



Thus Wickerson achieves her twofold aim of, first, proposing ‘a new approach to narrative time’ by combining ‘close linguistic analysis with a consideration of broader plot structure’; and, second, offering ‘new interpretations’ of several works by Thomas Mann in the light of ‘temporal analysis’ and in terms of his ‘engagement with literature, myth, and history’ (p. 196). This final point is perhaps one of the most controversial aspects of Mann’s work, and Wickerson touches on Mann’s conception of myth, based on his reading of Alfred Baeumler’s reception of Bachofen’s matriarchal theory, as a return ‘into the mythic-historic-Romantic mother’s womb’ (cf. p. 183). Mann’s project to recuperate myth by using psychology to ‘take myth out of the hands of the fascistic dark men and ‘refunctionalize’ it into something humane’ (as he put it in a letter to Karl Kérenyi of 18 February 1941) is a subject for another book (although it is perhaps worth noting that Ludwig Klages, one of the ‘dark men’ whom Mann regarded with a mixture of fascination and suspicion, attempted to develop his own theory of time in volume 1, §1 (chapters 1–3) of *Der Geist als Widersacher der Seele*). But the distinctly existential aspects of Wickerson’s study come to the fore in her conclusion, where she explores the ‘empathetic experience’ of time; in this way, she confirms the truth of Heidegger’s reflections in the final chapter of *Sein und Zeit* (chapter 6, §83):

The existential and ontological constitution of the totality of *Dasein* is grounded in temporality. Accordingly, a primordial mode of temporalizing of ecstatic temporality itself must make the ecstatic project of being in general possible. How is this mode of temporalizing of temporality to be interpreted? Is there a way leading from primordial time to the meaning of being? Does time itself reveal itself as the horizon of being?

Paul Bishop

Distant Kinship – Entfernte Verwandtschaft: Joseph Conrad’s ‘Heart of Darkness’ in der deutschen Literatur von Kafka bis Kracht. By Matthias N. Lorenz. (Schriften zur Weltliteratur, 5.) Stuttgart: Metzler, 2017. Pp. 546. €99.99.

In the best tradition of the German ‘Habilitation’, this volume covers a lot of ground in considerable detail and with stupendous erudition. It surveys a century of German engagement with Conrad’s works including their translation and publication history as well as, for selected periods, press reviews of new releases and references to the catchphrase ‘Heart of Darkness’ in journalistic media. It outlines a simple systematics of intertextuality as an analytical tool that helps to define specific relationships between pre-text and post-text. It reconstructs aspects of the contemporary discursive field of ‘innermost Africa’ by finding in instances of historical ‘rescue missions’ – such as Stanley’s searches for Livingstone and Emin Pasha as well as the Gordon relief campaign – elements that Conrad echoes in his fiction. It proposes a reading of the iconic text under two guiding aspects: (a) the metaphors of light and darkness, and diffuse in-between shades as the well-defined spheres collide and intersect; and (b) Marlow’s report as a trauma narrative with all the attendant coping mechanisms, omissions, repressions and evasions that obscure, but also facilitate, a reconstruction of the actual nature of the trauma. These

readings are clearly informed by the knowledge of the German reception of the text; they demonstrate the central thesis that intertextual impact unfolds not only in the obvious direction, from pre-text to post-text, but also conversely that a post-text sets something in motion in the pre-text by highlighting its hidden aspects or by writing into its perceived blind spots. Most importantly, though, the study offers a comprehensive survey of German authors' references to Conrad, his works in general and *Heart of Darkness* in particular. The list of authors reads like a Who's Who of German letters from early Modernism to the present. Around 30 authors are treated in total; some 15 of the most illustrative of literary engagements receive comprehensive readings.

It requires considerable detective work to discover the extent to which German authors were exposed to Conrad's texts, particularly in the period before they appeared on the German market in their original or in translated form. However, textual clues and biographic evidence make the suggestion quite plausible that Eduard von Keyserling's story 'Seine Liebeserfahrung' (1906) enacts Freud's designation of the unconscious as an innermost Africa by Africanizing his protagonist's erotic desire and borrowing plot elements from Conrad's novel. Similarly, Franz Kafka's Siberian inversion of Conrad's original constellation in his 'Erinnerungen an die Kaldabahn' (1914), complete with camouflaged orgies of violence, radicalizes themes such as the deterioration into barbarism. For Robert Müller's majestic epic *Tropen* (1915) new evidence suggests a reading of its fundamental questioning of human agency and fantasies of renewal through hybridization as a response to *Heart of Darkness*. The 1920s and 1930s witnessed Conrad's breakthrough on the German market and he attracted praise from luminaries such as Thomas Mann, Hermann Hesse and Jakob Wassermann. Conrad's urbanity offered them the opportunity to style themselves as cosmopolitan by association. A similar reflex can be observed after 1945 when Conrad's alleged existentialism, his character's stoic endurance of an inevitable 'fate', offered the war generation a foil for identification. The Third Reich's attitude was ambivalent: suspect as a Briton and a Pole, Conrad was considered harmless enough for his works not to be banned. During this entire period, literary references to *Heart of Darkness* are rare. The only exception is Ernst Jünger's *Auf den Marmorklippen* (1939). The execution scene bears a striking resemblance to Conrad's 'unspeakable rites', but here it serves to affirm a fascist logic of racial purity.

Since the 1980s, the Congo text has become ubiquitous – prompted by postcolonial sensibilities as expressed in Said's *Orientalism* (1978) and furthered by the scathing criticism of *Heart of Darkness* in Chinua Achebe's *An Image of Africa* (1975), and importantly also by the filmic re-imagining in Francis Ford Coppola's *Apocalypse Now* (1979). In literature some clusters of appropriation emerged. One consists of feminist readings. Christa Wolf (*Störfall*, 1987) expresses her reaction to the Chernobyl disaster in Conradian terms and firmly attributes responsibility to male imperialism; Brigitte Kronauer (*Berittener Bogenschütze*, 1986) describes her misogynist protagonist as a Conrad expert, conveys some parody of the stylistic devices of *Heart of Darkness* and in the process allocates to Mr Kurtz's pale fiancée an endearing and active new role. In the 1990s, Heiner Müller and Volker Braun appropriated Conrad's work to express their fear and horror at capitalism's cold-hearted 'colonization' of the former East Germany. Two Swiss writers, Urs Widmer and Christian Kracht, enact very deliberate and stinging

reversals of Conrad's configuration. Widmer (*Im Kongo*, 1996) lets his characters undergo a process that literally turns them black, and celebrates this transition as a liberation, thus questioning the attributions and hierarchies that informed Conrad. Kracht, in a dystopian vision, sends a black officer into the Alpine stronghold of a fascistoid Swiss empire in pursuit of a Jewish renegade (*Ich werde hier sein im Sonnenschein und im Schatten*, 2008). Both novels reveal awareness not only of the specific pre-text, but also of the 'text collective' including Achebe and *Apocalypse Now* that surrounds the original. The last of these clusters involves applications of Conrad to treatments of the Rwandan genocide. In a series of essays and a novel, Hans Christoph Buch processes the trauma of his reporting on cruelties witnessed in refugee camps across the Rwandan border. Lukas Bärfuss uses a young Swiss aid worker who survived the 100 days of bloodshed in Kigali as a focus to capture not only the events themselves but also the complexities of European interaction with 'Africa' (*Hundert Tage*, 2008), prominently among them complicity of Swiss developmental aid policies in stabilizing conditions and thereby contributing to the violent eruption of 1994.

I personally disagree with some of Lorenz's readings: his contention, for example, that Bärfuss's use of Conradian motifs to convey decidedly Swiss agendas objectifies the parties involved in the Rwandan civil war seems disproportionately vehement and distracts from the novel's stinging satire of European attitudes towards Africa and Africans. Yet, on the whole, Lorenz's meticulous analyses are immensely stimulating and productive. The author rightly bemoans the fact that the language barrier has prevented international (English) Conrad scholarship from appreciating the richness and intrigue of German engagement with Conrad. In fact, Thomas Mann's introductory remarks for a translation of 1926 normally count as the only substantive contribution to Conrad's reception in the German language. The book under review radically corrects this misconception, but its discoveries will only reach larger audiences if the central findings are made available in English. A number of the texts discussed are of interest beyond German Studies as a discipline; some are available in English translations; and several deserve inclusion in programmes on world literature and postcolonial rewritings of one of the last century's most influential texts.

Florian Krobb

The Cambridge Companion to the Literature of Berlin. Edited by Andrew J. Webber. Cambridge: Cambridge University Press, 2017. Pp. xviii + 279. £19.99.

Between 1981 and 1990, Reclam published a series of selections from modernist writings associated with the cities of Vienna, Berlin and Munich, respectively, and *Die Berliner Moderne, 1885–1914*, edited by Jürgen Schutte and Peter Sprengel, would make an excellent book around which to construct a course exploring twentieth-century literature associated with this city: its *geistige Struktur* (Samuel Lublinski) or its *Geistesleben* (Georg Simmel), its status as a bastion of *die Moderne*, the poems by such Expressionists as Georg Heym or Alfred Wolfenstein, as well as its worlds of the theatre, cabaret, architecture and painting – not forgetting its famous *Bohème*. If one could get