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A study of the archival turn in contemporary German memory culture, drawing on recent memorials, documentaries, and prose narratives that engage with the material legacy of National Socialism and the Holocaust. Essays in this volume rethink conventional ways of conceptualizing female authorship and re-examine the formal, aesthetic, and thematic terms in which German women's literature has been conceived. This book offers a thorough examination of the novels of Irma Traud Morgner (1933-1990), one of the most talented, compelling and overlooked writers within East German feminist and avant-garde circles. Using a combination of theoretical approaches - including Adorno's aesthetic theories and Bakhtinian analyses of dialogism and the carnivalesque - the author traces Morgner's engagement with postmodernist aesthetic strategies back to her efforts, beginning in the early 1970s, to pose questions about effective political practices. Morgner's work sheds new light on the fraught relationship between GDR intellectuals and the state, a hotly debated topic that marks most recent attempts to understand literary culture in the German Democratic Republic. Situating Morgner's fiction at the intersection of postmodern and feminist theory, this study also offers new evidence for viewing literature from the GDR as significantly more complex and aesthetically interesting than has been previously assumed. Examines the image of the US in German poetry and the reception and influence of American poetry in Germany since 1945. Explores the storytelling of Anna Seghers and other 20th-century writers who faced the tensions between aesthetics and politically conscious writing, between conformity and resistance. Geoffrey Westgate offers a new understanding of Irma Traud Morgner by reading her as a specifically East German writer. The book examines the literary strategies Morgner adopted with respect to pivotal cultural-political developments in the GDR. The study considers Morgner's career as a whole and uncovers texts which have not appeared in bibliographies of her writings and draws on new biographical material, including the writer's Nachlass." The nation-state is a European invention of the 18th and 19th centuries. In the case of the German nation in particular, this invention was tied closely to the idea of a homogeneous German culture with a strong normative function. As a consequence, histories of German culture and literature often are told from the inside-as the unfolding of a canon of works representing certain core values, with which every person who considers him or herself "German" necessarily must identify. But what happens if we describe German culture and its history from the outside? And as something heterogeneous, shaped by multiple and diverse sources, many of which are not obviously connected to things traditionally considered "German"? Emphasizing current issues of migration, displacement, systemic injustice, and belonging, *Germany from the Outside* explores new opportunities for understanding and shaping community at a time when many are questioning the ability of cultural practices to effect structural change. Located at the nexus of cultural, political, historiographical, and philosophical discourses, the essays in this volume inform discussions about next directions for German Studies and for the Humanities in a fraught era. Reconsidering the German tendency to define itself vis-à-vis an eastern Other in light of fresh debate regarding the Second World War, this volume and the cultural products it considers expose and question Germany's relationship with its imagined East. *Gewinnerin des Deutschen Buchpreises 2012* *Nach "Shanghai fern von wo"* geht Ursula Krechel noch einmal den Spuren deutscher Geschichte nach. Ihr neuer Roman handelt vom Exil und von den fünfziger Jahren, von einer Rückkehr ohne Ankunft. Was muss einer fürchten, was darf einer hoffen, der 1947 aus dem Exil nach Deutschland zurückkehrt? Nach ihrem gefeierten, 2008 erschienenen Buch *"Shanghai fern von wo"* geht Ursula Krechel mit ihrem neuen großen Roman *"Landgericht"* noch einmal auf Spurensuche. Die deutsche Nachkriegszeit, die zwischen Depression und Aufbruch schwankt, ist der Hintergrund der fast parabelhaft tragischen Geschichte von einem, der nicht mehr ankommt. Richard Kornitzer ist Richter von Beruf und ein Charakter von Kohlhaas'schen Dimensionen. Die Nazizeit mit ihren absurden und tödlichen Regeln zieht sich als Riss durch sein Leben. Danach ist nichts mehr wie vorher, die kleine Familie zwischen dem Bodensee, Mainz und England versprengt, und die Heimat beinahe fremder als das in magisches Licht getauchte Exil in Havanna. Ursula Krechel's Roman lässt Dokumentarisches und Fiktives ineinander übergehen, beim Finden und Erfinden gewinnt eine Zeit atmosphärische Konturen, in der die Vergangenheit schwer auf den Zukunftshoffnungen lastet. Mit sprachlicher Behutsamkeit und einer insistierenden Zuneigung lässt *"Landgericht"* den Figuren späte Gerechtigkeit widerfahren. *"Landgericht"*, der Roman mit dem doppeldeutigen Titel, handelt von einer deutschen Familie, und er erzählt zugleich mit großer Wucht von den Gründungsjahren einer Republik. First Published in 1991. Routledge is an imprint of Taylor & Francis, an informa company. Dieser Band verfolgt einen in der deutschen Literaturwissenschaft bisher wenig entwickelten Ansatz, indem er Lyrik und Prosa der Gegenwart einer ökologisch orientierten Betrachtung unterzieht. Im Hintergrund der hier versammelten Aufsätze steht die Grundfrage, wie die Beziehungen des einzelnen und der modernen Gesellschaft zur natürlichen Umwelt gestaltet sein müßten, um eine lebenswürdige Zukunft längerfristig zu sichern. In Überblicken und Einzelanalysen wird die literarische Umsetzung ökologischer Prinzipien seit den siebziger Jahren in der Bundesrepublik Deutschland, der DDR, Österreich und der deutschsprachigen Schweiz exemplifiziert. Dabei kommen Kritik der gegenwärtigen Mensch-Natur-Beziehung, Deutungen der Krise, und Bilder eines neuen Umgangs mit der Natur zur Sprache. Der Einleitung, die allgemeine Perspektiven einer ökologisch ausgerichteten Literaturkritik skizziert, folgen fünfzehn Aufsätze, die die Adäquatheit des jeweiligen Naturbegriffs bzw. der Naturdarstellung, sowie Schreibstrategien und ästhetische Leistung einzelner Gattungen, Autoren und Werke erörtern. Zu den behandelten Autoren zählen Hans Magnus Enzensberger, Günter Kunert, Heinz Czechowski, Wulf Kirsten, Silvio Blatter, Walter Vogt, Otto F. Walter, Jurij Brezan, Jurij Koch, Franz Josef Degenhardt, Volker Braun, Günter Grass, Franz Fühmann, Heiner Müller, Christa Wolf und Elfriede Jelinek. Neben den Bezügen zu verschiedenen Ausrichtungen des ökologischen Denkens (Naturschutz, Ökosozialismus, Ökofeminismus) stehen auch solche zur geistesgeschichtlichen und literarischen Tradition (romantische Naturauffassung, Zivilisationskritik, Apokalyptik) im Mittelpunkt der Untersuchungen. An account of German literature and publishing in the 1920s and early 30s, focussing on Baum and her milieu. First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company. This is a brilliant study of the nature of love in modern society. Ulrich Beck and Elisabeth Beck-Gernsheim argue that the nature of love is changing fundamentally, creating opportunities for democracy or chaos in personal life. Rasmussen (German, Duke U.) selects several works of fiction to show how dialogues between mothers and daughters reveal much about the contradictions of social and sexual conflicts in medieval German society. Noting the historical context in each case, she examines how the male or anonymous authors produce stereotypical representations of mothers and daughters for specific purposes. Excerpts are in both German and English. Paper edition (unseen), \$16.95. Annotation copyright by Book News, Inc., Portland, OR Rich, diverse, and complex, this anthology presents the new prose fiction of women from both Germanys and Austria and the working papers of the German women's movement since the late 1960s. The alternation of an inner and outer focus in these selections allows the reader to explore the resonance between political thought and action, and the creative expression of women's own experience. Also invaluable, and exemplary of the vitality of German feminists, is their capacity for self-criticism and theoretical analysis. Two introductory essays give comprehensive overviews of current directions in German feminism and women's literature, with historical background and interpretation. The sequence of chapters interweaves short stories and novel excerpts with essay, reportage and manifesto—in all, more than 50 texts. The literary material is grouped by tone, mood and theme in sections entitled "The Way It Is," "Wo/Man Hating," "Struggles, Visions and Dreams," and "Our Past, Our Future." The "political" material is arranged topically under the headings "Breaking the Silence," "Body Politics," "Reportage and Essay," "Sisterhood," "Motherhood and Housework," "Feminist Strategy," and "Women's Studies." Of assistance to students and scholars are the extensive bibliographic notes in the two introductory essays and in many of the nonliterary texts as well as thoughtful and explanatory chapter introductions and headnotes accompanying each text. *Permission to Laugh* explores the work of three generations of German artists who, beginning in the 1960s, turned to jokes and wit in an effort to confront complex questions regarding German politics and history. Gregory H. Williams highlights six of them—Martin Kippenberger, Isa Genzken, Rosemarie Trockel, Albert Oehlen, Georg Herold, and Werner Büttner—who came of age in the mid-1970s in the art scenes of West Berlin, Cologne, and Hamburg. Williams argues that each employed a distinctive brand of humor that responded to the period of political apathy that followed a decade of intense political ferment in West Germany. Situating these artists between the politically motivated art of 1960s West Germany

and the trends that followed German unification in 1990, Williams describes how they no longer heeded calls for a brighter future, turning to jokes, anecdotes, and linguistic play in their work instead of overt political messages. He reveals that behind these practices is a profound loss of faith in the belief that art has the force to promulgate political change, and humor enabled artists to register this changed perspective while still supporting isolated instances of critical social commentary. Providing a much-needed examination of the development of postmodernism in Germany, Permission to Laugh will appeal to scholars, curators, and critics invested in modern and contemporary German art, as well as fans of these internationally renowned artists. Women in the Federal Republic, the former GDR, Switzerland and Austria have initiated a remarkable literary movement, especially after 1968, which is also attracting growing attention elsewhere. Informed by critical feminist and literary theory, this broad-ranging collection, the first of its kind, examines the history of these writings in the context of the social and political developments in the respective countries. It combines survey chapters with detailed studies of prominent authors whose work is often unavailable in English. Human displacement has always been a consequence of war, written into the myths and histories of centuries of warfare. However, the global conflicts of the twentieth century brought displacement to civilizations on an unprecedented scale, as the two World Wars shifted participants around the globe. Although driven by political disputes between European powers, the consequences of Empire ensured that Europe could not contain them. Soldiers traversed continents, and civilians often followed them, or found themselves living in territories ruled by unexpected invaders. Both wars saw fighting in Europe, Africa, the Middle East and the Far East, and few nations remained neutral. Both wars saw the mass upheaval of civilian populations as a consequence of the fighting. Displacements were geographical, cultural, and psychological; they were based on nationality, sex/gender or age. They produced an astonishing range of human experience, recorded by the participants in different ways. This book brings together a collection of interdisciplinary works by scholars who are currently producing some of the most innovative and influential work on the subject of displacement in war, in order to share their knowledge and interpretations of historical and literary sources. The collection unites historians and literary scholars in addressing the issues of war and displacement from multiple angles. Contributors draw on a wealth of primary source materials and resources including archives from across the world, military records, medical records, films, memoirs, diaries and letters, both published and private, and fictional interpretations of experience. Today, a multiplicity of feminist approaches has become an integral part of the fields of German literary and cultural studies. This comprehensive reference provides a much needed synthesis of the contribution women have made to German literature and culture. In entries for more than 500 topics, the volume surveys literary periods, epochs, and genres; critical approaches and theories; important authors and works; female stereotypes; laws and historical developments; literary concepts and themes; and organizations and archives relevant to women and women's studies. Each entry offers a concise identification of the term, a discussion of its significance, and a bibliography of works for further reading. Today, a multiplicity of feminist approaches has become an integral part of the fields of German literary and cultural studies. While biographical works on women writers exist, this is the first reference to synthesize the wealth of feminist scholarship in German studies. While existing reference works focus exclusively on women authors, this volume contains numerous topical entries and covers the role of women in German literature and culture from the Middle Ages to the present day. Included are alphabetically arranged entries on more than 500 topics. While some entries are provided for important women writers and other individuals, the bulk of the volume provides information on literary periods, epochs, and genres; critical approaches and theories; female stereotypes; laws and historical developments; literary concepts and themes; and organizations and archives relevant to women and women's studies. Each entry includes a brief identification of the subject, a discussion of feminist thought on the topic, and a brief bibliography. Entries are written by numerous contributors and reflect a range of critical/theoretical approaches. The Federal Republic of Germany has long been held up as a 'model society' on account of its economic and social policy achievements. Largely ignored, however, has been the crucial part played by extra-parliamentary protest in the maturing of democracy in that society. In this, the first comprehensive study of the subject in English, the authors trace the rich history of political protest in West Germany and examine the political role of critical intellectuals. The book will give the reader a good understanding of the crucial changes that have taken place in the political culture of the Federal Republic since the mid 1960s. The Britannica Book of the Year 2013 provides a valuable viewpoint of the people and events that shaped the year and serves as a great reference source for the latest news on the ever changing populations, governments, and economies throughout the world. It is an accurate and comprehensive reference that you will reach for again and again. This concise, user-oriented and up-to-date desk reference offers a broad introduction to the fascinating world of medical technology, fully considering today's progress and further development in all relevant fields. The Springer Handbook of Medical Technology is a systemized and well-structured guideline which distinguishes itself through simplification and condensation of complex facts. This book is an indispensable resource for professionals working directly or indirectly with medical systems and appliances every day. It is also meant for graduate and post graduate students in hospital management, medical engineering, and medical physics. Weimar Germany (1919–33) was an era of equal rights for women and minorities, but also of growing antisemitism and hostility toward the Jewish population. This led some Jews to want to pass or be perceived as non-Jews; yet there were still occasions when it was beneficial to be openly Jewish. Being visible as a Jew often involved appearing simultaneously non-Jewish and Jewish. Passing Illusions examines the constructs of German-Jewish visibility during the Weimar Republic and explores the controversial aspects of this identity—and the complex reasons many decided to conceal or reveal themselves as Jewish. Focusing on racial stereotypes, Kerry Wallach outlines the key elements of visibility, invisibility, and the ways Jewishness was detected and presented through a broad selection of historical sources including periodicals, personal memoirs, and archival documents, as well as cultural texts including works of fiction, anecdotes, images, advertisements, performances, and films. Twenty black-and-white illustrations (photographs, works of art, cartoons, advertisements, film stills) complement the book's analysis of visual culture. Shanghai am Vorabend des Zweiten Weltkriegs. Für Tausende Juden ist es das letzte Schlupfloch, und sie kommen, ohne Visum, aber voller Hoffnung. Ursula Krechel's bewegender Roman erzählt von Menschen, die versuchen, das Überleben zu lernen. Da steht sie mitten in einer Restaurantküche in Shanghai und wälzt den Teig, als ginge es um ihr Leben, und das tut es auch. Ein Strudel soll es werden, ein süßer natürlich, aber dann füllt sie, was noch übrig ist, mit zartem Gemüse, und auf einmal hat sie der chinesischen Küche etwas hinzuerfunden, was niemand mehr missen möchte: die Frühlingsrolle. Franziska Tausig ist eine von vielen, der Berliner Buchhändler Ludwig Lazarus ist ein anderer, und am Ende waren es achtzehntausend Juden, die seit 1938 eines der letzten Schlupflöcher noch nutzen konnten und so im fernen fremden Shanghai überlebten. Sie kamen ohne Visum und Illusionen mit einem Koffer und zehn Reichsmark in der Tasche, Anwälte, Handwerker, Kunsthistoriker, und wenn sie in dieser überfüllten Stadt und dem feucht drückenden Klima zurecht kommen wollten, dann waren Erfindungsgabe und Tatkraft gefordert. Nicht jeder war, nach dem, was hinter ihm lag und vor ihm, dazu imstande. Atemberaubend vielstimmig und vielschichtig erzählt Ursula Krechel davon. Aus langjährigen Recherchen entstand so der Stoff zu einem weitgespannten erzählerischen Bogen, der den Leser in eine Welt bringt, die einem näher ist als erwartet. With more than 1,100 entries written by an international group of over 150 contributors, the Encyclopedia of Contemporary German Culture brings together myriad strands of social, political and cultural life in the post-1945 German-speaking world. With a unique structure and format, an inclusive treatment of the concept of culture, and coverage of East, West and post-unification Germany, as well as Austria and Switzerland, the Encyclopedia of Contemporary German Culture is the first reference work of its kind. Containing longer overviews of up to 2,000 words, as well as shorter factual entries, cross-referencing to other relevant articles, useful further reading suggestions and extensive indexing, this highly useable volume provides the scholar, teacher, student or non-specialist with an astonishing breadth and depth of information. Examines Shanghai both as a real city and an imaginary locale, from diverse cultural and disciplinary perspectives. Revealing/Reveiling Shanghai provides international and interdisciplinary perspectives on representations of Shanghai, a contested location within political discourse and cultural imagination. Shanghai's complex history as a quasi-colonial city, and its contradictory identity as the birthplace of Communist China and the epitome of twenty-first-century capitalism, make it an especially fascinating subject. Contributors examine representations of Shanghai in film, art, literature, memoir, theater, and mass media from the past one hundred years. They address the ways in which texts from the late twentieth and early twenty-first centuries have rewritten past and present Shanghai to reflect our own wishes and anguishes, show how the city resists static interpretations, and challenge notions of authentic representation and identity. By revealing and questioning persistent stereotypes and constructed versions of East and West, the essays offer diverse views so as to create a genuine exchange with contemporary global audiences. A wide variety of texts are discussed, including the films *Street Angel* (1937) and *The White Countess* (2005), and the novels *The Song of Everlasting Sorrow* (1996) and *Shanghai Baby* (1999). Lisa Bernstein teaches literature and women's studies at the University of Maryland University College and is the editor of *(M)Othering the Nation: Constructing and Resisting National Allegories through the Maternal Body*. Chu-chueh Cheng is Professor of English at National Chung Hsing University, Taiwan, and author of *The Margin without Centre: Kazuo Ishiguro*. As a jazz musician, filmmaker, anthropologist, sexologist, and crime novelist, the boundlessly curious German autodidact Ernest Borneman exemplified the conflicting cultural and intellectual currents of the twentieth century. In this long-awaited English translation, acclaimed historian Detlef Siegfried chronicles Borneman's journey from a young Jewish Communist in Nazi Berlin to his emergence as a celebrated (and reliably controversial) transatlantic polymath. Through an innovative structure organized around the human senses, this biography memorably portrays a figure whose far-flung obsessions comprised a microcosm of postwar intellectual life. This collection features a cogent introduction and includes representative poems by some 60 modern poets, including Ingeborg Bachmann, Gottfried Benn, Berthold Brecht, Paul Celan, Gnter Eich, Gnter Grass, Georg Heym, Hugo von Hofmannsthal, Franz Kafka, Gnter Kunert, Gertrud Kolmar, Friederike Mayr-cker, Rainer Maria Rilke, Nelly Sachs, and many others. Poetry. Bilingual Edition. Translated from the German by Amy Kepple Strawser. In this first-ever bilingual edition of *VOICES FROM THE BITTER CORE* (*Stimmen aus dem harten Kern*) acclaimed German poet Ursula Krechel traces the devastating repercussions of violence and warfare, from the battles of Ancient Greece to the trenches of World War I and the invasions of our current century. Krechel employs a collage technique that blends ancient and modern in an inventive and astute way, mixing quotes taken from military instruction manuals and codes of conduct with the imagined perspectives of historical figures such as Byron and Philoctetes and the anonymous voices of soldiers and civilians. The arbitrariness of violence is juxtaposed with the strikingly rigorous form, with each of the twelve chapters consisting of twelve twelve-line poems. Behind this multiplicity of speakers and techniques, the reader hears a lyrical and monumental voice that distills the essence of war. *VOICES FROM THE BITTER CORE* is a profound and lasting memorial to the wages of human brutality. Each bilingual volume in *The Defiant Muse* series includes 60 to 80 poems by both well-known and rediscovered poets, selected on the basis of their individual merit and as illustrations of the evolution of feminist thought and feeling. Reflecting their own cultural milieus as well as enduring themes, the poets write of love and friendship, revolution and peace, religion, nature, isolation, work, and family. The Dutch, French, German, and Italian volumes represent their respective countries; the Hispanic volume includes poems from the many Spanish-speaking nations; and the Hebrew volume encompasses writing in Hebrew from around the world. The poems are presented in their original languages alongside English translations. Each volume includes an introduction, placing the poetry in historical and aesthetic perspective, and full biographical and bibliographical notes on the poets. Containing entries on over four hundred authors of fiction, poetry and drama from Germany, Austria and Switzerland, this invaluable work of reference presents material of a range and depth that no other book on the subject in English attains. For the second edition, the entries have been updated to include the most recent works of German literature. A number of new entries have been added, dealing in particular with the East German literary scene and the changing literary landscape after reunification. In addition to basic biographical facts, the Companion offers summaries, information on involvement in literary groups and political developments, schools and movements, critical terms and aspects of the other arts, including film.

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