker wollte er dem Judentum jenseits von Segregation oder der Konversion zum Christentum den Weg in die Moderne eröffnen.

Trotz der herausragenden Position, die Friedländer unter den jüdischen Aufklärern Berlins in der Generation nach Moses Mendelssohn einnahm, wurde

ihm in der Geschichtsschreibung bisher nur wenig Bedeutung beigemessen – wenn man ihm nicht sogar mit Argwohn begegnet und das verfehlte Bild eines bedingungslosen Assimilanten konstruiert. Die Studie hinterfragt und korrigiert diese Sichtweise. Sie zeichnet Friedländers Biographie mit Fokus auf seine „Politik der sozialen Interaktion“ nach.

Looft, Ruxandra. *Mobile Ideas and (Im)mobile Subjects: Women Writers and Women's Fashion Magazines in Nineteenth-Century Germany and Austria*. Washington University in St. Louis, Germanic Languages and Literatures and Comparative Literature. Director: Lynne Tatlock. May 2012.

My dissertation analyzes the writings of three German-speaking women writers and three women's fashion magazines of the nineteenth century in an exploration of how they addressed questions of class, gender, and nationality through the lens of women's physical and social mobility. The magazines are the German *Der Bazar Illustrirte Damen Zeitung*, the French *La Mode Illustrée*, *Journal pour la Famille*, and the American *Harper's Bazar*. At a time of increasing industrialization and internationalization, collaborations ensued between these magazines that presented class and gender from an international perspective. Following an analysis of how the international discourse on class and gender differed from the more national (German) discourse, I examine how three German and Austrian women writers (Rosa Mayreder, Marie von Ebner Eschenbach, and Louise Otto Peters) wrote back to the culture and literature of their time with their take on what constituted the nineteenth-century "German" wife and mother.

Lynn, Jennifer M. *Contested Femininities: Representations of Modern Women in the German Illustrated Press, 1920 – 1945*. University of North Carolina, Chapel Hill, History. Director: Karen Hagemann. August 2012.

Following World War I, the *Neue Frau* emerged as a mass-consumer image within the illustrated press and other forms of mass media. In this study, the concept of the *Neue Frau* defines the iconographical, commercialized representation of female modernity during the Weimar Republic, which is often linked to expressions of "modernity." However, the concept of the Modern Woman in a broader context reveals that competing visual and textual interpretations of modernity were not only widespread in Weimar, but extended into the Third Reich because various groups modified and adapted images of female modernity according to their political and social goals. This project explores representations of Modern Women and their nuanced differences in the illustrated press between 1920 and 1945. I argue that visual and textual images of the Modern Woman were highly disputed and ambivalent because they were an important marker of changing and competing constructions of modernity.

McGillen, Michael J. *Eschatology and the Reinvention of History: Theological Interventions in German Modernism, 1920–1938*. Princeton University, German. Director: Michael W. Jennings. May 2012.

This dissertation explores how a new concept of eschatology in the theological discourse of Karl Barth, Paul Tillich, Franz Rosenzweig, Rudolf Bultmann and Martin Heidegger played a pivotal role in the crisis and reinvention of history in German modernism. Their challenge to the teleological model of history as process of development, the study argues, was informed by modernist principles of spatial construction and non-objective modes of representation. The study uncovers the affinities of eschatological concepts of the moment, *kairos* and contemporaneity with secular cultural formations in interwar Germany, from the art of Russian Constructivism and the *Neue Sachlichkeit*, to the theory of historiography of Karl Mannheim and Ernst Troeltsch, to the literary work of Brecht, Bloch and Lukács. The Christian and Jewish writers considered thereby emerge as key figures in the modernist avant-garde, ones who exposed the groundlessness of historical experience and experimented with alternative constructions of the present moment.

Markin, Molly R. *Post-GDR Memory: Cultural Discourses of Loss and Assertion in Reunified Germany*. University of Illinois, Urbana-Champaign, Germanic Languages & Literatures. Director: Anke Pinkert. January 2013.

This study examines discourses of loss and assertion across different Eastern German generations that share the same historical moment of collapse and loss - 1989. Using a case study approach, a comparison of individual authors' engagements with loss in their works to other generational approaches yields new insights into post-GDR memory studies. Each generation (defined socially not biologically) forms a different discursive constellation, progressing from melancholic mourning to ambivalence through reappropriation, and finally culminating in nostalgia/anti-nostalgia. Age and social position at the time of rupture fostered different perspectives regarding the experience of loss. Although this study analyzes only Eastern German literary productions and museal constructions, it provides insights into the development of culture in post-1989 Germany and into questions of where culturally mutable notions of East German identity fit into the processes by which a collective sense of German identity is shaped in the post-unification period.

Maskarinec, Malika. *Balancing Acts: The Acrobatics Of Form And Force From 1900 To 1930*. University of Chicago, Germanic Studies. Director: David Wellbery. May 2012.

“Balancing Acts” presents a modernist notion of form conceived of as the site of contest between force and counterforce as it unfolds in German aesthetics, art criticism, and literature between 1900 and 1930. Central to texts examined here is the thought that all corporeal forms, including human subjects and ar-

tistic artifacts, are subject to mechanical forces that ceaselessly challenge their equilibrium. This notion of form emerges as a descriptive register for the visual arts, a foundation for anthropological inquiry, and an ambition of modernist narration. An inquiry into the variegated aesthetic and social semantics developed in these texts unmask the corporeal, heavy, and heroic aspects of German Modernism. The project's historical and conceptual starting point is Theodor Lipps's aesthetics of empathy (Einfühlungsästhetik). As a means of historically contextualizing Lipps's aesthetics, I then consider Wilhelm Worringer's argument that such an empathic relationship to forms is contingent on a culturally shared attitude toward space.

Melnykevych, Viktoriya. *The Stage History of Goethe's Faust I in Imperial Russia: Performance and Production Record*. University of Waterloo, Germanic and Slavic Studies. Supervisor: David G. John. September 2012.

This dissertation is devoted to the stage history of Goethe's *Faust I* in Imperial Russia with the goal of initiating academic discussion of this previously ignored topic that not only enlarges our comprehension of the play's treatment, but more importantly has direct implications for earlier studies of Russian literature in relation to Goethe's *Faust*. The dissertation records analytically five dramatic productions staged before 1917 and provides a bibliography of their production, performance and reception. The study identifies the peculiarities of the play's treatment, their dependence on contemporary theatrical conventions and explores the relationship between theatre, culture and the state in Imperial Russia. It argues that a successful adaptation of *Faust I* was delayed until the flourishing of "directorial theater," which in turn opened new possibilities for future theatrical explorations of the play. The analysis describes strategies of cultural appropriation and affirms the conformity and sensibility of theatre to the state.

Müller, Mareike. *Learners' Identity Negotiations and Beliefs about Pronunciation in Study Abroad Contexts*. University of Waterloo, Germanic and Slavic Studies. Supervisor: Barbara Schmenk. June 2011.

This dissertation presents a qualitative investigation of learner beliefs about pronunciation and their interaction with identity negotiations in a study-abroad context. It is based on five case studies of Canadian learners of German, who studied abroad in Germany, and applies narrative inquiry to investigate the interviews and e-journals, conducted throughout the sojourns. The results highlight the intricate relationship between learning processes and learners' subjective stances. Learners appear to actively use pronunciation as a tool to construct identity facets in correspondence to specific communities of practice, which emerges as a highly complex and partially conflict-laden process. This process is interconnected with definitions of learning goals, conceptualizations of the "native speaker," and degrees of critical language awareness. The findings suggest that the primary way that language pedagogy can foster the ability to

engage in intercultural encounters is by helping learners to become aware of their beliefs and self-constructions, especially with regard to pronunciation.

Nagel, Barbara Natalie. *Der Skandal des Literalen. Barocke Literalisierungen bei Gryphius, Kleist, Büchner*. New York University, German. Director: Paul Fleming. March 2012.

Literalization is a term often used in passing but rarely subject to thorough conceptualization. While critics use the word “literal” to describe an author’s desire for a non-metaphorical access to “the real,” literalization is a literary-rhetorical procedure best understood as a transformation of devices from the Judeo-Christian typological tradition. With its combination of the temporal irreversibility of theatre and the recursive temporality of reading, the Lesedrama is the privileged genre for literalization. I investigate the violent reduction of dramatic ambiguity in Gryphius’s *Leo Armenius*, Kleist’s *Die Familie Schroffenstein*, and Büchner’s *Dantons Tod*. All of these plays have been criticized for their alleged lack of subtlety, an accusation that reflects an insight into the functioning of literalization insofar as this accusation resonates with the negative common-places directed toward what one can call Baroque style. My readings are therefore informed by theorists of the Baroque including Benjamin, Alewyn, Marin, and Lacan.

Naumann, Stephen P. *In Sight but out of Mind: The Construction of Memory at Three Once Stigmatized Sites in Berlin and Poznań*. Michigan State University, Linguistics and Germanic, Slavic, Asian and African Languages. Director: George Peters, May 2012.

This study investigates a shift in meaning at three sites once associated with National Socialism: Berlin’s Olympiastadion and Siegessäule, as well as Poznań’s *Zamek cesarski* (formerly *Kaiserschloss*). Stigmatized after having survived World War II, each structure held its place in the urban landscape, and alternate functions and events have provided new or layered meanings that today’s viewer can “read” at each site. Polish Poznań has incorporated the German palace as part of its contemporary local identity, while the other two sites are increasingly associated with today’s Berlin. I identify tourism and globalization as two factors that have contributed to this phenomenon in both cities. In addition to contributing to the growing field of work on the use of public space to establish cultural memory, this project demonstrates processes by which even the most meaningful cultural associations can be rewritten, offering a comparative look at both contemporary Germany and Poland.

Oberlin, Adam. *The Style and Structure of Minnesang*. University of Minnesota. Director: Anatoly Liberman. May 2012.

This dissertation approaches a broad corpus of the medieval German love lyric from the perspective of historical phraseology and formulaicity. Overturning

previous concerns of prosodic restriction in verse and the misapplication of contemporary notions of fixity, the dissertation provides an overview of the types of phraseological units in Middle High German verse literature while distinguishing norms and deviations within the context of compositional strategies, poetic idiolects, semantics, and syntax. Alongside chapters on historical phraseology and its application in Middle High German are a comparison of the German lyric to the Old Occitan and Latin traditions as well as phraseological studies of proverbial syntactic frames and phrasemes of non-verbal communication (kinnegrams).

Penke, Niels. *Ernst Jünger und der Norden. Eine Inszenierungsgeschichte*. Georg-August-Universität Göttingen, Deutsche Philologie. Director: Heinrich Detering. June 2012.

Das Gesamtwerk Ernst Jüngers (1895–1998) ist durchwirkt von Bezügen zu skandinavischen Literaturen. Diese zahlreichen intertextuellen Beziehungen werden in dieser Arbeit erstmals systematisch untersucht. *Stablgewitter*, *Waldgang* und *Godenholm* sind nur einige Beispiele dafür, dass bei Jünger vor allem immer wieder Figuren, Motive, Schauplätze und Handlungsschemata der altisländischen Sagas aufgerufen werden. Mit diesen Referenzen gehen konzeptionelle Selbstentwürfe einher, über die sich Jünger zunächst als heroischer Krieger, später als konservativer Waldgänger und schließlich als Anarch in seine Essayistik und Prosa einschreibt. Über die Rezeption der Sagas wird somit auch eine Inszenierungsgeschichte lesbar, die in der Jüngerphilologie so noch nicht nachvollzogen worden ist und neue Kontexte erschließt.

Richards, Kevin. *Soldiering On: Images of the German Soldier (1985–2008)*. Ohio State University, Germanic Languages and Literatures. Director: John E. Davidson. July 2012.

This study tracks the changes in the literary representation of the German soldier as villain, victim, and hero in rescue narratives of three interrelated genre (security publications, Nibelung fantasy adaptations, Väterliteratur) from 1985 to 2008. I find the accounts presented by Kohl, Nolte, and Hillgruber in the mid-1980s security papers gathered momentum over the following three decades across genre to dislodge the dominant association of the German soldier with the villainy of National Socialism and legitimate him as a European Christian hero. The developments and innovations in the literary characterization of hero, villain, and victim of these genre collate with concurrent debates and social-political changes concerning the role of the Bundeswehr soldier. This narrative arc follows the representation of the soldier as victim, thereby distancing him from his role as villain and carrier of national symbolism, towards a supranational cultural identity that necessitates the reassignment of villain and victim to other collective identities.

Roche, Helen. *Personal and political appropriations of Sparta in German elite education during the nineteenth and twentieth centuries – with particular reference to the Royal Prussian Cadet-Corps (1818-1920) and the Nationalpolitische Erziehungsanstalten (1933-1945)*. University of Cambridge, Classics. Directors: Paul Cartledge, Robin Osborne, and Brendan Simms. July 2012.

Analysis of two case-studies, the Prussian Cadet-Schools, and the Nationalpolitische Erziehungsanstalten (Napolas), shows that ancient Sparta was particularly prized as a paradigm for Prusso-German military elite-education during the 19th and 20th centuries. At the cadet-schools, self-identification with young Spartans became instrumental in helping boys to accept the hardships of military socialization; this identification was encouraged both by older cadets, and by the school authorities.

At the Napolas, National-Socialist ideology was used to portray Sparta as an ancient precursor of the Third Reich, and boys were especially encouraged to embrace Spartan models of courage and self-sacrifice. Through correspondence and conversation with 70 octogenarian ex-pupils of these schools, and by using contemporary documentary sources, the impact which such Spartan ideology had on Napola-pupils on a personal level has been analyzed, alongside the ways in which the politicians who founded the Napolas conceived of Sparta as a model for these schools.

Roy, Catherine Karen. *File-Based Autobiographies after 1989*. University of British Columbia, Central, Eastern and Northern European Studies. Director: Geoffrey Winthrop-Young. September 2011.

This study analyzes four file-based autobiographies written after the fall of the Berlin Wall in response to the opening of the Stasi files. The acronym Stasi comes from the German term “Staatssicherheit” and means the State Security Service of the former German Democratic Republic (GDR). By constructing their narratives using files written by former secret police officers instead of their own memories, these writers challenge the aesthetics of mainstream autobiographies and subvert the expectations of over-determined autobiographical reading: instead of offering a personal story beginning in early childhood and ending later in life, they engage in a revision of their lives based on a personal Stasi file written by a hostile third party.

Sandberg, Claudia. *Homeless by Choice. The Films of Peter Lilienthal*. University of Southampton, Film Studies. Director: Tim Bergfelder. November 2011.

My thesis focuses on the German-Jewish-Uruguayan filmmaker Peter Lilienthal, whose experience of exile in Latin America during the Nazi period informed his subsequent career. Lilienthal’s films address issues of collective resistance to political oppression in Latin America and elsewhere. While Lilienthal is usually associated with the New German Cinema of the 1970s and early 1980s, my

thesis explores Lilienthal's problematic relationship with Germany, his eventful biography and the hybrid character of his films. The meaningfulness of Lilienthal's films in a multitude of national contexts is evidence of their cultural mobility. Therefore, I consider Lilienthal's film as a form of diasporic cinema. Amending and challenging previous conceptions of diasporic cinema, I argue that experiences of displacement structure not only the film text, but inform cross-cultural and collaborative modes of filmmaking.

Sandler, Willeke. *"Colonizers Are Born, Not Made": Creating a Colonialist Identity in Nazi Germany, 1933-1945*. Duke, History. Advisor: Claudia Koonz. April 2012.

This dissertation tells the paradoxical story of colonialists' construction of a German national character driven by overseas imperialism despite the absence of a colonial reality to support this identity. Using colonialists' and Nazi propaganda offices' organizational records, colonialist press, photography, films, and public opinion reports, it examines the vibrant two-million-strong colonial revisionist movement that flourished in the Third Reich. By analyzing language, history, culture, and race in the public sphere, it traces how the movement's propaganda reframed the meaning of colonialism. National identity in Nazi Germany formed not only out of Nazism's Aryan-Jewish binary or its Eastern European emphasis, but out of a wider global lens emphasizing European comparisons and a mobile Germanness. Nazi Germany's public sphere contained spaces available for these debates about national identity. Colonialists' responses to the Nazi regime included negotiations, adaptations, expressions of loyalty, and single-issue dissent—in short, the workings of public culture under dictatorship.

Schenkel, Guido. *Alternate History - Alternate Memory: Counterfactual Literature in the Context of German Normalization*. University of British Columbia, Central, Eastern and Northern European Studies. Director: Geoffrey Winthrop-Young. April 2012.

Alternate History fictions can act as counter-memories by employing the counterfactual mode to highlight marginalized historical events. This dissertation analyzes a specific manifestation of this dynamic, namely the discursive functions of Alternate Histories of the Third Reich in the context of German normalization, a variety of commemorative trends aimed at overcoming the legacy of National Socialism and re-formulating a positive national identity. In this particular discursive setting, allohistorical fictions are capable of functioning as alternate memories, effectively and selectively replacing the memory of real historical events with fantasies that are better suited to serve as exculpatory narratives for the German (and Austrian) collective. In applying pertinent theories of collective memory and counter-memory to an exemplary selection of texts, this study not only expands existing critical understandings of the Alternate History genre, but demonstrates in detail the narrative strategies that constitute

alternate memory in the context of German normalization.

Schreiter, Katrin. *Germany's Cold War on Display: The Political Aesthetics of German-German Relations, 1949-1989*. University of Pennsylvania, History. Director: Thomas Childers. April 2012.

This study challenges the common interpretation of German Cold War culture as a product of American and Soviet influence. On the example of domestic culture as a project of nation building, my research demonstrates how East and West German aesthetic expressions of their opposing communist and democratic orders converged despite the political division. An interplay of constraining design factors such as resource availability, production techniques, consumer tastes, trade relations, and diplomatic utilization of objects as representations of modernization led ideas of European belonging to prevail over competing influences in both countries by the late 1960s. This process of cultural Europeanization resulted from European economic integration and the GDR's unresolved territorial-political status during the Cold War. Moreover, through the ideological (re)inscription of their material culture, the two German states displayed an unprecedented diplomatic effort to regain economic stability and political significance in Europe's post-war order.

Schwabe, Claudia Mareike Katrin. *Romanticism, Orientalism, and National Identity: German Literary Fairy Tales, 1795-1848*. University of Florida, Languages, Literatures, and Cultures. Director: Barbara Mennel. February 2012.

My dissertation explores the relationship between Orientalism, German Romanticism, and national identity by examining German *Kunstmärchen* (literary fairy tales). In my study, I claim that literary fairy tales idealize the ancient Orient and reflect the *Morgenland* (morning-land) as an exotic realm, in which the harmony between nature and spirit has been preserved, and as a utopian fantasy world that is the home of poetry, wisdom, and mystery. In this context, I question Edward W. Said's socio-historical generalizations regarding Orientalism as a Western form of domination over the East. Specifically, I use German *Kunstmärchen* of the Romantic period to criticize Said's assertions concerning the intellectual and cultural supremacy of Westerners in literary works since German Romantic tales shed a positive light on "the Orient" and "Orientals," exhibit no disdain for Otherness, and even provide a critical lens through which to view Western society and its power structures.

Smith, Kathleen Marie. *Curating the Collector: Exploring Representations of Early Modern German Women Book Collectors (1650-1780)*. University of Illinois, Urbana-Champaign, Germanic Languages and Literatures. Supervisor: Mara R. Wade. December 2011.

This dissertation examines representations of book collecting by German women

in the early modern period in order to explore the role of gender in collecting. Four early modern women—Elisabeth Sophie Marie of Braunschweig-Lüneburg (1683-1767); Elisabeth Ernestine Antonie of Sachsen-Meiningen (1681-1766); Caroline of Ansbach (1683-1737); and Wilhelmine of Bayreuth (1709-1758)—depicted book collecting as essential to their social status and their lives. An in-depth case study of Sophie of Hanover (1630-1714) analyzes how she represented her collecting activities and textual interaction as well as her representation in other texts. The way in which these women were represented and represented themselves as collectors reflects the position of women within wider networks of information exchange. This study explores the meaning of book collecting, how this act was framed, and the representation of that act by the collector, and the position of women in textual transmission in the early modern German context.

Smith-Gary, Leigh Ann. *Extreme Measures. Domesticating the Sublime in German Realist Literature*. University of Chicago, Germanic Studies. Directors: Susanne Luedemann and David Wellbery. April 2012.

German literature in the late-eighteenth century is notoriously animated by a concern with the sublime, the grand, the supersensible—a concern that reemerges in more anxious forms in the twentieth century. Yet it is received wisdom that the German Realists of the nineteenth century are, at base, indifferent to such themes, fixated as they are on bucolic domesticity and the idylls of the ordinary. My dissertation challenges this narrative by identifying several central realist poetic strategies which in fact systematically engage with, critique, and scale back the traditional dimensions of the sublime. It is my contention that the category of the sublime enjoys a rejuvenation and transformation in German Poetic Realist prose (1848-1890). Moreover, I maintain that this transformation inaugurates and lays the groundwork for the anxiety-laden resurgence of sublimity in twentieth-century German literature. Three important Realists whose works fundamentally renegotiate the terms of the sublime are Adalbert Stifter (1805-1868), Friedrich Theodor Vischer (1807-1887), and Wilhelm Raabe (1831-1910).

Spies, Petra. *Original Compiler: Notation as Textual Practice in Theodor Fontane*. Princeton University, German. Director: Nikolaus Wegmann. May 2012.

This dissertation explores the material underside of Theodor Fontane's prolific writing in its relation to his ability to produce a wide range of texts, spanning from war reports, to sensational novellas, to literary criticism, to complex novels. Analyzing Fontane's unedited and unpublished notebooks as well as other archival sources, I reconstruct the medial apparatus that drove his ceaseless text production, from his techniques of reading, to notation, to poeticization. I argue that a peculiar filing system supporting constant growth and radical remixability enabled Fontane to work as a virtuosic compiler and assemble texts for all kinds of genres, blending highbrow literary means with lowbrow

popular plots. My study thus provides an explanation how he could work successfully at once as an innovative author and as an author with popular appeal in the diversifying literary market of his time.

Thomsen, Arne. *Katholisches Krankenhauswesen im Ruhrrevier - Entwicklungen und Akteure von den Anfängen der Industrialisierung bis zum Ersten Weltkrieg*. TU Dortmund, Humanwissenschaften und Theologie. Director: Wilhelm Damberg. November 2011.

Ab der Mitte des 19. Jahrhunderts entwickelte sich das landwirtschaftlich geprägte Ruhrgebiet zu einer industrialisierten Region. Die dadurch verursachte Bevölkerungsexplosion zeigte deutlich die Schwächen der damaligen Gesundheitsversorgung auf. Da die finanzschwachen Kommunen größtenteils nicht in der Lage waren, Krankenhäuser zu errichten, starteten katholische und protestantische Kirchengemeinden eigene Krankenhausbauvorhaben. In der sozialhistorischen Studie wird die Entwicklung von der Idee zur Etablierung der katholischen Krankenhäuser im Ruhrgebiet nachgezeichnet, wobei besonders die sozialen und religiösen Motive der Akteure beleuchtet wurden. Hinsichtlich der vielfältigen Ergebnisse treten besonders zwei neue Erkenntnisse hervor. Zum einen war der lokale Pfarrer für das Gelingen einer Initiative zum Bau eines Krankenhauses von entscheidender Bedeutung. Dabei lag das Hauptaugenmerk auf der Finanzierung der Krankenanstalten. Zum anderen war die konfessionelle Konkurrenz für das Entstehen der zahlreichen Hospitäler weit weniger wichtig als bisher angenommen. Gemeinnützige Gründe wie eine möglichst umfassende Gesundheitsversorgung standen gegenüber religiösen Motiven für einen Krankenhausbau stets im Vordergrund.

Tompkins, Andrew. *“Better Active Today than Radioactive Tomorrow!” Transnational Opposition to Nuclear Energy in France and West Germany, 1968-1981*. Oxford, UK, History. Supervisors: Jane Caplan and Robert Gildea. January 2013.

This thesis examines the opposition to nuclear energy in France and West Germany during the 1970s, arguing that small-scale interactions among its diverse participants led to broader political changes. Drawing extensively on oral history interviews, police reports, and protest ephemera, the thesis shows how individuals at the grassroots built up a movement that transcended national (and social) boundaries. This was possible because nuclear power was a multivalent symbol, opposed by different groups for different reasons. Protest networks fused the energies of individuals from divergent backgrounds, but the social world of activism was subject to divisions of its own (such as locals/out-siders or militant/non-violent), making the movement both broad-based and highly fragmented. By analyzing transnational dimensions as well as internal divisions, this thesis revises existing concepts of social movements, situates the anti-nuclear movement historically within the post-1968 period, and moves individual activists from the margins to the center of protest history.

Tobin, Patrick. *Crossroads at Ulm: Postwar West Germany and the 1958 Ulm Einsatzkommando Trial*. University of North Carolina, Chapel Hill, History. Advisor: Christopher Browning. November 2012.

“Crossroads at Ulm” examines the intersection of politics, society, culture, and law in the 1958 Ulm Einsatzkommando trial. The largest Nazi crimes trial in West Germany since the International Military Tribunal at Nuremberg, the Ulm case convicted ten men for their role in the Holocaust in Lithuania. The dissertation approaches the trial from the vantage of its participants – victims, perpetrators, investigators, lawyers, public, media, and state and federal officials – to tell a broader story about West German attitudes towards the Nazi past in the 1950s. This multiperspective view of the trial indicates that a coordinated effort of individuals and transnational organizations was crucial not only to the outcome of the Ulm trial, but also to the creation of the Zentrale Stelle for Nazi crimes investigations in its wake. This study thus offers a new conceptualization of the relationship between government institutions, individual actors, and the formation of memorial cultures.

Torner, Evan. *The Race-Time Continuum: Race Projection in DEFA Genre Cinema*. University of Massachusetts, Amherst, Languages, Literatures and Cultures (German Studies). Director: Barton Byg. February 2013.

This dissertation investigates race representation in three different East German feature film genres produced by the Deutsche Film Aktiengesellschaft (DEFA): the western (Indianerfilm), the musical and the science-fiction film. Primary films examined include *Osceola* (1971), *Meine Frau macht Musik* (1958), *Revue um Mitternacht* (1962) and *Der schweigende Stern* (1960). The dissertation articulates how each genre structures a temporality around race politics that reveals more a unique East German conception of whiteness, non-whites role in society and “progress” than it does it achieve the objectives of international and interracial solidarity espoused by the state. After making a case for the long-term interlinkage of race and film genre, the dissertation provides a historical overview of interactions between East Germany, DEFA cinema and the Global South. The following three chapters focus on Marxist-Leninist interpretations of American slavery (via *Osceola*), the encroachment of jazz and rock music (via the musicals) and multiracial space crews (via *Der schweigende Stern*).

Tworek, Heidi J.S. *Magic Connections: German News Agencies and Global News Networks, 1905-1945*. Harvard University, History. Director: Charles Maier. May 2012.

This dissertation examines the overlooked role of news networks in German and global history. I argue that news agencies in particular became prominent weapons in German elites’ attempts to control national and global politics, economics, and society between 1905 and 1945. Building on technical advances in

wireless telegraphy, elites used news agencies extensively to attempt to improve Germany's international reputation, boost foreign trade, and create societal cohesion at home. Indeed, news supply mechanisms often influenced events more than newspapers themselves. A message disseminated by a news agency, for instance, successfully proclaimed the Kaiser's abdication on November 9, 1918 without his permission or knowledge. Abroad, German news agencies reshaped the modern infrastructure of global communications. They briefly achieved media dominance on the oceans, challenged British and French control of European news, and became a leading supplier of news to South America and East Asia in the Nazi period.

Ungurianu, Lioba A. *Georg Büchner in the German Cinematic Tradition: Film, Theater, and the Art of Adaptation*. City University of New York, Graduate Center, Germanic Languages and Literatures. Advisor: Brigitte Peucker (Yale University). September 2011.

This dissertation examines major adaptations of Georg Büchner's works, spanning from a 1921 version of *Danton's Death* to Werner Herzog's *Woyzeck* (1978). In addition to the relationship between the films and their literary base, my focus is on a broader intertextual space, which involves: a) Büchner's reception including the elusive nature of his work and the notion that he was a precursor of modernism. b) The stage history of Büchner's plays and various levels of interconnection between cinema and theater. c) Relevant cinematic developments, as the films in question belong to four very distinct periods of German cinema. The study of these adaptations adds a new dimension to the record of Büchner's reception in Germany and helps to highlight important facets of the history of German cinema. It also allows the examination of pivotal theoretical and practical questions concerning the adaptation of literary texts to the medium of film.

Walleczek, Julia. *Hinter Stacheldraht. Die Kriegsgefangenenlager in den Kronländern Oberösterreich und Salzburg im Ersten Weltkrieg*. Universität Innsbruck,

Institut für Geschichtswissenschaften und Europäische Ethnologie. Directors: Gunda Barth-Scalmani and Helmut Alexander. May 2012.

The Habsburg Empire had to administer between 1.3 and more than 2 million POWs during World War One. About 1.2 million soldiers of the Romanov Empire, followed by Italians, Serbs, and Rumanians, were among them. The dissertation focuses on POW camps in the crownlands of Upper Austria and Salzburg and deals with the genesis of POW camps until the point of their transformation to "Heimkehrerlager" in 1918. K.u.k. military and administrative structures, and the professionalization of POW policy, are analyzed as well as the phenomenon of a "camp culture" in the context of coping with everyday life behind barbed wire. The study examines forced labor of POWs which violated the Hague Convention's articles and highlights the humanitarian

aid of neutral states, relief organizations such as the ICRC, the YMCA or the Roman Catholic Church. Civil-military interdependence (e.g., the so called “Gefangenenliebe”) in the context of migration studies is another emphasis of the dissertation.

Wegener, Tessa. *Women Re-defining the “Orientreise”.: Memory, Nostalgia and the Problem of Multiculturalism in Contemporary Austrian Travel Texts and Film*. Georgetown University, German. Director: Friederike Eigler. November 2012.

This dissertation explores how complexities of Austrian identity are navigated within spaces of Egypt through gendered representations of travel during the latter half of the twentieth century and beginning of the twenty-first century. Specifically, I examine Ingeborg Bachmann’s novel fragment *Das Buch Franza* (1965/66; 1978), Ruth Beckermann’s documentary film *Ein flüchtiger Zug nach dem Orient* (1999), and Barbara Frischmuth’s novel *Vergiss Ägypten* (2008). In drawing upon a constellation of spatial, feminist and postcolonial theories, I argue that each work challenges the traditional opposition of space/time and identify in all three works a shared emphasis on the historicity of spatial configurations. Anchored in the overlapping disciplinary fields of Austrian cultural studies and gender studies, my dissertation demonstrates how these feminized narrative encounters with cultural otherness in Egypt present opportunities to critique memories of Austria’s imperial legacy and fascist past, as well as current struggles with multiculturalism and integration.

Weiß, Andreas. *Asiaten in Europa, Begegnungen zwischen Asiaten und Europäern, 1880er-1914*. Humboldt Universität zu Berlin, Geschichtswissenschaften. Director: Hartmut Kaelble. February 2013.

Die Dissertation setzt sich mit Beiträgen von „Asiaten“ (überwiegend Inder, Chinesen und Japaner), die sich zwischen 1880 und 1914 in Deutschland und Großbritannien zu den Komplexen Moderne und Dekadenz äußerten, auseinander. Diese Themen wurden vor allem in drei Bereichen – Kunst, Wissenschaft (Geschichte/Soziologie, Anthropologie/Medizin) und Religion – untersucht. Im Gegensatz zu bisherigen Annahmen von Teilen der Forschung zeigte sich, dass „Asiaten“ schon vor 1914 europäische Überlegenheitsvorstellungen kritisch hinterfragten und ihre Kommentare in europäischen Publikationen unterbringen konnten. Sie griffen dabei zwar auf einen „westlichen“ Debattenstil sowie europäische Autoren und Argumentationsmuster zurück, übernahmen dabei aber nicht den verbreiteten europäischen Anspruch, in allen Bereichen führend zu sein. So knüpften sie zwar an innereuropäische Dekadenzdiskurse an, setzten hierbei aber immer wieder eigene Schwerpunkte. Allerdings veränderte sich die europäische Rezeption durch einen zunehmenden Rassismus nach 1900 und führte so zu einer zunehmenden Entfremdung zwischen „asiatisch-westlichen“ Eliten und Europäern.

Werbeck, Kai-Uwe. *From Rubble to Revolutions and Raves: Literary Interrogations of German Media Ecologies*. University of North Carolina, Chapel Hill, Germanic and Slavic Languages and Literatures. Director: Richard Langston. April 2012.

This dissertation queries the ways in which West German literature interrogated its role in larger media environments at three pivotal historical moments in German postwar history: the rubble years, the student revolution, and Germany's reunification. Looking at works by Heinrich Böll, Wolfgang Staudte, Rolf Dieter Brinkmann and Rainald Goetz, I argue that after moments of social and political unrest, the later twentieth-century German media ecologies so prominent in West German urban centers became more dynamic, allowing for fluid exchange and dialogue between newer and older media, an ecology in which a particularly attentive and inter-medially sensitive subset of literature occupied a unique and unmistakably critical position; within postwar and contemporary German media ecologies, these texts, I argue, reflect on both the affirmative condition of dominant media environments as well as their political potential when reordered according to a literary vision.

Wernli, Martina. *Schreiben am Rand. Die "kantonale Irrenanstalt Waldau" und ihre Narrative (1895-1936)*. ETH Zürich, Literaturwissenschaft. Director: Michael Gamper. February 2012.

The thesis is concerned with selected texts, which were written in the Bernische kantonale Irrenanstalt Waldau at the beginning of the 20th century. The study follows the questions, what was written in a certain clinic, Waldau, at this time, how someone would write there, who writes and why they write and what about. The thesis analyses various types of texts concerning their form and content. This assembly of texts interlaces and shows the clinic as a place of writing. The presentation of this specific place of writing concentrates on the time between 1895 and 1936 because of the presence of well-known patients: in 1895, Adolf Wölflfi (1864–1930) is brought to Waldau for an examination (and had to stay); in 1936, Friedrich Glauser (1896–1938) is allowed to leave the mental institution; and between 1929 and 1933 Robert Walser (1878–1956) is interned there.

Wiggins, Ellwood Holler Jr. *To Grasp the Minds of Men: Performing Recognition*. Yale University, German. Director: Rüdiger Campe. June 2011.

This dissertation explores "recognition" from its technical use in poetics to the larger question of how people come to know one another and themselves. Much of the resulting theoretical work is encapsulated in the title: the kind of knowledge whereby Odysseus grasps the minds of men takes place in the world, not within the confines of his brain. Recognition is the moment in which

epistemology and ethics coincide: in which what we know becomes manifest in what we do. The dissertation interrogates performative aspects of different “scenes” of recognition: homecoming (Homer); conversion (Shakespeare); epistemology (Goethe); the trope of mirroring self in others (Plato, Büchner, Kleist). This surprising theoretical move—turning an epistemological category into a performative one—simultaneously confirms and challenges Aristotelian *anagnorisis*: it turns out that spectacle, the dramatic element seemingly scorned in the *Poetics*, is implicated at the very center of story, knowledge, and action.

Williams, Thomas. *Remaking the Franco-German Borderlands: Historical Claims and Commemorative Practices in the Upper Rhine, 1940-1949*. Oxford University, History. Director: Jane Caplan. January 2011.

The Second World War and the immediate post-war period witnessed a series of ambitious projects to transform the Franco-German borderlands. In the Upper Rhine regions of Alsace and Baden, successive German and French regimes attempted to remake national loyalties by transforming the way the local population understood its own past. In order to legitimize new boundaries and justify collective action, large campaigns of commemoration and “historical education” were organized, which invariably situated the struggles of the present within a centuries-long narrative of Franco-German conflict on the Rhine. In the selective process of reshaping the past into a model for the present, usable elements of local history were appropriated and celebrated, while problematic elements were suppressed or disavowed. However, the grand rhetorical claims of state-sponsored commemorations rarely gained unanimous local support, and only partially reflected the complex and deeply contested realities of the regional past.

Wünschmann, Kim. *Jewish Prisoners in Nazi Concentration Camps, 1933-1939*. University of London, Birkbeck College, History, Classics and Archaeology. Director: Nikolaus Wachsmann. July 2012.

This study investigates the dynamics of inclusion and exclusion at work in the making of the Nazi “people’s community” by looking at the pre-war concentration camps as key sites of the persecution of the Jews. The Nazis had been detaining Jews in camps ever since they came to power, but historians have rarely given this phenomenon more than a passing glance. Spearheading antisemitic terror, the pre-war camps were focal points of anti-Jewish violence. The dissertation analyzes the function of the camps in the process of defining, isolating, and terrorizing Jews. It examines their importance in the development of the regime’s *Judenpolitik*, highlights the impact of camp terror on the victims and their surroundings, and analyzes Jewish responses to this most brutal form of exclusion. Working comparatively, the study covers more than a dozen different camp locations—among them the three major sites of Dachau, Buchenwald and Sachsenhausen.

Yunker, Johanna Frances. *Socialism and Feminism in East German Opera: The Cases of Ruth Berghaus and Composer Ruth Zechlin*. Stanford University, Music. Director: Stephen Hinton. April 2012.

This dissertation focuses on the two most prominent female figures in the GDR's musical community, opera director Ruth Berghaus (1927–1996) and composer Ruth Zechlin (1926–2007). In particular, it explores how their status as women and as East Germans informed their creative output, as well as their self-image as artists, the creative opportunities available to them, and responses to their art. Like all artists, they were required to adhere to the tenets of socialist realism. As women, they were expected to reject gender differences, in accordance with the gender-neutral worldview set forth by the GDR's constitution. Drawing on a large amount of archival material, Berghaus's and Zechlin's relationships to GDR cultural and gender politics is reconstructed, showing how these changed through time. In doing so, the dissertation provides an in-depth examination of how political and gender tensions animated the musical environment and, more generally, the arts in the GDR.

Zilio, Francesca. *Roma e Bonn fra Ostpolitik e CSCE 1969-1975 / Rom und Bonn zwischen Ostpolitik und KSZE, 1969-1975*. Sapienza Universita' di Roma, Political Science and the Freie Universität, Berlin, Friedrich-Meinecke-Institut. Directors: Georg Meyr (Trieste) and Oliver Janz (Berlin). December 2012.

Durch Akten über 84 diplomatische Begegnungen auf verschiedene Ebenen untersucht die Arbeit den Dialog zwischen Rom und Bonn über die Ost- und Entspannungspolitik und die KSZE. Weiter werden die Haltungen beider Ländern auf die KSZE bezüglich der Themen der Unverletzlichkeit der Grenzen und der Achtung der territorialen Integrität dargestellt. Die deutsche Haltung auf multilaterale Ebene gilt als Prüfstein der Versicherungen über die perfekte Vereinbarkeit zwischen Ostpolitik und Westpolitik, welche die BRD Italien und den anderen Alliierten gegeben hatte. Quellen der Forschung sind die Bestände AV-Neues Amt, B1-MB, B150-AAPD, B26 und B40 im politischen Archiv des Auswärtigen Amtes. Die noch unzugänglichen Akten des italienischen Außenministeriums werden partiell durch die Nachlässe Moros und Nennis im Archivio centrale dello Stato ergänzt. Die Untersuchung basiert sich besonders auf dem privaten Archiv Botschafter Luigi Vittorio Ferraris, ehemaliger Bürochef für die Beziehungen zu Osteuropa im italienischen Außenministerium, dann zweiter Chef der italienischen Delegation bei der KSZE und später italienischer Botschafter in Bonn.

Zimmer, Anna E. *The Past, Politics, and Prose: Memories of War in Early Twenty-First Century German-Language Novels*. Georgetown University, German. Director: Katrin Sieg. December 2012.

This dissertation explores how early twenty-first century German-language novels employ diverse literary representations of World War II (WWII) memory

to narrate memories of post-1990 violent conflicts and wars. I demonstrate how German, Austrian, and Swiss authors problematize the evocation of historical events commonly found in political rhetoric, while also mobilizing violent memories to inform moral judgments in the present. Informed by the interdisciplinary field of memory studies, my research explores how multiperspectival literary texts utilize the past to confront current social issues and narrate more recent events in order to recall forgotten histories. The selected novels narrate complex transnational memories while also acknowledging and problematizing the continued impact of official national memories upon domestic and foreign policy. I assert that while such a cosmopolitanization of violent memory pushes readers to imagine more just futures, the novels also expose impediments to justice and acknowledge limitations of literature.

ANNOUNCEMENTS

CALL FOR PAPERS: WORLD WAR I AND THE JEWS: NEW RESEARCH

The Center for Jewish History with the Skirball Department of Hebrew and Judaic Studies at New York University and the American Jewish Historical Society invite proposals for papers to be presented at a conference featuring original research on the experiences of Jews during the First World War and its immediate aftermath. The conference will be held in November 2014.

Proposals should offer new findings about how Jews in any of the belligerent or neutral countries in any part of the globe participated in or were affected by the Great War. They may focus on a single country, on a set of countries, or on the Jewish world as a transnational entity. Themes may include, but are not limited to: Jews and military service; Jews on the home front; hostility and violence against Jews connected with the war; coping with expressions of hostility, the influence of the war on gender relations among Jews; the politics of the Jewish question; Jewish and minority rights; Jewish literary, artistic, and cultural activity during and about the war; organizational and ideological innovation and change within the Jewish world during and as a result of the war; Jewish war refugees and war-induced migrations; and comparative Jewish and ethnic or religious minority responses.

Proposals should include a 300-word description of a 20-minute presentation explaining the presentation's central questions, its innovations, and the sources upon which it is based, along with a current curriculum vitae.

Please send proposals by **24 May 2013** to:

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