

Issue 27 (2020)

focus on German Studies 27 (2020)

Special Issue: *Spielformen des Authentischen*

Published by the German Graduate Student Association of the University of Cincinnati

Edited by

Anna-Maria Senuysal (senuysam@mail.uc.edu)

Mareike Lange (langemk@mail.uc.edu)

How to cite:

Senuysal, Anna-Maria and Mareike Lange. *focus on German Studies 27: Spielformen des Authentischen*, German Graduate Student Association of the University of Cincinnati, 2020.

DOI: 10.34314/FOGS2020.00001

Please send correspondence to:

UCGerman@uc.edu or

focus on German Studies

University of Cincinnati

PO Box 210372

Cincinnati, OH 45221-0372 U.S.A.

COPY EDITORS

Emily Lamb, Kayla Weiglein, Katherine Paul, Daniel Moody, Natalie Ford, Christopher Broussard, Barbara Besendorfer, Ellen Chew

BORD OF FORMER EDITORS

Ellen Chew, ABD, University of Cincinnati
Katherine H. Paul, ABD, University of Cincinnati
David N. Coury, Ph.D., University of Wisconsin – Green Bay
Herman J. DeVries, Jr., Ph.D., Calvin College
Britta Kallin, Ph.D., Georgia Tech
J. Gregory Redding, Ph.D., Wabash College
Jeffrey D. Todd, Ph.D., Texas Christian University
Michael Rice, Ph.D., Middle Tennessee State University
Bärbel Such, Ph.D., Ohio University
Tonya Hampton, ABD, University of Cincinnati
David Prickett, Ph.D., Universität Potsdam
Susanne Lenné Jones, Ph.D., East Carolina University
Silke Schade, Ph.D., University of Texas at San Antonio
Aine Zimmerman, Ph.D., Hunter College, City University of New York
Julia K. Baker, Ph.D., Tennessee Tech University
Laura Vas, Ph.D., American International School of Budapest
Wolfgang Lückel, Ph.D., Austin College
Todd Heidt, Ph.D., Knox College
Alexandra Hagen, ABD, Bradley University
Marie Buesch, ABD, 1. Staatsexamen, Albert-Ludwigs-University Freiburg
Joshua Arnold, ABD, Johanneschule Meppen
Wesley Jackson, PhD
Vanessa Plumly, PhD, SUNY New Paltz
Emily Bauman, ABD, University of Cincinnati
Alex Hogue, PhD, Coastal Carolina University

ACKNOWLEDGEMENTS

The twenty-seventh volume of *focus on German Studies* was made possible by the continued support of the faculty of the University of Cincinnati Department of German Studies. Our Department Chair, Professor Todd Herzog and the Director of Graduate Studies, Professor Tanja Nusser deserve our sincere gratitude for helping in so many ways to keep *focus* in operation. We also thank the many graduate students who volunteered their time to help with this volume.

We extend our thanks to all members of our Editorial Board, Board of Reviewers and Board of Graduate Student Reviewers!

We reserve the right to make any necessary editing changes without the express written permission of the authors.

TABLE OF CONTENTS

FROM THE EDITOR / vi

ARTICLES

Lea Liese. Die unverfälschte Gemeinschaft. Authentifikationsstrategien einer exklusiven
Geselligkeit bei Achim von Arnim und Clemens Brentano / 1

Oliver Sommer. Labyrinthische Erzählweisen in Friedrich Dürrenmatts *Der Winterkrieg in Tibet*:
Überlegungen zur Autobio- und Historiographie / 26

Felix Forsbach. Irakkrieg, 2003, ein Theaterstück. Über die Fotografien in Elfriede Jelineks
Bambiland / 52

Barbara Besendorfer. The Real and Reality in Milo Rau's *The Congo Tribunal* / 136

BOOK REVIEWS

Alexandra Przyrembel and Claudia Scheel. *Europa und Erinnerung. Erinnerungsorte und Medien im
19. und 20. Jahrhundert* (Anna Guboglo) / 77

Julia Hell. *The Conquest of Ruins: The Third Reich and the Fall of Rome* (Sarah Jacobson) / 83

Gabriele Klein. *Pina Bausch und das Tanztheater: Die Kunst des Übersetzens* (Katherine H. Paul) / 87

Edith Sheffer. *Asperger's Children: The Origins of Autism in Nazi Vienna* (Jonathan Lanz) / 91

Tyler Carrington. *Love at Last Sight: Dating, Intimacy, and Risk in Turn-of-the-Century Berlin* (Orel
Beilinson) / 96

Anne Thurmann-Jajes et al. *Radio as Art: Concepts, Spaces, Practices* (Bree'ya N. Brown) / 101

Jeffrey T. Zalar. *Reading and Rebellion in Catholic Germany, 1770-1914* (Natalie Ford) / 107

Lauren Nossett. *The Virginal Mother in German Culture: From Sophie von La Roche and Goethe to
Metropolis* (Kayla Weiglein) / 112

Edward Saunders. *Kaliningrad and Cultural Memory: Cold War and Post-Soviet Representations of a Resettled City* (**Peter Gengler**) / 116

Miriam Annabelle Wray. *Ornament und Mode bei Kafka, Broch und Musil. Literatur- und kulturwissenschaftliche Perspektiven auf das Fin de Siècle in Wien* (**N.D. Jones**) / 124

Johannes-Dieter Steinert. *Holocaust und Zwangsarbeit. Erinnerungen jüdischer Kinder 1938–1945* (**Benet Lehmann**) / 129

Daniel Hornuff. *Die neue Rechte und ihr Design: Vom ästhetischen Angriff auf die offene Gesellschaft* (**Marissa Schoedel**) / 135

FROM THE EDITORS

focus on German Studies has been published by the Graduate Students of the German Department of the University of Cincinnati since its first issue in 1994, meaning our journal is now almost as old as our current editors. We are humbled by this fact and we are very proud to keep the tradition alive. *focus on German Studies* is one of three graduate student journals dedicated to German Studies in the United States. In addition to Literature, our journal publishes on a wide range of interdisciplinary topics tangential to German Studies, including Film and Media Studies, Women and Gender Studies, History, Sociology, Music, and Performance Studies. Our authors submit to us from around the world and we have the privilege to meet fellow scholars and future colleagues through our journal.

Each Graduate Student involved in the editing process dedicates an extraordinary amount of time outside of their personal responsibilities at the university (teaching, classwork, and their own research) to make the *focus on German Studies* journal a reality. *focus on German Studies* is a multi-year commitment typically taken on by PhD students, beginning with the organization of the *focus on German Studies* graduate student conference, then assuming the role of Book Review Editor, and finally taking on the role of Editor-in-Chief. This year we are pleased to present Volume 27 (2020), a special issue with a focus on *Spielformen des Authentischen*. The past years have shown a vast variety of artistic practices in which the pre-/re-/establishment of factual events and social realities have once again re-claimed a major significance. Traceable throughout various ‘Spielarten’, the authentic/realistic/factual has found its way back into artistic practice and academic discussion, to which we hope to make a small contribution with this issue.

I would like to especially thank my co-Editor, Mareike Lange, for approaching each step in the editorial process concerning our book review section with a smile and generous spirit. We also owe special thanks to our fellow graduate students who served as copy-editors for our Book Reviews and to the many professors who donated their time to peer-review our articles. Furthermore, I want to express my gratitude to Mark Konecny in the Langsam Library at the University of Cincinnati, who supported us through every step of the editing and publishing process with a positive attitude and who was always available for a meeting. Lastly, as editors and graduate students, we wish to thank our Department Head, Todd Herzog, and our Graduate Director, Tanja Nusser, for giving us the opportunity to publish in our graduate careers and for your constant support.

Anna-Maria Senuysal