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DETECTIVES, DYSTOPIAS, AND POPLIT

Studies in Modern German Genre Fiction

Halliday

EDITED BY **Bruce B. Campbell,
Alison Guenther-Pal,
AND Vibeke Rützou Petersen**

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Introduction: Closing a *Bildungslücke*— Genre Fiction and Why It Is Important

Bruce B. Campbell, Alison Guenther-Pal,
and Vibeke Rützou Petersen

Some of the most exciting research and teaching in the field of German culture and letters today is being done on what is called "genre fiction." This includes various subgenres of literature and film, such as detective fiction, science fiction, romance, and travel literature. While specialized studies of various individual subgenres exist in both German and English, there are no recent works that bring together current research on multiple genres written in the German language. We intend to begin to fill this gap. This edited collection includes a diverse selection of work on such varied topics as science fiction, detective fiction, and pop literature, all important and highly popular literary genres that have generally been neglected in the scholarly literature. By bringing this research together in a single volume, we hope to demonstrate the vibrancy and significance of work in this area, and demonstrate how the study of genre fiction can inform the modern practice of German cultural studies.

"Genre Fiction" and Genre

What, exactly, do we mean by "genre fiction"? Historically, genres or subgenres (minor genres) such as detective fiction, science fiction, romance, and travel literature have been characterized most broadly as those types of writing that appeal to a wide spectrum of the public and do not belong to the canon of high literature. Such a definition is completely inadequate today. In North America and Great Britain serious academic study of literature has long rejected the notion that only the high canon is acceptable as an object of study.[1] This is why we use the term "genre fiction" here, for it is a broad, neutral term that better defines the works we study. We also choose not to use the earlier and now largely superseded terms "popular fiction" or "popular novel" because of the negative connotations once associated with them.[2]

There is no satisfying exact German counterpart to our English term "genre fiction." One could translate it as "Gattungsfiktion," but the term

is not used. Instead, the kinds of works we analyze here are generally considered under the general heading of *Trivialliteratur*, "trivial literature." The very term makes some of the problems in the study of this kind of literature in the German-speaking world evident. "*Trivialliteratur*" is defined in a recent literary lexicon as "leichtverständliche, ein breites Publikum ansprechende Literatur" (easily understandable literature that speaks to a broad public).[3] Clearly the German terminology (and often usage) carries a value judgment that is generally absent in the current English-language concept of "genre fiction."

The term "*Trivialliteratur*" was coined by the Viennese literary scholar Marianne Thalmann in 1923.[4] Characteristically, she did so in a book about the influence of secret societies in the literature of the Romantic era, a topic that was not, after all, far from the traditional canon. While she never defined *Trivialliteratur*, she stressed aspects such as sensationalism, the repetition of motifs and structures, an interest in the irrational, and the use of stereotypical characters in her book. Thalmann found that secret societies were often depicted in *Trivialliteratur*, a theme that then became important even for canonical literature of the Romantic period. She also characterized it as literature written mainly for financial profit. Nevertheless, Thalmann at least took *Trivialliteratur* seriously in its influence on German Romanticism.

Since Thalmann's coining of the term *Trivialliteratur*, its usage in German has changed relatively little. In the late nineteenth and early twentieth centuries, it was above all pedagogues and librarians who took an interest, albeit a negative one, in *Trivialliteratur*, generally because of its alleged deleterious effects on young people. Aesthetic criteria were most often cited to distinguish it from high literature.[5] There are strong cultural reasons why genre fiction has remained understudied, even though it is published and consumed in huge quantities in the German-speaking world, far outstripping canonical literature.[6] The German tradition of *Bildung* derived from the eighteenth and nineteenth centuries and the disciplinary practice of *Germanistik*, or German Language and Literature, as studied traditionally, have long marginalized the study of any kind of writing that did not fall into the canon of high culture. The fact that the current German term is still *Trivialliteratur* is a perfect indication of this situation.[7]

One major element in the German concept and understanding of *Trivialliteratur* (indeed, the central element for Walter Nutz[8]) is the inclusion of so-called "pamphlet literature" (*Heftromane, Heftchen*, or *Groschenhefte*). These are very short magazines or pamphlets published in series on poor-quality unglazed paper, often with lurid covers. They are quite popular in the German-speaking world even today. While they once existed in both English and French, today they have virtually disappeared. The admittedly low quality of these series is an important factor

in creating the German understanding of genre fiction or *Trivialliteratur* as being of questionable literary merit.[9]

Beginning in the 1960s, and particularly in the wake of the student movement, an attempt was made to break with the dichotomy between valuable "high culture" and trivial (worthless) "low culture" that was and is implicit in the term "*Trivialliteratur*," and the inherent value judgment upon which it was based.[10] In the wake of the student movement and the development of the new field of *Kommunikationswissenschaft*, a new generation of literary scholars took a literary-sociological approach to the analysis of genre fiction.[11] Some who took this approach sought in particular to analyze the social and political functions of *Trivialliteratur* in reinforcing capitalist ideology and the position of existing elites.[12] At the same time (and hand-in-hand with the more ideological/sociological approach), scholars paid greater attention to the reception of *Trivialliteratur* among readers, without, however, actually being able to say much about the actual effects of these texts beyond which social classes read which genres in what numbers.[13] Along with a literary-sociological approach, didactic concerns continue to be central to the German engagement with genre fiction.[14] While unsuccessful in completely changing the scholarly landscape, the efforts of some engaged scholars in the 1960s at least opened space for the academic analysis of genre fiction. There has been a trickle of publications on different types of genre fiction in German, and a sustained and serious engagement with certain individual genres, such as detective fiction and utopian or science fiction, as well as some theoretical investigations of the entire concept of genre fiction or *Trivialliteratur*.[15] Yet even in the case of the two most established and recognized subgenres (detective fiction and science fiction), their non-canonical status has led to a situation of relative neglect, though this is changing.[16]

Under the German influence, study of genre fiction in German was neglected in North America as well, where German departments were long dominated by émigré scholars dedicated to the tradition of *Bildung*. Beginning in the 1980s, the study of German-language literature and culture began to catch up to other disciplines, where these practices had been established earlier. In North America the trend in the 1990s towards a redefinition of the academic field as "German Studies," rather than "German Language and Literature" (or even "Germanics") and the deliberate adoption of an interdisciplinary paradigm greatly increased the ability of scholars working there to consider new subjects and strategies of research.[17] German Studies is part of the general cultural studies turn in the humanities, which "unlike traditional humanism . . . argues that all forms of cultural production need to be studied in relation to other cultural practices and to social and historical structures."[18] This philosophical position is at the root of the current strong

interest in the analysis of various kinds of genre fiction, and has resulted in a great deal of new scholarship and a range of new courses at both German and North American colleges and universities. In addition, the international nature of the academy and the great mobility of German, Austrian, and Swiss scholars have contributed to the adoption of the cultural studies model of research and teaching, as they are able to bring the experiences gained in academic settings abroad to their home institutions. Finally, challenges to the monocultural paradigm both within academia generally and in German departments (again, belatedly) has led to significant interrogations of Germanness and German identity in addition to the introduction of theoretical perspectives drawn from critical race, feminist, queer, and post-colonial theories. Our current volume is the product of these larger changes in academic culture. Yet even today, when the examination of non-canonical texts is well established and uncontroversial in other academic contexts (for example, Cultural Studies, American Studies, and most English departments), such texts remain understudied in the field of German literature, though the trend is clearly in favor of greater inclusivity. This situation makes a collection such as ours both timely and necessary.

Of course, any discussion of genre fiction also invites a discussion of genre and genre theory. The *Concise Oxford Dictionary of Literary Terms* states: "A literary genre is a recognizable and established category of written work employing such common conventions as will prevent readers or audiences from mistaking it for another kind."[19] This short definition captures two key principles of genre theory: first, genres are comprised of texts that share certain features, and second, their existence relies on the reader's recognition of these features. In other words, genre is not simply a system of classification but rather a social practice or process engaged in by readers (and critics). Furthermore, because genres are constantly expanded as works are added to the corpus, they should be considered "open categories," as Ralph Cohen calls them, rather than stable, descriptive, or normative categories.[20] This anti-essentialist approach has dominated genre criticism in recent decades. Like Cohen, reception theorist Hans Robert Jauss aims to historicize and denaturalize the study of genre whereby one must "relinquish the substantialist notion of a constant number of unchangeable essential characteristics for the individual genres."[21] His "horizon of expectations" (*Erwartungshorizont*) provides a conceptual framework that takes into account the reader's previous knowledge and the specific historical moment, which together structure the ways that literature is understood.[22] This presents somewhat of a paradox, since literary genres must be easily recognizable and yet are also always in flux, because they are subject to a changing historical and literary context.

Beyond the extremely problematic negative definition of "not belonging to high culture," which is so explicit in the German word *Trivialliteratur*, the literary genres designated as genre fiction tend to be defined by more or less strict sets of rules. Detective fiction is perhaps the best example. All readers of detective novels know that while a work of crime fiction may follow specific conventions, this fact does not spoil the pleasure of discovering whodunit and why. The rules for other genres may be looser or less well defined, but by definition genre operates through the principle of repetition. Indeed, if genre fiction works within a set of clearly understood rules, it is also capable of using precisely these constraints to better illuminate and comment on society. John G. Cawelti considers generic conventions and formulas to be "collective cultural products," because they reproduce larger patterns of public desires, tensions, and values.[23] Rather than representing trivial or superficial forms, genre fictions often surprise by their sophistication and ability to address important themes through a popular medium. This is particularly evident in a great deal of science fiction and detective fiction, but it is found in all types of genre fiction, as the essays in this collection demonstrate.

Formulas and conventions are important, but they are by no means the only attraction of genre fiction and, of course, *over*predictability is often an indictment of failure. Instead, successful works of genre fiction are able to balance the demand for recognizable patterns with generic innovation and rule-breaking.[24] Film theorist Steve Neale points out that "the elements and conventions of a genre are always *in* play rather than being, simply, *re*-played."[25] Not only do conventions delineate each of the genres and subgenres of genre fiction, but they also are a major element in its great variability: once established, rules are made to be broken, or at least to be played with. Like jazz, genre fiction thrives through the creative play with existing rules. In addition, the aspect of play in genre is what has led some critics to argue for a more progressive stance, whereby conventions are understood as coming into existence through a more democratic process consisting of a set of meanings negotiated between readers, authors, and industry (publishers, but also book stores, reviewers, and industry organizations).[26]

Detectives, Dystopias, and Poplit includes recent scholarship written specifically for this volume. Collectively, the essays not only show the diversity of genre fiction in German but also provide examples of some of the many different ways it can be studied. Our anthology includes a mix of critical and theoretical approaches, among which analyses informed by gender studies, queer theory, disability studies, ecocriticism, and memory studies stand out. Among its other features, it is the first to combine work on so many different forms of genre fiction in a single volume. This not only allows work in different types of genre fiction to be compared but

also demonstrates the richness of this area of inquiry. In this light, the editors intend this book to be of interest beyond German Studies, and we hope that it will be particularly appealing to the large group of faculty who are attempting to teach genre fiction and/or use it in the classroom as a teaching tool. This includes our colleagues in American Studies, English, Hispanic Studies, and other cultural studies areas, who seek to inform their teaching and scholarship with an eye to what is happening in German Studies. We have included a comprehensive bibliography, which will make this collection useful as a reference work to anyone working on genre fiction.

Science Fiction

> For most of its history German SF has been a seldom-noticed, thinly-represented, poorly defined type of fiction.
>
> —William B. Fischer, *The Empire Strikes Out* (1984)

Lenin stated that there could be no revolutionary action without revolutionary theory. Antonio Gramsci's response to that claim was that there could be no viable revolutionary theories or actions without a strong revolutionary culture. Continuing in the same vein, Carl Freedman, elaborating on this series of claims and bringing them into the realm of fiction, writes that if the world is to be changed in reality, it must be changed in thought and imagination.[27] That is the terrain of fiction as we know it.

When we move from fiction to science fiction we learn that the latter kind of works habitually discard or abandon the status quo, create new worlds by asking "what if?," and frequently assign dystopian or utopian visions to their (future) speculative worlds. But, as Fredric Jameson argues, the most characteristic science fiction does not attempt to predict or describe or even imagine the real future: "Rather, its multiple mock futures serve the quite different function of transforming our own present into the determinate past of something yet to come."[28] All this is to say that science ficton is the subgenre *par excellence* that transports us from a pedestrian present to an imaginative world, one that sometimes holds out hope that we may indeed be able to influence our own future for the better.

How does science fiction do this? It is mostly about making the familiar unfamiliar. Darko Suvin, the patriarch of modern science ficton, described the genre as one characterized by cognitive estrangement and added that its main device was an "imaginative framework alternative to the author's empirical environment."[29] We must, said Suvin, be able to make sense of the imagined world by means of reason (in opposition to fantasy)—hence the cognitive in cognitive estrangement—and the

estrangement is, of course, the Brechtian notion of *Verfremdung*—gaining distance from the familiar by making it "strange."

As with all popular literature, science fiction has not always enjoyed a good reputation, sometimes for sound reasons. Technologically enhanced adventures in a universe populated with alien beings fascinated and enthralled early science fiction's young male adult audiences, but the days of such a limited readership are long past. There are huge differences between the novels of, say, Philip K. Dick, the Marvel comic-book heroes, and the early Gernsback magazines, but all of those bodies of works are stamped as science fiction.[30] Such disparate examples help to give us a sense of the broad range covered by that label while we also start to grasp the varying depths and complexities of intellectual engagement with the world undertaken under the science-fiction umbrella. What characterizes the literature of this subgenre for adult readers is not technology *as such* but rather the way human beings interface and interact with it in a world that in spite of its alien-ness is strangely familiar. The alternative world can be a testing ground for future scenarios or, as is more often the case, a site where currently circulating discourses of anxiety and/or hope are translated into a speculative narrative.

With its eye to the future, volume 14 of the influential left-wing cultural journal *Kursbuch* (Timetable), appeared in August 1968 bearing the title "Kritik der Zukunft" (critique of the future). It contained both science fiction works and non-fiction texts about science fiction in Germany. Dealing in any serious manner with speculative fiction was a rare occurrence in the history of German intellectual journals. One could speculate that a focused treatment such as that accorded to the genre in *Kursbuch* could be attributed to both the intense debate on the function and imminent death of literature in general and to the rising popularity of science fiction in Germany in particular.[31] It is fairly obvious that *Kursbuch* did not approve of what it considered pulp science fiction. In the 1960s an estimated one million copies of science-fiction serials were consumed each week, and German cultural and literary critics feared that science fiction removed readers from their historical contexts, immobilizing them politically by positing notions of anachronistic and nostalgic futures.[32] In the past it was the fairy tale that uncritically described and defined extant power relations and moral issues, but now its heir, science fiction, was seen to carry that very same mantle. In any event, *Kursbuch* castigated the subgenre for its triviality but at the same time cast a spotlight on this form of literature, which in Germany, despite its increasing "Americanization," nevertheless had a native genealogy going back to the end of the nineteenth century.

Kurd Lasswitz is generally considered the "father" of German science fiction. Writing at the time of H. G. Wells, Lasswitz penned his best-known work, *Auf zwei Planeten* (On Two Planets) in 1897. Arthur

C. Clarke speculates that Lasswitz's novel had a lasting influence on modern space travel: German rocket scientists, among them Wernher von Braun, had grown up on *Auf zwei Planeten* with its dreams of human exploration of space. The first two decades of the twentieth century saw only a small number of science-fiction texts, literary and filmic, that are still in the public eye today. Among them are Bernhard Kellermann's *Der Tunnel* (1913) and Alfred Döblin's *Berge Meere und Giganten* (Mountains Oceans and Giants) of 1924,[33] the latter of which is examined by Evan Torner in this volume. The Weimar period counts among its many literary notables several authors of the genre, among them Thea von Harbou, who wrote *Metropolis* (1927) and *Die Frau im Mond* (Woman in the Moon, 1928) and her spouse, Fritz Lang, who filmed both novels but made *Metropolis* (1927) into one of the first and most "quoted" science-fiction movies. Yet German science fiction increasingly came under Nazi sway, and the undisputed *Meister* of German science fiction during the Weimar and Nazi periods was Hans Dominik. Dominik was writing science fiction for young adults during the 1910s and 1920s. As the Weimar period progressed, he turned his attention to a more mature audience with a number of novels, most famously *Die Macht der Drei: Ein Roman aus 1955* (The Power of the Three: A Novel from 1955, 1922), *Das Erbe der Uraniden* (The Legacy of the Uranides, 1928), and *Kautschuk* (1930). He went on writing until his death at the end of the Second World War. Dominik's novels were technophilic, racist, and xenophobic, and more than two million copies of his books were sold until the mid-1940s. After the end of the Second World War most of his novels were abridged and/or censored so as to fit into a new reader and publishing sensibility.[34]

Science fiction during the 1950s and 1960s in Germany was mostly published in pulp magazines and consisted more often than not of stories translated from English mixed with a few "local" pieces by German authors who wrote under English-sounding *noms-de-plume*. It was, however, in the early 1960s that the German series *Perry Rhodan* was launched, a series that over the years has been written by many authors or ensembles of authors. With an eye to Germany's past, *Perry Rhodan*—with its familiar themes of space travel, colonization, extraterrestrial life, and the struggle with and conquest of alien populations, and successful attempts to civilize them—is frankly a little unsettling. Manfred Nagel went so far as to claim that the series contained "an alarming cluster of well-known and constantly evoked reactionary values."[35] Until the 1990s *Perry Rhodan* was still the most-read science-fiction series in the world.

Until the early years of the twenty-first century, science fiction in the German-speaking world was relegated to the popular, hence trivial, margins of literary efforts.[36] The tendency among readers and critics of

science fiction in post–Second World War West Germany was to consider the East European "wissenschaftliche Fantastik" (scientific fantasy) the only proper science fiction.[37] This mirrors the traditional Anglo-American preference for "hard science fiction" with its emphasis on the—often didactic—presence of the "hard" sciences and technology in the narrative. One of the primary goals of early science fiction was to teach science through its narrative. Therefore the role of science itself in the "discursive structure of the narratives" was crucial.[38] According to this view, the reader could/should appreciate the technological and scientific aspects of a given novel while making light of its fictional aspects. Since West German science fiction before the 1970s often gravitated toward the space opera or was more speculative than scientific, it was known as "utopian," "space," or "futuristic" literature rather than science fiction.[39] Nonetheless, until the end of the twentieth century most German bookstores that stocked canonical literature would shelve very few science-fiction works and fans would have to frequent specialty stores for their reading pleasures. Only since 2010 can the German-speaking lands boast of their first scholarly association dedicated to the fantastic, Gesellschaft für Fantastikforschung (http://www.fantastikforschung.de) and its peer-reviewed journal—*Zeitschrift für Fantastikforschung*.[40]

We begin the volume with three essays addressing science fiction and utopian (or dystopian, as the case may be) literature. Along with providing a sense of the mutable character of the science-fiction genre as it spans works by Ernst Jünger, Carl Amery, Alfred Döblin, and Andreas Eschbach, we note here the ecological and dystopian as threads linking the texts. Vibeke R. Petersen begins the section on science fiction with a discussion of the weight of history on German science fiction. She starts with the cultural and historical contexts involved in the evolution of German science fiction. She sees it as being characterized by a particular love of technology, combined with a tendency toward a white supremacist ideology. Neither of these characteristics are lacking in other national expressions of science fiction, to be sure, yet she describes how they take on a particular sharpness in the German context. She then moves to an examination of another characteristically German theme, apocalypse or *Endzeit*, which is taken up by several important science-fiction novels written after 1945 by Carl Amery, Ernst Jünger, and Andreas Eschbach. She demonstrates the ways in which the common science-fiction theme of apocalypse links to the German past and gives these modern German novels a particular and characteristic resonance. In examining these works, she shows that the genre of science fiction is quite capable of problematizing the representation of the Holocaust.

In the second chapter, Alfred Döblin's little-read expressionist dystopian science-fiction novel, *Berge Meere und Giganten*, comes under examination by Evan Torner, who discusses how Döblin's combination

of expressionism and science fiction causes tensions that are difficult to resolve. Written in 1923, Döblin's novel is perhaps the inaugural example of future-history (a sub-category of science fiction) and Torner attributes the fact that few know about it to the poor reception it received from critics and the belated translation of the work into English. *Berge Meere und Giganten* can be considered one of Döblin's responses to the almost continuous crises of the Weimar Republic, among them inflation, (often deadly) political intrigues, and the instability of governments. These may be read as reasons for the novel's assertion that humanity will evolve increasingly more violent and destructive conflicts, the result of which can only be chaos. The only truly sympathetic character in the novel appears to be nature itself, since Döblin determines technological modernity to be the cause of the decline of the West. Torner demonstrates how the novel's combination of a self-conscious expressionist style with a dystopian science-fiction theme makes it a forerunner of modern dystopian eco-fiction.

Sonja Fritzsche continues this ecological approach by examining the theme of sustainability in the work of Andreas Eschbach, one of the best known German science fiction authors writing today. After a short overview of German ecological movements and their appropriation by the political Right and Left alike, Fritzsche offers a brief literary history of the most recent science-fiction works focusing on the environment, ecology, and sustainability. She then examines three of Eschbach's works, "Eine Trillion Euro" (A Quintillion Euros, 2004), *Die Haarteppichknüpfer* (The Carpet Makers, 1995), and *Ausgebrannt* (Burned Out, 2007) for their perspectives on the ongoing struggle for the sustainability of Western cultural, social, and economic structures. Eschbach's prose breaks not only with the nostalgic tone of much of the literature whose writers identify with the Green Movement, but also with the cyberpunk tradition and its technophilia. Instead, Fritzsche's essay argues, Eschbach chooses the Third Way, which she defines as "a political and economic compromise between market liberalism and democratic socialism." This centrism allows him to retain faith in technoscience while being somewhat pessimistic in his warning about humanity's management of both local and global environments.

Crime and Detective Fiction

If science fiction is about making the familiar unfamiliar, then crime fiction operates in a similar fashion, but with one crucial difference. Instead of transporting the reader to an alternative "imaginative framework," narratives of crime disrupt the mundane world. As W. H. Auden wrote about the role of the corpse in a detective story, "it is shockingly out of place, as when a dog makes a mess on a drawing room carpet."[41]

The corpse is but one of the elements of detective fiction, albeit probably the one most necessary, but as is the case with genres generally, a reliable definition is difficult to pin down. Indeed, there have been countless attempts to determine the "anatomy" of crime fiction, distinguish between its subgenres, expound upon its core principles, and catalog the rules of the game.[42]

In conventional histories of crime and detective fiction, literary critics have tended to delineate the development of the genre as consisting of only two major traditions, one British and the other American. In the former tradition, the upper-crust sleuth embodied by Sherlock Holmes and the protagonists of the Agatha Christie mysteries from the interwar "golden age" represent the archetypal figures of the formal detective novel or "whodunit." Typically, murder disrupts a bucolic British locale, often a country house—if urban, the setting is genteel and rationally organized—and order is restored through the detective's superior powers of deduction.[43] In this kind of crime fiction there exists an underlying faith in social harmony, or rather, hierarchy, especially in terms of class and race, and in the power of human ratiocination.

The American tradition of "hard boiled" detective fiction arose after the First World War and contrasts with the more "cozy" British tradition. The loner private eyes that populate the novels of authors such as Raymond Chandler, Dashiell Hammett, and Mickey Spillane are aligned with a white working-class hyper-masculinity, whose toughness and grit are a response to a changing urban landscape that is essentially chaotic, irrational, and violent. Here solving the murder offers no return to a formerly harmonious state, social or otherwise. Rather, what is reaffirmed is that social disintegration and moral corruption are endemic to modern life, and that there is no radical separation between the criminal (and his milieu) and the detective. Comparing the two major traditions ("golden age" and "hardboiled"), George Grella writes that in the hard-boiled world, "the daydream has given way to nightmare."[44]

However, the American and British traditions are not the only ones contributing to the development of the genre in the first half of the twentieth century.[45] The interwar Franco-Belgian school, exemplified by Georges Simenon's Detective Maigret novels, is similar to the hard-boiled American style of detective fiction; both arose in the wake of the First World War and both made the milieu itself a main character, emphasizing the larger social forces acting on the criminal as well as the detective. However, the Franco-Belgian tradition was less cynical, less violent, and more sociological. Later, post–Second World War developments in France (the *polar* and *neo-polar*, all postwar variants of the *roman noir* or hardboiled tradition[46]) came much closer to the darkness and violence of the American school, yet became even more political and socially critical, while the Swedish tradition (exemplified by the writing duo Maj Sjöwall

and Per Wallöö) combined the sociological observation of the interwar Franco-Belgian tradition with the overt politicization of the *polar*. All of these foreign traditions of the genre have had a great influence on its development in the German-speaking world.

All detective fiction features by definition a central figure responsible for navigating the reader through a puzzle-like series of clues that eventually end in the revelation of one or more guilty parties. The detective's role, especially in the classic form of the genre, is to find meaning within apparent chaos, to discern patterns among seemingly random events, and to make visible that which is invisible to or has been concealed from the other characters *and* the reader. Because they are fundamentally concerned with constructing a narrative of the past and interpretation, mystery novels are perhaps one of the most hermeneutic and meta-fictional forms of genre fiction. Numerous scholars have compared the methods of the fictional detective to those of the historian;[47] however, more relevant to the current discussion is the relationship between literary analysis and detection. In this vein, Glenn W. Most likens the activity of the detective to the process of reading. In his analysis of the Anglo-American traditions, Most suggests two different paradigms or theories of reading. British detective fiction, with its faith in the human ability to arrive at a place of knowledge from a place of ignorance, emphasizes the joy of fashioning an interpretation. In the American "hard-boiled" tradition (just as in the Franco-Belgian tradition of Simenon), on the other hand, the detective is not insulated from the milieu of the crime but rather is implicated in the very system in which he aims to intervene. Never being fully guiltless or in the possession of a belief in the certainty of knowledge, the private dick focuses on "the pain of the process of interpretation."[48]

Similarly, while crime narratives appear to be concerned primarily with unmasking concealed identities, the detective is by design a master of disguise—or at least adaptation. Lawrence Friedman notes that the urban detective in particular must be able to successfully blend in in disreputable spaces, at times engaging in criminal or morally suspect behavior. In addition, the effective sleuth must also understand the motivations and anticipate the actions of morally corrupt individuals.[49] This fundamental malleability, so crucial to the process of exposing the guilty in crime fiction, paradoxically calls into question any notion of radical difference between the detective and the criminal. Thus the detective's identity is one that is not only profoundly unstable but also, at least partially, corrupt. The past, guilt, trauma, and identity are all central motifs in narratives of crime and detection, and are also central issues in German history and literature, particularly after 1945. Consequently, the genre would appear to be especially useful as a means of addressing these issues in the German context.

The German *Krimi*

Das Lesen von Detektivromanen gehört zu den Dingen, die man zwar gerne tut, von denen man aber nicht gern spricht.

[The reading of detective novels belongs to those things that one surely likes to do, but about which one doesn't like to speak.]

—Richard Alewyn, "Anatomie des Detektivromans" (1968)

In discussions of German detective fiction, critics are fond of repeating George Bernard Shaw's famous quip that "Germans lack talent for two things: revolution and crime novels."[50] While the charge is not entirely undeserved on either count, it would be an error to understand the history of German crime fiction as a history of failure or absence. Because the acquisition of *Bildung* is intimately tied to knowledge of the canon, and also because detective fiction was at certain times considered to be trivial and even dangerous, this literary history has often been overlooked, despite a genealogy that is as long as that of other major national traditions. Some scholars trace the origin of German crime stories back to sixteenth and seventeenth century *Flugblätter* or pamphlet literature and performances of *Bänkellieder* (cantastoria).[51] Others, perhaps eager to link a supposedly disreputable genre to a legitimate literary tradition, cite Friedrich Schiller's *Der Verbrecher aus verlorener Ehre* (The Criminal of Lost Honor, 1786), E. T. A. Hoffmann's "Das Fräulein von Scudéri" (Mademoiselle de Scudéri, 1819), Annette von Droste-Hülshoff's *Die Judenbuche* (The Jew's Beech, 1842), and Theodor Fontane's *Unterm Birnbaum* (Under the Pear Tree, 1855) as representing early iterations of the *Krimi*.[52]

The emergence of mass fiction recognizable as belonging to the *Krimi* genre occurred in the German-speaking world in the late nineteenth and early twentieth centuries, and much like science fiction and other popular literature, it was not well-received by literary and cultural critics.[53] Published largely as pulp fiction in the form of *Heftchen* and *Groschenromane*, crime fiction was for the most part considered sensationalistic trash. Similar to the penny dreadful and dime novels of Anglo-American pulp fiction, *Heftromane* were serialized stories that centered on an eponymous figure and that often ended in a cliffhanger so that readers were enticed to purchase subsequent issues in the series. They were typically written by multiple authors under a single pseudonym and sold door-to-door and in venues such as train stations and kiosks. Within the serial format, *Krimis* were among the most popular—during the Weimar Republic alone there were at least seventy-five different series of crime *Heftromane*.[54] The widespread popularity of pulp fiction caused concern about the moral and social repercussions of reading

Krimis. In 1911, for example, Ernst Schultze warned in a book-length study of *Schundliteratur* (trashy literature) that the popularity of crime narratives had become a "geistiger Massenepidemie" (spiritual epidemic of the masses).[55]

On the other hand, certain modernist authors and cultural critics took detective fiction seriously as a popular aesthetic form that provided important insights about modern life. The genre's relation to modernity and avant-garde aesthetics was established in the many crime stories by the Dadaist Walter Serner and in critical works by Walter Benjamin, Bertolt Brecht, and Siegfried Kracauer.[56] Rather than representing a threat to morality, crime fiction was viewed by a number of Weimar intellectuals as participating in the same kind of social critique that they observed in high art.[57] Depictions of crime offered a means for readers to understand and come to terms with the challenges of modernity, such as anonymity in urban life, the unreliability of knowledge, and loss of agency.[58]

The publication of crime fiction continued during the Third Reich, though, given the intensity of censorship during this period, certainly not to the extent that it had prior to 1933.[59] It is perhaps surprising therefore to note that one of the most important *Krimi* authors emerged during this time, albeit in Switzerland. Friedrich Glauser's popular Wachtmeister Studer (Sergeant Studer) short stories and subsequent novels were milieu pieces and character studies that carefully depicted Swiss village life and emphasized the ordinariness of criminals and their victims.[60] Viewing himself as the "Swiss Simenon," Glauser was consciously writing in the gritty sociological tradition of the Detective Maigret novels.

Because of its concern with issues of guilt and innocence, justice, and criminals and victims, the *Krimi* is well suited to take on the postwar tasks required by *Vergangenheitsbewältigung* (coming to terms with the past). The possibility that anyone could be a perpetrator is the element that maintains suspense in crime fiction. Of course, the degree to which inter-rogations of the past were in fact taking place in the postwar literature of the German-speaking countries is less apparent. Their unique geopoliti-cal contexts made this project different in each of the German-speaking countries. Friedrich Dürrenmatt's four *Krimis* are self-reflexive investiga-tions of the genre itself and biting critiques of Swiss complacency in com-ing to terms with the Nazi past. *Der Verdacht* (Suspicion, 1951),[61] for example, challenges the belief in Swiss "neutrality" as an ailing Inspector Bärlach places himself in the care of a prestigious doctor who, now prac-ticing under an alias, had once conducted medical experiments on con-centration-camp prisoners.[62]

In both German states the new, socially critical crime fiction of the late 1960s and 1970s reflected a larger European trend of using pop-ular genres, including detective fiction, to undertake social critiques in order to reach a larger public. Indeed, from the very beginnings of the

GDR, writers and intellectuals were concerned with creating an antifascist, socialist literature for the masses, one that was to represent a plausible counterbalance to popular literature in the FRG. The *Krimi* was very much a part of these discussions, for example in the collection of articles in *Die Weltbühne* (the World Stage) in 1969 and 1970 that debated the possibility of a truly socialist *Krimi*. Crime authors such as Hasso Mager and the jurist Peter Przybylski rejected the contemporary crime novel as a capitalist, imperialist (read Western) perversion of the genre. Instead, there was a call for a *Krimi* with a conscience, one that emphasized socialist methods of crime prevention and social justice, the collective nature of crime fighting, and the state rehabilitation of criminals.[63] This reformist bent was found in the West German *Sozio-Krimi* of the 1970s and 1980s, which also grew out of the political activism of the generation of 1968. Spearheaded by Horst Bosetsky (who also publishes under the pseudonym –ky), Richard Hey, and Hansjörg Martin, the writers of *Sozio-Krimis* were not necessarily successful in their revolutionary ambitions, but they laid the foundation for a reappraisal of popular literature in Germany and are the immediate ancestors of much current detective fiction.

One of the functions of detective fiction is to reveal that which is hidden. To that end, crime novels are able to represent taboo subjects such as sexuality, sadism, and violence, to reveal the failures of the criminal justice system, and to bring to light certain social problems, in particular social inequality. In recent decades especially, scores of socially critical *Krimis* have been published dealing with topics as diverse as racism and xenophobia (Jakob Arjouni's Kayankaya and Friedrich Ani's Kommissar Süden series), sexism (Doris Gercke's wildly popular Bella Block novels and television movies), the destruction of the environment (three of Jacques Berndorf's *Eifelkrimis*), sex work (Pieke Biermann's *Violetta*), National Socialism and the Holocaust (Bernhard Schlink's Selbs trilogy), and homophobia (Maria Gronau's *Weiber* series). According to the latest industry statistics, in Germany crime novels and thrillers comprise nearly 30 percent of purchases in the category of fiction, far greater than any other kind of genre fiction.[64] No longer relegated to the realm of guilty pleasures—Alewyn's "things that one surely likes to do, but about which one doesn't like to speak"[65]—the *Krimi* is not only phenomenally popular among readers, but a subject worthy of scholarly attention. *Detectives, Dystopias, and Poplit* aims to be a meaningful contribution to the criticism on German crime fiction.

The second part of this volume contains a varied look at German-language detective fiction. In all these articles, identity is a major theme, be it historical, regional, or related to the identity of the reader. Detection lends itself particularly well to larger themes of identity. We again find themes of social criticism, also raised in the section on science fiction, as well as the strong influence of Germany's recent history on contemporary

fiction and thought. Ailsa Wallace begins with an examination of the lit-tle-known female author of detective fiction during the Weimar Republic, Hermynia Zur Mühlen, and contends that she deliberately used her nov-els as vehicles for a socialist and feminist critique. In the chapter that fol-lows, Ray Canoy delivers a highly original interpretation of the popular German pulp detective series *Jerry Cotton*, in which he places its history alongside the story of the real-life German *Bundeskriminalamt* (Federal Criminal Police Office). Bruce Campbell continues with the argument that detective fiction in German is uniquely and characteristically bur-dened by the memory of German history. He argues that this makes the genre of detective fiction function as a "site of memory" for its German-speaking audience, always reminding them of the past and of questions of justice and responsibility. Interestingly, both Campbell and Canoy are his-torians, which is reflected in how they address their material. (Most other contributors to this volume come from the field of German letters.) Kerry Dunne ends this part of the volume by showing how current debates over German identity are mirrored in the works of several major contempo-rary writers of detective fiction, detecting a complex "glocal" interaction between local, regional, national, and European identities. These essays on detective fiction examine the close link between genre and social con-text, and demonstrate different ways in which detective fiction sheds light on the society that produces it—and vice versa.

Poplit/*Popliteratur*

Poplit is, well . . . literature that is popular. It is defined in opposition to canonical high literature, even if there is more overlap than the pro-ponents of the canon might want to acknowledge.[66] There is a broad category of popular literature that focuses on the individual and on individual feelings, emotions, and values, and that has taken on a vari-ety of specific forms over time. We choose here to use the modern term "poplit" for this category, and are willing to accept the implied anach-ronism when we apply it to several different kinds of literature from the 1880s to the 2010s. As we use it, "poplit"[67] is a subgenre whose con-tours are much less clearly defined than established ones such as detective fiction or science fiction. One defining element is often its sheer success: it is popular, and often published in huge volume. This popularity often means that it is stylistically or linguistically more accessible than works from the accepted canon, but may also come from the fact that it is often closer to the lived (or dreamed) experience of its readers, and concerns itself above all with their subjective emotional states. This gives popu-lar literature/poplit a potential for danger, since for the diehard elitist defenders of high culture, any work of art that becomes widely popular and sells large numbers of copies is immediately suspect, while too much

concentration on a character's emotions (no matter how trivial) imme-diately borders on kitsch. Indeed, popular culture, and thus poplit, are often objects of intense fear among conservative cultural commentators. This is particularly true in the German-speaking world, with its strict defi-nition of *Bildung* and consequent focus on high culture.[68] This fear of popular literature has been expressed in many ways, from the fear of the negative effects of popular culture on public morals expressed in the nine-teenth century and early twentieth-century anxieties about "Schmutz-und Schundliteratur" (dirty and trashy literature)[69] to mid-century debates about "Americanization,"[70] on to modern fears of the effects of *Popliteratur* on historical memory.[71] Such fears are certainly expressions of larger societal issues of their day, but at the very least, they have in common a belief that people are shaped by culture.[72] We would add to this that popular culture is therefore important and needs to be studied. Yet even among those who study popular culture, poplit can often be seen as a step too far, as being too trivial, and self-centered. So we remind our readers (and ourselves) that Frankfurt School critics Theodor Adorno and Max Horkheimer claimed that the true products of the culture industry were the consumers of cultural commodities. Post-structuralist arguments confirm this assumption when they aver that subjectivities are shaped in discourse and representation. Similarly, fellow Frankfurt School theorist Leo Löwenthal wrote that by studying "mass media" we learn about the "typical forms of behavior, attitudes, commonly held beliefs, prejudices, and aspirations of large numbers of people."[73] In short, popular culture, including poplit, is important and needs to be taken seriously.

Without seeking to precisely define what is a highly elastic and muta-ble category whose rules and definition inevitably change with time, we can point to some other salient characteristics of modern poplit. It is not a new phenomenon, but the sheer scale of our modern mass-culture indus-try and its global reach and influence make poplit a cultural force to reckon with today. It has become a cultural product that is particularly sensi-tive to global trends, much more so than canonical (national) literatures. Poplit is a global genre, not a national one.[74] Women and young people are particularly prominent in its production, and are often singled out in its consumption as well. It is certainly a powerful arena for self-fashioning and constituting subjectivities, not least because of its unrelenting focus on subjectivity. Its (deliberate) position on the margins of high culture gives it more flexibility, since it does not have to fulfill the expectations of canonical literature, and allows a particular affinity with social groups on the margins of conventional society. This makes it attractive to those who see themselves as outsiders. It often serves as a repository for representa-tions of social observations and experiences of individuals and groups not in the mainstream**,** as demonstrated by Adam R. King's essay on Vicki Baum in this volume. It is also a forum where debates about subjectivity,

gender, sexuality, social conditions, and nationhood are discussed with as much fervor and often more openness than in what traditionally is known as high culture, as attested by Molly Knight's contribution.

The final section contains three articles that discuss how poplit reflects lived experience and serves as a forum for a debate on values and proper action. Adam R. King looks at social criticism in the serial fiction of Vicki Baum, one of the most important and successful writers of pop fiction in the Weimar Republic. He argues that Baum used her novels to teach young women about self-actualization and independence. In a similar vein, Maureen Gallagher next looks at an earlier genre of "Backfisch" literature for teenage girls, and examines how these works served as vehicles for communicating acceptable bourgeois values and offered a space for girls to create their own identities. The chapters by King and Gallagher each demonstrate that so-called "trivial literature" is anything but trivial, but is rather capable of addressing complex, serious themes, often in surprisingly non-formulaic ways. In our last essay, Molly Knight offers a close reading of Christian Kracht's *Faserland*. In her reading, this best-selling pop novel does indeed "reflect and refract contemporary definitions of Pop," and certainly relies heavily on a network of intertextual pop-cultural references, as earlier commentators have indicated. Yet she also argues that *Faserland* references what she calls "a gendered symbolic system in which a masculine identity struggle is pitted against a feminine threat." According to Knight, the oft-cited critique of contemporary consumerism featured in the novel (which some have perceived as not a critique but a celebration) depends on a gendered juxtaposition that casts the male narrator as the victim and women as the symbols of the superficiality, hypocrisy, and decadence of a society in decline. In this reading she uses insights gained from Klaus Theweleit's description of the "soldierly male," finding in Kracht's novel a similar male fear of fluidity and a projection of women as the enemy. Thus the current moment is shown to lie disturbingly close to an earlier time of upheaval and social change in the interwar period and the Third Reich.

Conclusion

In an age when cultural studies is very broadly part of the humanities and social sciences, it is time to get beyond any definition of literature that is exclusively limited to the high cultural canon. Genre fiction, because of its accessibility, its immediacy, and its sheer profusion and popularity, provides a nuanced reflection of the culture that produces it, and it can also critique that culture. In doing so it provides the reader with privileged access to a wide range of concerns and discourses. As this collection shows, genre fiction may be analyzed in many ways, and from the conceptual perspective of a variety of disciplines. If ecocriticism stands out in the section on

science fiction, if questions of social context, justice, and memory dominate the essays on detective fiction, and if the authors of the chapters on poplit employ the analytical lenses of gender, sexuality, class, and race, nearly all of the contributions deal with questions of identity, which is the predominant concern in the final section. Certainly, identity is both a perennial and fashionable subject, yet, as Kerry Dunne points out most directly, it is a foundational concern of modernity—it is not merely a question of fashion. The velocity of modern life is fundamentally tied to the multiplication, manipulation, and negotiation of ever more slippery and complex identities. Genre fiction is itself one component of this modernity. While literary genres have existed ever since the first literature was written (or sung), the multiplication of genres, each directed at a slightly different audience and with different purposes and sets of rules, is a quintessentially modern phenomenon. In genre fiction, the message is intimately linked to the medium. It is time we took it seriously, even in German.

Notes

All translations in this book are the work of the individual authors, unless otherwise noted.

[1] Though common now to many schools of interpretation and criticism, the development of "cultural studies" in the mid-1960s significantly changed the way non-canonical and popular texts were received in the academy. The term was invented by Richard Hoggart with the founding of the Birmingham Centre for Contemporary Cultural Studies or CCCS, and is closely associated with Raymond Williams, Stuart Hall, and E. P. Thompson.

[2] J. A. Cuddon, *A Dictionary of Literary Terms and Literary Theory*, 3rd ed. (Oxford: Basil Blackwood, 1991), 729: "Popular Novel: A loose term for a novel which has a wide readership; it often carries slightly pejorative connotations which suggest a middle- or low-brow 'audience' and imply that such a novel may not possess much literary merit. Many a best-seller, historical novel, novel of sensation, thriller, and novel of adventure has been so described." In French the current term is the related and only slightly less pejorative "roman populaire." See Jean Tulard, "roman populaire," in *Dictionnaire des genres et notions littéraires*, 674–80 (Paris: Encyclopaedia Universalis et Albin Michel, 1997).

[3] Peter Nusser, "Trivialliteratur," in *Reallexikon der deutschen Literaturwissenschaft: Neubearbeitung des Realexikons der deutschen Literaturgeschichte*, vol. 3, ed. Jan-Dirk Müller with Georg Braungart, Harald Fricke, Klaus Grubmüller, Friedrich Vollhardt, and Klaus Weimar (Berlin: Walter de Gruyter, 2003), 691. Another once-common German term, "*Unterhaltungsliteratur*," or "*U-Literatur*," has now gone out of fashion in literary criticism but remains a classification within the publishing industry.

[4] Marianne Thalmann, *Der Trivialroman des 18. Jahrhunderts und der romantische Roman: Ein Beitrag zur Entwicklungsgeschichte der Geheimbundmystik*, Germanische Studien 24 (1923; repr., Nendeln, Liechtenstein: Kraus Reprint, 1967).

5 See F. Schaubach, *Zur Charakteristik der heutigen Volks-Literatur* (Hamburg: Agentur des Rauhen Hauses, 1863), as cited in Hermann Bausinger, "Wege zur Erforschung der trivialen Literatur," in *Studien zur Trivialliteratur: Neunzehntes Jahrhundert*, vol. 1 of *Studien zur Philosophie und Literatur des neunzehnten Jahrhunderts*, ed. Heinz Otto Burger (Frankfurt am Main: Vittorio Klostermann, 1968), 1–33.

6 "Das Syndikat," an association of German-speaking authors of detective fiction, states that 30 percent of the newly published hardcover books in Germany and 40 percent of the paperbacks are detective fiction. Most of these are translations, but 5 percent are original German-language works. The association estimates that this means more than 350 new titles per year in detective fiction are published each year in Germany, and some 50 per year in Switzerland. Sabine Naber, "Das Syndikat: FAQ," accessed Oct. 28, 2013, http://www.das-syndikat.com/faq/.

7 But note that Nusser feels that the term "Trivialliteratur" is nevertheless preferable because it is more value-neutral than many other alternative terms, such as "Afterliteratur," "Schmutzliteratur," "Schmachtfetzen," "Kitsch," "populäre Lesestöffe," "massenhaft verbreitete Literatur" or "Massenliteratur," or even "Literatur zur Unterhaltung." Nusser, *Trivialliteratur* (Stuttgart: Metzler, 1991), 2. See also Hans Friedrich Foltin, "Die minderwertige Prosaliteratur: Einteilung und Bezeichnungen," *Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte* 39, no 2 (1965): 288–323.

8 Walter Nutz, *Trivialliteratur und Popularkultur: Vom Heftromanleser zum Fernsehzuschauer; Eine literatursoziologische Analyse unter Einschluß der Trivialliteratur der DDR* (Opladen: Westdeutscher, 1999), 91.

9 The fact that this type of literature can yield important insights is demonstrated by Ray Canoy's examination of the Jerry Cotton series in this volume.

10 For a good discussion of the "value question" in German literature, including the historical and sociological context of various theories of value in literature, see Jochen Schulte-Sasse, *Literarische Wertung*, 2nd, fully revised ed., Sammlung Metzler 98 (Stuttgart: J. B. Metzlersche Buchhandlung, 1976).

11 A good example is Burger's edited volume *Studien zur Trivialliteratur*, cited above.

12 The influence of the Frankfurt School and the student movement is particularly noticeable, yet their basic disdain for genre fiction or *Trivialliteratur* is often wrapped in a more overtly political package. See, for example, Günter Giesenfeld, "Methodische Vorüberlegungen zum Umgang mit nicht anerkannter Literatur," in *Didaktik der Trivialliteratur*, ed. Peter Nusser (Stuttgart: Metzler, 1976), 67–88; Dieter Wellershof, "Vorübergehende Entwicklung: Zur Theorie des Kriminalromans," in *Literatur und Lustprinzip: Essays*, ed. Wellershof (Cologne: Kiepenheuer & Witsch, 1973), 77–138; and Ernst Mandel, *Ein schöner Mord: Sozialgeschichte des Kriminalromans*, Die kleine weiße Reihe 103 (Frankfurt am Main: Athenäum, 1987). This was originally published in English as *Delightful Murder: A Social History of the Crime Story* (London: Pluto, 1984).

13 See Peter Nusser, *Unterhaltung und Aufklärung: Studien zur Theorie, Geschichte und Didaktik der populären Lesestoffe* (Frankfurt: Peter Lang, 2000), or

Günter Waldmann, *Theorie und Didaktik der Trivialliteratur*, 2nd ed. (Munich: Fink, 1976).

[14] See, for example, the persistence of the theme in the work of Peter Nusser.

[15] See the bibliography at the end of this volume for individual titles. Certainly, the numerous works of Peter Nusser are paradigmatic. See, for example, Nusser, *Romane für die Unterschicht: Groschenhefte und ihre Leser*, 5th ed. (Stuttgart: Metzler, 1981), and *Trivialliteratur*.

[16] Contrast this situation in literature to the much larger body of German-language work on detective fiction in television and radio produced by the new field of *Medienwissenschaft* (media studies).

[17] Of course, the fact that in the English-speaking countries German was a foreign language rather than the native one should also not be forgotten. On the changes in the study of German literature in North America see "Guidelines for Curricula in German Studies at Universities and Colleges in North America," drafted by Patricia Herminghouse, Gerald R. Kleinfeld, Sara Lennox, Ronald Smelser, and Christian Soe, German Studies Association, accessed Jun. 30, 2013, https://www.thegsa.org/resources/curriculum.html. See also Scott Denham, Irene Kacandes, and Jonathan Petropoulos, eds., *A User's Guide to German Cultural Studies* (Ann Arbor: University of Michigan Press, 1997), and Peter Uwe Hohendahl, ed., *German Studies in the United States: A Historical Handbook* (New York: MLA, 2003).

[18] Cary Nelson, Paula A. Treichler, and Lawrence Grossberg, "Cultural Studies: An Introduction," in *Cultural Studies*, ed. Grossberg, Nelson, and Treichler (New York: Routledge, 1992), 4.

[19] Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 1990), 90–91. Genre: "The French term for a type, species, or class of composition. A literary genre is a recognizable and established category of written work employing such common conventions as will prevent readers or audiences from mistaking it for another kind."

[20] Ralph Cohen, "History and Genre," in "Interpretation and Culture," *New Literary History* 17, no. 2 (Winter 1986): 204.

[21] Jauss writes further that "one must dismantle the correlative notion of a sequence of literary genres closed within themselves, encapsulated from one another, and inquire into the reciprocal relations that make up the literary system of a given historical moment." Hans Robert Jauss, *Toward an Aesthetic of Reception*, trans. Timothy Bahti (Minneapolis: University of Minnesota Press, 1982), 105.

[22] Jauss develops the concept of the "horizon of expectations" throughout *Toward an Aesthetic of Reception*. It is constituted for the reader "out of a tradition or series of previously known works, and from a specific attitude, mediated by one (or more) genre and dissolved through new works. Just as there is no act of verbal communication that is not related to a general, socially or situationally conditioned norm of convention, it is also unimaginable that a literary work set itself into an information vacuum, without indicating a specific situation of understanding" (79). He defines literary genres "not as *genera* (classes) in the logical

senses, but rather as *groups* or *historical families*. As such, they cannot be deduced or defined, but only historically determined, delimited, and described" (79–80).

[23] John G. Cawelti, *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture* (Chicago: University of Chicago Press, 1976), 34.

[24] In his examination of seventies film, Todd Berliner makes the distinction between genre bending and genre breaking, where the former is dependent on specatators' "habitual responses to generic codes, thereby misleading them to expect a conventional outcome." Genre breaking, on the other hand, "loudly broadcasts its violation of tradition, inviting audiences to join in the film's efforts to expose, and often mock, genre conventions." Berliner, "The Genre Film as Booby Trap: 1970s Genre Bending and *The French Connection*," *Cinema Journal* 40, no. 3 (Spring 2001): 25. Some of the most theoretically productive work on genre theory takes place in film studies, which, not coincidentally, has had a much easier time than literary studies of integrating the analysis of popular culture—especially genre texts—into its disciplinary practices.

[25] Steve Neale, "Questions of Genre," *Screen* 31, no. 1 (1990): 56. Neale attributes the phrase "*in* play rather than being, simply, *re*-played" to an unpublished lecture by fellow film scholar Elizabeth Cowie.

[26] Perhaps the most important study of this phenomenon is Janice Radway's ethnographic study of a group of women who are ardent readers of romance novels. Radway, *Reading the Romance: Women, Patriarchy, and Popular Culture* (Chapel Hill: University of North Carolina Press, 1991).

[27] Carl Freedman, "Marxism & Science Fiction," in *Reading Science Fiction*, ed. James Gunn, Marlene Barr, and Matthew Candelaria (New York: Palgrave Macmillan, 2008), 122.

[28] Fredric Jameson, "Progress versus Utopia; or, Can We Imagine the Future?," *Science Fiction Studies* 9, no. 2 (Jul. 1982): 153.

[29] Darko Suvin, *Metamorphoses of Science Fiction* (New Haven, CT: Yale University Press, 1979), 7–8.

[30] Hugo Gernsback founded the three first American science-fiction magazines in the late 1920s: *Amazing Stories* (1926), *Science Fiction Stories,* and *Wonder Stories* (1929).

[31] Vibeke Rützou Petersen, *"Kursbuch" 1956–1975: Social, Political and Literary Perspectives of West Germany* (New York: Peter Lang, 1988), 132.

[32] Jürgen Holtkamp, "Die Eröffnung des rhodesischen Zeitalters oder Einübung in die freie Welt: Science-Fiction-Literatur in Deutschland," *Kursbuch* 14 (Aug., 1968): 45–63.

[33] Bernhard Kellermann, *Der Tunnel* (Berlin: Fischer, 1913); Alfred Döblin, *Berge Meere und Giganten* (Freiburg im Breisgau: Walter-Verlag AG Olten, 1978), first published in 1924.

[34] Elmar Podlasly, "German Science Fiction up to 1945," accessed Jun. 24, 2013, http://www.concatenation.org/europe/german_science_fiction_before_ww2.html.