

of the past through their engagement with literature; this understanding, in turn, enables them to gain insight into being human and, potentially, to develop empathy with others.

In conclusion, while the themes of the essays vary in scope and depth, they all provide insightful analyses of the works of these two significant writers. While this volume would be of particular interest to postwar literature scholars, the essays in sections 2 and 3 are particularly appealing to those interested in broader themes such as the relationships between history and literature, the role of the artist in society, the nature of trauma narrative, and questions of authenticity.

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Aglaia Bianchi, *Shoah und Dialog bei Primo Levi und Ruth Klüger*. Studien zur Deutschen und Europäischen Literatur des 19. und 20. Jahrhunderts 69. Frankfurt am Main: Peter Lang, 2014. 139 pp.

Shoah und Dialog, based on a revised *Magister* thesis (Mainz/Bourgogne/Bologna, 2011), is an attempt to locate dialogue as the primary discursive tool through which Primo Levi's and Ruth Klüger's autobiographical and historical works engage with the Shoah and with post-Shoah audiences. Aglaia Bianchi constructs her analysis around three forms of dialogue: dialogue as a personal strategy of coming to terms with the Shoah; dialogue as a public strategy of coming to terms with the Shoah; and dialogue in the context of other Shoah literature and discussion. Overall, Bianchi's work provides a useful synopsis of various discursive themes and media relating to the Shoah, including a broad range of actors and audiences, finally locating Levi and Klüger within an intertextual network of Shoah literature.

The first chapter focuses on the reproduction of personal dialogues within these works, analyzing these in turn as a strategy of coping with life in the camps and of coming to terms with the German perpetrators on the one hand and with the sense of indebtedness vis-à-vis the murdered victims on the other. The analysis of Levi's engagement with literature, such as Dante's *Divine Comedy*, as a means of interpreting and coping with the experience of the camps prompts various intriguing questions about the relationships between the authors, the perpetrators, and the world after the Shoah. The same is true

of the book's treatment of Klüger's numerous reconstructions of dialogues in and about life in the camps. However, the narrow focus on establishing dialogue as a rhetorical tool tends to obfuscate some of the more interesting points of comparison between the two authors, as we shall see. Similarly, the second chapter, which begins by analyzing the authors' apparently intended dialogues with their readers, at first suffers somewhat from the overwhelming emphasis on the dialogic nature of the authors' narratives. The ensuing discussion of the issues of silence, trivialization, or denial among post-Shoah audiences, by contrast, offers a much more nuanced and multifaceted comparison of Levi and Klüger and their embedding in the shifting context of societal discourses over the decades following the Shoah. The third and final chapter, which discusses both the specific correspondences between Levi, Klüger, and other Shoah survivors and authors as well as their intertextual relationship within the corpus of Shoah literature, yields the most interesting discussion and consequently the greatest contribution of Bianchi's work. The greater efficacy of this chapter is largely due to its broad inclusivity of various authors and forms of Shoah literature, as well as various media, including film and the critiques thereof, allowing for a broader and more nuanced engagement with the field.

Bianchi's work offers, particularly in the third chapter, a succinct overview of various discussions and topoi in Shoah literature and implicitly suggests numerous comparative elements that would make for a complex discussion of authors such as Levi and Klüger, their relationships to the discursive field, and their consequent impact on their post-Shoah audiences. However, the concept of dialogue as a theoretical framework is at times overstated, with the tendency to belabor the issue of determining the "dialogic" nature of Levi's and Klüger's works and consequently detracting from potentially more fruitful points of comparative analysis. The very choice of Levi and Klüger for a comparative analysis is, according to Bianchi, rooted in their "dialogic approach" (15), a problematic claim considering that, arguably, the point of all autobiographical and historical narrative is to "entice the reader into active reflection" (16) and furthermore that other Shoah literature, such as Simon Wiesenthal's *The Sunflower*, is far more explicitly dialogic in approach than Levi's *If This is a Man*. Bianchi's analysis, a considerable part of which is occupied by this imbalanced emphasis on dialogue as a rhetorical method, could perhaps have focused further on facets of comparison between Levi and Klüger implicitly present here, such as these authors' post-Shoah rela-

tionships to their own sense of Jewishness or to the societies they had grown up in and the consequent impact of their experiences of the Shoah on their sense of belonging thereafter. Since, as the introduction elucidates, Levi's and Klüger's lives and works otherwise differed to quite a considerable degree, an approach based on more numerous points of comparison than their ostensible dialogic strategies would have allowed for a more in-depth and nuanced location of these authors and their works within the field of Shoah autobiography and literature.

All in all, Bianchi provides an interesting synopsis of various discursive strategies and topoi in the manifold discussions of the Shoah after the event, locating these furthermore in locally conditioned and temporally evolving patterns of societal engagements with the Shoah and its consequences. This is a rich field but also a convoluted one, and Bianchi succeeds in representing these many issues coherently and succinctly—in this regard, the choice of comparison of two authors as biographically and literarily diverse as Levi and Klüger serves well for providing a multifaceted set of comparative elements. Although Bianchi's narrow focus on the apparent dialogic method entails a loss in some of these potentially fruitful comparative aspects inherent in her choice of subject matter, her work nevertheless remains rich in substance and serves as a basis for exploring further the intertextual nature and thematic parallels between Levi's and Klüger's work and their location within the broad field of Shoah literature.

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Debora Helmer, *“Sterbender Mann mit Spiegel”: Lyrisch reflektiertes Sterben bei Heiner Müller, Robert Gernhardt und Ernst Jandl*. Würzburg: Königshausen & Neumann, 2014. 267 pp.

In 1862 the *New York Times* reviewed an exhibition of photographs called “The Dead at Antietam” by Mathew Brady, stating: “Mr. Brady has done something to bring home to us that terrible reality and earnestness of war. If he has not brought bodies and laid them in our door-yards and along the streets, he has done something very like it.” Upon reading the excellent study by Dr. Debora Helmer, a Germanist at the Georg-August-Universität Göttingen, I had a