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From the Editor

With this volume, *Focus on German Studies*, formerly *Focus on Literatur*, enters its tenth year of publication. Herman De Vries, J. Gregory Redding, and David Coury founded the journal in 1993 with the aim of involving graduate students in all aspects of the publishing process. Since then, *Focus* has developed into an important forum for graduate student research. Each year has seen growth and change. In 1995, *Focus* launched its website, and the next year began with the first annual conference, entitled “20th-Century German, Austrian and Swiss Literature.” In 2001, the journal changed its title from *Focus on Literatur* to *Focus on German Studies*, reflecting a shift within German departments internationally and foreseeing this shift in our own department at the University of Cincinnati. We have seen former editors and contributors become professors and welcomed a number to our ever-increasing board of reviewers.

This academic year began with the seventh annual *Focus* graduate student conference, entitled “Wendepunkte.” Keynote speaker John Davidson, Associate Professor of German at Ohio State University, opened the conference with a paper on “Wendepunkte and German Film.” Speakers joined us from Canada, Germany, and the United States to present a wide variety of papers dealing with visual arts, literature, language, and sociology. It was a pleasure to share ideas with students from a variety of universities and academic backgrounds.

This year, *Focus on German Studies* received twenty-five submissions, making for an enjoyable review process and a difficult selection process. The articles in this volume reached us from Canada, Germany, the United Kingdom, and the United States. For the reader’s orientation, they are grouped in approximate chronological order.

The first nine articles expand the reader’s understanding of literature, philosophy, and film by analyzing works in their socio-historical, linguistic, or economic contexts. Volume 10 begins with an examination of Goethe’s *Wilhelm Meisters Lehrjahre* through the lens of the market economy. In this article, Sean Wilson analyses

how money governs not only the protagonist's social status, but also his personal relationships, emotions, and artistic motivations. In his close analysis of Hölderlin's *Empedokles* fragment, Joseph Suglia questions the notion of personal sacrifice that scholars have identified in the text. He argues that the fragment becomes a "tragedy of tragedy," one that concerns the failure of tragedy (24). Sabine Sievern's contribution examines contrasting literary portrayals of women in the French Revolution. Sievern's analysis of Therese Huber's protagonist in *Die Familie Seldorf* and Marie von Ebner-Eschenbach's title character in *Marie Roland* spans genres and time frames.

Carolyn Duttlinger explores the concept of the animal as developed in Horkheimer and Adorno's essay "Mensch und Tier." She argues that the philosophers' engagement with this concept extends to a "rethinking of the status and function of philosophical discourse" (48). In her article, Emily Sepp identifies resistance to the horrors of the Holocaust in the fantasy and play of children. Sepp examines this resistance both in Ilse Aichinger's novel *Die größere Hoffnung* and in historical reality.

Two very different articles deal with works written in 1970s. Stefan Höppner analyses the portrayal of Cuba in Hans Magnus Enzensberger's *Der Untergang der Titanic*. Through an examination of the postcolonial gaze, he locates the work in a socio-historical context between the Marxist idealism of the 1960s and the skepticism of the 1970s. Marielle Sutherland investigates what she aptly terms the reader's "linguistic squinting" (123) in Peter Handke's *Die Angst des Tormanns beim Elfmeter*. By comparing the protagonist's response to language with that of the reader, Sutherland demonstrates the perplexing, overpowering, and anxiety provoking effect that language has on both.

Two further articles deal with works surrounding the *Wende*. Avi Kempinski examines the use of audio in Marcel Ophüls' films *November Days* and *Hotel Terminus*. Kempinski focuses on the juxtaposition of popular and folk songs with image and monologue/dialogue to create what he terms a "theatrics of sound" (141). In her discussion of the de-politicization of lesbianism in Helga Königsdorf's novel *Gleich Neben Afrika*, Diana Alberghini problematizes the relationship between personal and political

identities in the immediate post-*Wende* period.

A final pair of articles enriches this volume with perspectives from the fields of sociology and linguistics. Both were developed out of papers presented at our seventh annual conference. Expanding her analysis of current scholarship with personal interviews conducted during the summer of 2001, Nadine Blumer examines the roles that collective memory and collected memory play in contemporary Jewish Berlin. In the final article, Michael Putnam explores the possible reasons for the creation of a prepositional case in some German-American dialects.

This year's book review section is the work of Aine Zimmerman. The selection of books reviewed includes an epistolary work (Glaubert-Hesse), four autobiographical or semi-autobiographical works (Honigmann, Hügel-Marshall, Samson, Sombart), three novels (Hörner, Krauß, Suter), two scholarly works (Kessel, Schöne), a reprint of an 1801 text (Marzolph), and a collection of stories (Weber). Many thanks to the reviewers and to Aine Zimmerman for her hard work and support, which extended far beyond completion of the book review section.

My colleague Laura Vas and I had the pleasure of interviewing two guests, writer Zafer Şenocak and scholar Azade Seyhan, both of whom visited the University of Cincinnati in April 2003. The interviews that appear in this volume focus on literature and writing, and touch on topics such as Germanness, culture, language, the cities of Berlin and Istanbul, real and metaphorical bridges, and Turkish-German relations.

Focus on German Studies' yearly change in editorship serves not only to involve a maximum number of students in the publishing process, but helps to keep the journal dynamic and exciting. Next year's editorship will be in the capable hands of Aine Zimmerman, who is currently planning the upcoming conference. This eighth annual *Focus* graduate student conference, entitled "Crossing Borders, Cultures and Disciplines," will take place in the Max Kade German Cultural Center at the University of Cincinnati on October 24th and 25th, 2003. Please contact us or see our website for more information. Next year's book review editor will be Julia Baker, whose extensive assistance this year we could not have done without. I wish both Aine and Julia much success.

In closing, I would like to express my gratitude to the Department of German Studies at the University of Cincinnati for entrusting me with the responsibilities of editor. Many thanks to department head Sara Friedrichsmeyer for her continued support and to advisor Katharina Gerstenberger and 2002 editor Susanne Lenné for their useful suggestions. Thank you to the members of our board of reviewers for their careful critiques of the submissions. I am deeply indebted to my fellow graduate students for their enthusiastic support of *Focus* and for their extensive assistance both with the conference and with the review and copy-editing process. Special thanks to Gonchigdanzan Sukhbaatar for managing the website so capably and to Benjamin Ruhmkorff for his invaluable technical support. It has been a pleasure working with each one of you.

Silke Schade
