

drawing them together into a coherent framework by which to trace the “red threads” (11) that he sees as crucial. He thus suggests productive new ways both to conceptualize abjection and to investigate issues of belonging and otherness against a spatial and temporal backdrop. Indeed, the directions that Frackman proposes in this work reveal much about some of the crucial dynamics involved in individual and national self-consciousness.

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Hans Jürgen Scheuer and Ulrike Vedder, eds. *Tier im Text: Exemplarität und Allegorizität literarischer Lebewesen*. Bern: Peter Lang, 2015. 338 pp. 20 illustrations. US\$103.95 (Paperback). ISBN 978-3-0343-1652-1.

It is now roughly ten years since the interdisciplinary field of animal studies began to make its mark on literary studies in Germany: 2007 saw the publication of both *Politische Zoologie*, edited by Anne von der Heiden and Joseph Vogl, and *Tiere, Texte, Spuren*, a special issue of the *Zeitschrift für deutsche Philologie*, edited by Norbert Otto Eke and Eva Geulen. Since then, the animal turn in the humanities and social sciences has continued apace in the German-speaking world, as evinced by a growing number of publications, conferences, working groups, lecture series, and exhibitions on the subject of animals and animality in literature, history, philosophy, art, and society. Broadly speaking, the arrival of animal studies in Germany has been marked by two separate (and often, though not always, complementary) impulses: on the one hand, it has provided an opportunity to revisit the cultural and literary canon in search of the nonhuman presences that have been overlooked, undervalued, or misinterpreted by previous scholarship. Here, the approach is largely thematic or figural. On the other hand, the field’s inherent interdisciplinarity has provided new theoretical and methodological approaches to the study of “the animal,” notably the concept of nonhuman agency as theorized by Bruno Latour and Donna Haraway. Relatedly, the fact that the English word *agency*, like *gender* before it, has been adopted into the German-speaking discourse attests to an international orientation within the field at large, which, tellingly, is typically referred to by its English name in German: Human-Animal Studies (HAS) or Cultural and Literary Animal Studies (CLAS).

Of these two impulses, it is the former that is most clearly in evidence in the present volume. *Tier im Text*, which originated in a *Ringvorlesung* held at the Humboldt University in Berlin in 2013–14, comprises fourteen essays spanning the entire history of German literature from the Middle Ages to the twenty-first century. Each of the chapters offers a wealth of examples and in some cases illustrations, some in colour, but mostly in black-and-white, and the volume as a whole represents an extraordinarily rich and varied inventory of the place and function of the figure of the animal in literature, philosophy, art, and science. The editors’ introduction provides a clear and concise outline of some of the

specific questions and concepts pertaining to the study and representation of animals in literary texts. As the subtitle of the volume indicates, two figures predominate here: allegory and exemplarity. It is a time-honoured tradition within literary studies to read literary animals as referring only to something other than themselves, invariably some aspect of the human. Thus, the reasoning goes, any talk of animals in a literary text is really about humans. Yet, as Scheuer and Vedder incisively observe, this axiom works equally well in reverse: “Wann immer von Menschen gesprochen wird, spricht das Tier mit” (11). Since Aristotle, Man may have defined himself as the animal that has speech, but that still makes him an animal. The aim of *Tier im Text* is thus to explore the various ways in which the constitutive and perennially disavowed animality of language and discourse as such has found expression across periods and genres, particularly in the form of allegory and naturalistic examples, and moreover how this may in turn be made productive for a reappraisal of the function of literature. The literary animal, the editors continue, is always marked by “eine besondere Spannung zwischen Selbst- und Fremdreferenz [. . .], die sowohl die ästhetische Gestaltung und poetologische Funktion von Tieren in Texten als auch den Verweis auf außerliterarische Tiere und deren unterschiedliche Situierungen und Kontextualisierungen einbegreift” (19). Unlike philosophy and science, literature is not bound by the strictures of rational argumentation or empirical proof, and this has allowed it to approach the question of the animal in a freer and, the editors argue, more conciliatory fashion: whereas Wittgenstein famously foreclosed any possibility of mutual comprehension between humans and lions, in Sibylle Lewitscharoff’s novel *Blumenberg* (a reading from which formed part of the aforementioned *Ringvorlesung*) the philosopher and the lion understand each other perfectly: “Im Roman gelingt es” (20).

The volume is divided into three sections. The first, entitled “Anthropomorphe Tiere, theriomorphe Menschen,” focuses on the figure of the animal as it relates to questions of language and morality. It consists of six chapters, starting with a masterful examination by Julia Weitbrecht of the trope of *lupus in fabula* from Aesop to *The Simpsons*. Fables have long been regarded with suspicion within animal studies, the assumption being that these anthropomorphic talking animals have very little to do with actual animals. But, as Weitbrecht convincingly argues, the wolf in the fable tradition productively mobilizes the distinction between the real and the fictional wolf, which gives rise to a third, “poetological” wolf that negotiates not only the “basalen Mensch-Wolf-Antagonismus” but also “das Verhältnis von eigentlicher und uneigentlicher Rede, von Handlungs- und Auslegungsebene der Fabel” (28). Not surprisingly, then, the *lupus in fabula* emerges as a paradigmatic *Tier im Text*.

This chapter is followed by three equally wide-ranging chapters on bestiaries, dragons, and centaurs, respectively. These hybrids and monsters reflect and distort the constitutive duality of man as the animal that has language. The section concludes with two chapters focusing on the relationship between literature and science in the eighteenth and nineteenth centuries, with specific reference to

Moby-Dick and to the vexed status of orangutans and other great apes pre- and post-Darwin.

The middle section, perhaps the strongest in the volume, is entitled “Schwärme, Herden, Staaten, Zoos” and examines the political and socioeconomic dimensions of the human-animal relationship. When Aristotle defined Man as the *zoon politikon*, he did so via a comparison to other “gregarious animals” such as bees and ants. Not surprisingly, the history of political philosophy abounds with such comparisons, mobilized in service of the naturalistic fallacy, i.e. to argue in favour of a particular form of government or social hierarchy on the grounds that it is the most “natural.” In her chapter on early-modern “political ornithology,” Sabine Kalff shows how cranes were held up as exemplars of democracy, whereas bees, as Ralf Klausnitzer demonstrates in the chapter that follows, have been seen as monarchical. Conversely, the figure of the swarm or the hive has also functioned as a negative counterexample, invoking horror, fear, and disgust of the Other—and sometimes the self, specifically, as Erhard Schütz observes, in metaphorical descriptions comparing postwar Germany to a broken anthill (or termite mound). The final chapter in this section is by Ulrike Vedder and concerns the zoological garden as a paradigmatically modern institution. Vedder provides an extraordinarily detailed historical panorama of representations of zoos from the nineteenth century to today, emphasizing questions of theatricality, gender, captivity, and cultural memory.

The final section, entitled “Künstler(innen)-Bestiare,” focuses on the poetics of animality and is, unfortunately, comparatively the weakest and least coherent of the three. It begins with a largely descriptive essay on the literary illustrations by the nineteenth-century artist Johann Heinrich Ramberg, one of which also adorns the cover of the volume. This is followed by a reflection on animal encounters in nineteenth- and early twentieth-century travelogues, and concludes with two chapters on the zoopoetics of Günter Eich and Marcel Beyer, respectively. As Roland Berbig shows in his chapter, Eich’s poetry and prose is informed by an intensive engagement with animals and animality, to the point that “[e]ine Welt des poetischen Sagens gibt es [. . .] in dieser Dichtung beinahe ausschließlich nur über, nur durch die beschworene Tierwelt” (281). In this regard, Eich’s work is constitutively zoopoetic: not all of his texts are explicitly *about* animals, but rather his entire poetic project proceeds via the irreducibly ambiguous figure of animality. In the case of Beyer, particularly in his novels *Flughunde* (1995) and *Kaltenburg* (2008), the animal serves as a vehicle for an engagement with the legacy of the National Socialist past. As Dorothee Wieser argues in this final chapter, Beyer’s texts are in fact marked by a twofold engagement with the animal: for the protagonists of these two novels, animals serve primarily as a means for evading personal responsibility; whereas the novels, in turn, call into question both the motives and legitimacy of the scientific discourse on the animal and on history itself. In the end, Wieser writes, Beyer’s novels also deny the reader a privileged position from which to observe and pass judgment.

Overall, this is a rich and varied collection of essays, which, if occasionally privileging breadth over depth, will certainly provide a valuable and comprehensive resource for future work in literary (and) animal studies in German.

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Svea Bräunert. *Gespensstergeschichten: Der linke Terrorismus der RAF und die Künste*. Berlin: Kulturverlag Kadmos, 2015. 564 pp. €34.80 (Softcover). ISBN 978-386599-278-9.

In *Gespensstergeschichten*, Svea Bräunert examines representations of leftist terrorism in literature, media, and the arts, ranging from immediate reactions to the *red decade* (Gerd Koenen) of 1967–77 to post-9/11 engagements with the RAF. The first section deals with the role of the media and media theory in the evolution of leftist radicalism. The second part explores the way the RAF is remembered in iconic but also lesser-known works of art. The motif of ghosts (a term used, e.g. by Roland Barthes and Klaus Theweleit) serves as a unifying metaphor for the book and represents traces of violence, their post-traumatic effects, and the specter of future terror.

Gespensstergeschichten argues that extremism functions as a “mentale Kategorie” (36) by targeting psychological and cognitive levels of experience. Moreover, terrorism as a “communicative strategy” (Peter Waldmann) aims at influencing political decision-making, while relying on the media for the dissemination of the extremists’ message. During the red decade, the mainstream media, in turn, habitually demonized the left. Bräunert cites Heinrich Böll’s public discussion of the RAF and revisits his criticism directed at the *Bild-Zeitung* in *Die verlorene Ehre der Katharina Blum* (1974). She moves beyond this well-known case with the counterexample of Hans Magnus Enzensberger, who expressed hopes for the media’s potential for enlightenment in *Baukasten zu einer Theorie der Medien* (1970). Enzensberger reactivated the leftist cultural criticism of the 1920s, but Bräunert shows that he joined contemporaries in using metaphors of guerilla violence to suggest a revolutionary reinvention of art and media. Precisely this tension between artistic innovation and violent revolt presents the ethical dilemma that undergirds the works examined in *Gespensstergeschichten*.

The third chapter focuses on the attacks on Israeli athletes in the 1972 Olympics; Bräunert emphasizes that the assassinations were staged to derive maximum publicity from the new satellite technology that enabled live reporting. She evokes the iconic photograph of the masked terrorist on a balcony in the Olympic village, revisited in Jürgen Klauke’s *Antlitze* (1972–2000), to denote the power of seeing without being seen, a complex dynamic that is relevant for understanding both the terrorist threat and its representation in visual art. Bräunert further examines this relationship in the context of memory: she interprets