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**Brandt, Bettina and Yasemin Yildiz (eds.).
*Tales that Touch: Migration, Translation, and
Temporality in Twentieth and Twenty-First-
Century German Literature and Culture***

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Tales that Touch: Migration, Translation, and Temporality in Twentieth- and Twenty-First-Century German Literature and Culture attests first and foremost to the foundational, groundbreaking, and inspirational qualities of Leslie A. Adelson's research for an entire generation of scholars within and beyond German Studies. Organized around themes central to Adelson's writing, the essays take up questions of temporality and exile, multilingualism and translation, narratology, and community formation in the aftermath of disaster. While the contributors engage with Adelson's scholarship to varying degrees, the volume as a whole is clearly indebted to her steadfast insistence on the porousness of national archives; her simultaneous attention to the local, the global, and the cosmic; and the combination of socio-historical and close textual analysis that defines her research.

Taking Adelson's signature conception of "touching tales" as a structuring element, *Tales that Touch* reminds us that "touch" need not be conceived of as a theme or trope, but rather as central to the very form of texts underwritten by transcultural encounter. Pointing to Adelson's work on the intersections of German, Jewish, and Turkish lines of thought in the late 1990s, Brandt and Yildiz describe touch as a mode of contact predicated on openness that "pulsates through the text in various formal elements" (4). Essays in the volume reveal numerous ways that this conception of touch remains highly significant for our present moment.

Several essays highlight the centrality of artists' own migrations and experiences of exile for their modes of cultural production. In doing so, they gesture toward the multiple languages, cultural influences, and political movements each artist has touched and been touched by. In this vein, for example, Jamie H. Trnka's essay on the Chilean author Carlos Cerda, who took up residence in exile in Berlin from 1973–1985, highlights the contours of transnational antifascism. Other essays develop productive sites of comparison, such as Katrina L. Nousek's analysis of Saša Stanišić

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and Alexandra Saemmer's critical engagement with the discourse of *Heimat* in *Vor dem Fest* and the born-digital poem, "Böhmische Dörfer," respectively.

In the following, I focus on three contributions that link artists' legacies across times and places. Much more than enact one-to-one forms of comparison, these contributions embrace an understanding of touch as a form of openness that can produce unexpected connections and force us to rethink dominant frameworks of analysis.

In her contribution, Deniz Göktürk recalls Adelson's important role as both a translator and a critic of the prolific Turkish-German author Zafer Şenocak, whose essay "To Exit or To Escape" incidentally forms a postscript to the volume. Adelson's attention to Şenocak's transnationalization of German memory culture, Göktürk argues, also opens up space for readings that situate his work within Turkish literary traditions. In her own reading of Şenocak's Turkish-language novel, *German Education* (2005), Göktürk links Şenocak's writing to modernist Turkish authors such as Sait Faik and Sabahattin Ali. In doing so, she extends Adelson's own interrogation of referentiality, by showing how the "Turkish" literary tradition is itself underwritten by multiple histories of translation and multilingualism.

Gizem Arslan uncovers similar sites of connection; she reads Spanish-German José F. A. Oliver's poems about visiting Paul Celan and Rose Ausländer's birthplace of Czernowitz as a reflection on the fundamentally mediated nature of *Heimat*. With close attention to Oliver's typographic experimentation, Arslan convincingly shows how he disrupts the immediacy of experience so often associated with *Heimat*. More importantly, Arslan reveals how Oliver successfully mobilizes the themes of displacement and severed roots to develop a poetry that does not thrive on isolation, but rather intimations of co-presence, contact, and encounter across unexpected geographies and time frames.

In the final essay of the volume, anthropologist Damani Partridge discusses the value of Adelson's conception of touch for his own work with youth in Detroit and Berlin: "Beyond the nation state, remembering atrocity can be generative for a new kind of connection in unexpected places and along unexpected lines" (331). Emphasizing touch as precisely such an affective site of connection, Partridge reflects on the potential intersections between Palestinian and Black struggles against very different histories of violation, through his position as workshop facilitator in Detroit.

At a moment when cultural productions coming out of German-speaking countries are undergoing an unprecedented degree of pluralization, these contributions and others recount the significance of Adelson's work in diversifying the field of German Studies already in the late 1990s and early 2000s. The volume also stands as testament to the work she has done to break down the disciplinary boundaries of German Studies and open our collective scholarship to new and unexpected sites of connection and collaboration.