

the end

(Post-)Apocalyptic Visions in British and American Cultures

Editorial

Dear Reader,

“A very serious event resulting in great destruction and change” – this is how the Cambridge Dictionary defines the term “apocalypse” and the diverse variations of this definition have kept us busy over the course of this semester. While we had two regular British and American seminars which we spent analyzing other people’s books, texts and movies about the apocalypse, we dedicated the hours of a third course to producing something of our own. We were free to decide what shape we wanted our project about the apocalypse to take and – as we are lovers of the written word – we selected the form of a magazine. And what name could this magazine have, if not *the end*?

Our lecturers seem to have had a penchant for this particular subject. But even though they picked the topic for us, we made it our own. We wrote various texts ourselves, but also found great guest authors as well as supporters and partners who ran ads. Additionally, we organized a great launch event to introduce our magazine to the world.

By the time you are reading this, our journey towards the apocalypse will have come to an end. It is interesting how a topic as threatening and dark as the apocalypse can inspire such a wide range of creativity as you can find it in this magazine. We offer scientific approaches to the end of the world as well as articles discussing the question of what classifies as a miniature apocalypse. But we will not leave you alone with the idea of the world coming to an end; instead we will help you prepare for the crash of society or at least suggest some music for you to listen to when doom is inevitable. The beautiful and inspiring side of the apocalypse is portrayed by several artistic contributions.

While working on this project, I myself realized that there is much more than fire and death to an apocalypse. How people react after the breakdown of society has become a central question for me. The different scenarios I have come across during this semester seem to be much more threatening and painful than the outlook on flames and destruction.

As you might have deduced, the name of our magazine actually works on two levels. It refers to the end of the world, but at the same time it heralds the end of our master program. This is the last major task we will accomplish as a group, before we all go our own ways by writing our master theses. We are proud of the job we have done here and the things we have achieved as a group.

Enjoy the result of our work and draw some inspiration from the contents of this magazine. There is much to contemplate and discuss before the world really ends.

Friederike Schockenhoff

Illustration by Alexander Temming

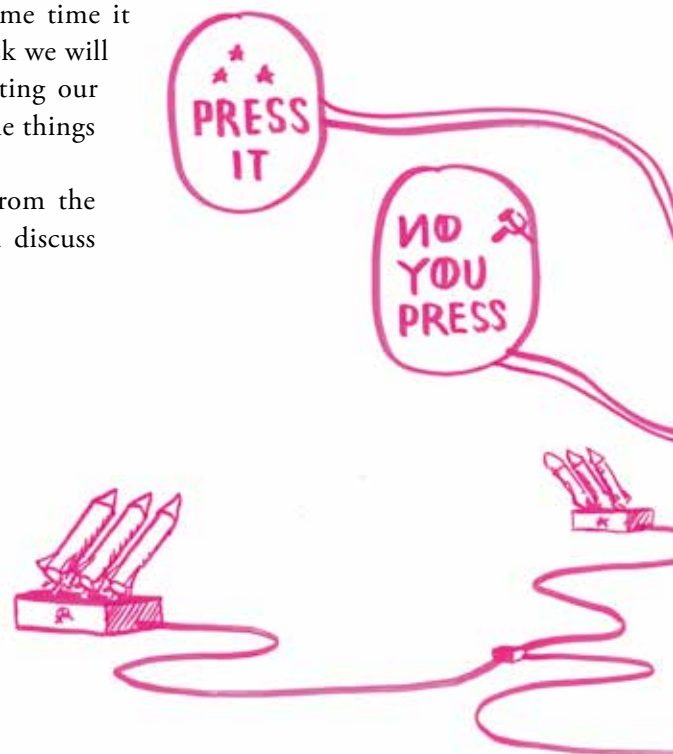


Table of Contents

Non-Fiction

The End of the World as We Don't Know It, <i>Amelie Kießmer</i>	4
9/11 – The Millennial Apocalypse, <i>Jana Eggert</i>	6
No Wonder the World Is Going to End, <i>Sonia Berges</i>	8
Top 5 Apocalyptic Scenarios, <i>Theresa Johns</i>	10
Shattered Dreams, <i>Friederike Schockenhoff</i>	12

Creative

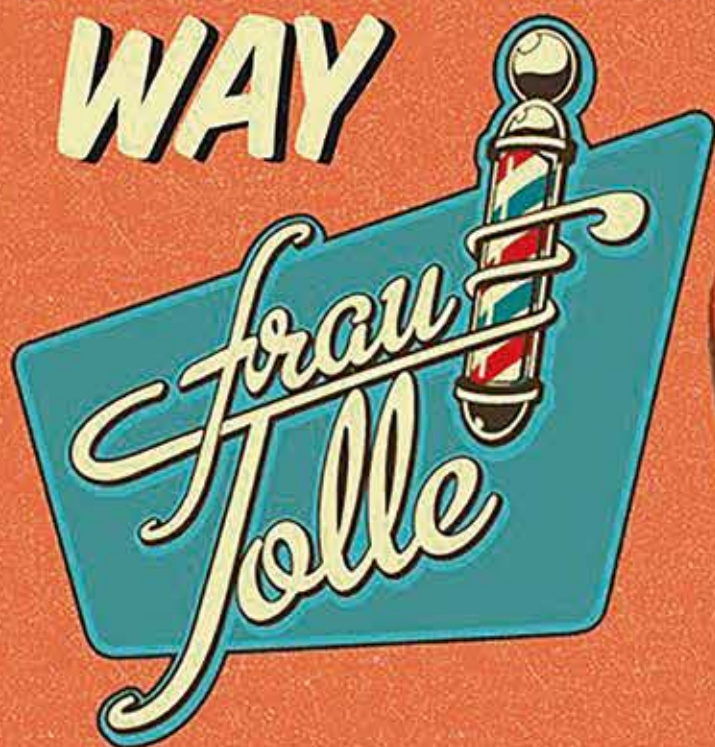
“Never Trust an Angel”, <i>Kerrin Füracker</i>	15
Poisoned Postcards, <i>Matthias Gephart</i>	20
Immersed in Dark Themes, <i>Ann-Sophie Toldema</i>	22
Thought the World, <i>Ann-Sophie Toldema</i>	29
“Now I Am Become Death, the Destroyer of Worlds”, <i>Sarah Heller</i>	30
Do-It-Yourself (Self-made Atomic Weapons), <i>Jan-Hendrik Pelz</i>	32
Come, Armageddon! Come!, <i>Dagny Lack</i>	36
Between Your Weary Head and the Sea, <i>Caroline Anja Kacperski</i>	39
<i>Alexander Temming</i>	42
<i>Nikita Kotliar</i>	44

Popular Culture

The Mirror Western, <i>Michael Dellwing</i>	46
The Apocalypse in Michelle Tea's <i>Black Wave</i> , <i>Nicole Malik</i>	50
ELEMENT LOST, <i>Verena Gräfe-Höft and Samuel R. Schultschik</i>	52
“Because We're the Good Guys”, <i>Tanja Ebner</i>	56
Essentials You'll Need for the Apocalypse, <i>Jana Eggert</i>	58
“Let's Do All the Drugs!”, <i>David Fischer</i>	60
EZO1, <i>Sven Knüppel</i>	62
Can You Survive the Zombie Apocalypse?, <i>Sonia Berges and Amelie Kießmer</i>	64
<i>Florent Santoni</i>	65

Acknowledgments	67
Publishing Details	68

WE CUT
YOUR HAIR
ONE WAY...
...THE BEST
WAY



MEN • WOMEN • KIDS

INH. SABINE ERNST
HOHELUFTHAUSSEE 143
20253 HAMBURG
MO. TO FR. 11 A.M. - 7 P.M.
SATURDAY BY APPOINTMENT

CALL +49 40 429 39 951



The End of the World as We Don't Know It

By Amelie Kießmer

What would happen? What would actually happen if mankind was about to be extinguished? And more precisely: What would happen if we *knew* that it was going to happen? What would we do? Those questions cannot be answered properly, it can only be presumed how the majority of people would act.

These scenarios are worth thinking about since we could copy some of these ideas and plans and apply them to our current life. “Live each day as if it was your last”. As cheesy as sayings such as this one sound: If we would incorporate at least a few things into our day – everyday – that make us entirely happy or of what we are proud of in the evening, we could improve our quality of life.

Researchers have discovered that in the year 2135, so about 118 years from now, an asteroid called Bennu will come extremely close to Earth – closer than the moon.¹ Passing between Earth and moon “[t]hat 2135 fly-by is going to tweak Bennu’s orbit, potentially putting it on course for the Earth later that century,” Dante Lauretta, OSIRIS-REx principal investigator claims.² Lauretta has successfully sent the spacecraft OSIRIS-REx in September 2016 towards the asteroid so it can return with a sample of the as-

teroid in 2023.³ Bennu is this interesting, because when passing Earth that close in 118 years, the Earth’s force of gravity could alter the asteroid’s orbit which might eventually lead to a collision with Earth in the late 22nd century.

Bennu has a diameter of 500m and weighs 62 million tons.⁴ Despite the fact that its size and weight are probably not big enough to destroy the Earth completely, the asteroid would at least cause a huge tsunami or create an immense crater. Lauretta even states: “It may be destined to cause immense suffering and death”.⁵

Unlikely but Intriguing

Although none of us will actually experience Bennu colliding with the Earth, the thought is fascinating and scary at the same time. What if researchers have failed to notice another asteroid? What if they just discovered it now and would announce this immensely huge asteroid to hit Earth within the next 12 months? What would you do? What would everyone do?

A scenario such as an approaching apocalypse and, therefore, the expectation of death in the near future, though being totally sane, might trigger a lot. Wouldn’t we want to be with those we love most? And wouldn’t this lead to unhappy couples breaking up? Or to go after a person we have loved our whole life but

thought it might never work out anyway? Wouldn’t we at least want to give it a try?

Would we still want to make babies? Or just live every day to the fullest? Would beautiful beaches in the Caribbean or South America be crowded every day? Would there still be pilots who flew us to these places? And local bar tenders who would mix us our favourite drinks? Or would they have travelled to the mountains in the meantime instead – to see snow for the first time? And finally learn how to ski and to snowboard?

Would the economy collapse? Would prices rise because only a few would continue working? Would we all become egoists? Or would we work together and enjoy the remaining time?

Would there ultimately arise a pure sense of togetherness? Would the most important thing finally unite us? That we are all humans living on planet Earth, breathing the same air. That there simply are no boundaries that make us any different.

Would we live in a utopia or a dystopia?

We do not have to ask ourselves these questions, because there is no approaching asteroid at the moment. We have well-educated researchers. Nonetheless... what if they actually knew about one giant asteroid...? Would they



Fighting a possible apocalypse with lots of lights and clever quotations: Las Vegas. Photograph by Amelie Kißmer, September 2012.

even tell us this much in advance? Or would an expected chaos lead them to the decision of only telling us a few days before?

Since even the term YOLO (You Only Live Once) has recently made it into our active vocabulary, we should probably act more often as if we knew an asteroid would hit Earth – tomorrow.

Notes

1 Weih, Ulrich. "Kracht Asteroid Benu auf die Erde?" *T-Online.de. Nachrichten Wissen*. 08 Sep. 2016. Web. 28 Nov. 2016. <http://www.t-online.de/nachrichten/wissen/weltall/id_78929412/osiris-rex-mission-

[startet-kracht-asteroid-benu-auf-die-erde-.html](http://www.t-online.de/nachrichten/wissen/weltall/id_78929412/osiris-rex-mission-startet-kracht-asteroid-benu-auf-die-erde-.html)>.

2 qtd. in Molloy, Mark. "Benu Mission: The 'Armageddon' Asteroid That Could Collide with Earth." *The Telegraph. Science*. 08 Sep. 2016. Web. 28 Nov. 2016. <<http://www.telegraph.co.uk/science/2016/09/06/10-facts-about-benu---the-armageddon-asteroid-that-could-collid/>>.

3 Molloy, Mark. "Benu Mission."

4 Weih, Ulrich. "Kracht Asteroid."

5 qtd. in Molloy, Mark. "Benu Mission."

9/11 – The Millennial Apocalypse

How the disastrous events of 2001 have permanently changed the nation

By Jana Eggert

Few events of this young millennium have burned themselves into our collective memory like the terrorist attacks of 11 September 2001. Something shook the globe that day and left a loss of innocence in its wake. The people left to die in these planes and buildings certainly experienced their own apocalypse as the world came crashing down around them with overwhelming force and magnitude. But looking at the bigger picture, it is impossible to deny the vast impact of what started out like a regular Tuesday. It wasn't the end of the world when these four planes hit New York and Washington. But it was the end of the world as we knew it.

Perhaps the most shocking realisation of that day was that the United States, the seemingly impregnable superpower of the Western world, was vulnerable. And naturally, if they were, so were the rest of us. The word 'terrorism' was on everyone's lips, a word filled with anxiety and horror of the unknown dangers that lay ahead and possibly already among us.

Despite its global effect, this was first and foremost an event that shook the U.S. to its very foundations. As the New York Times' front page told us the next day, this was not an attack on specific

buildings, places, or people. This was an attack on the entire nation and its core values. A nation which from then on has had to live in a strange limbo between post- and pre-apocalypse, having endured horror and not knowing if or how it would strike again.

In a sense, what instils true fear in humans may not be the kind of apocalypse that actually obliterates all life on earth. The real terror lies in the aftermath, in having to pick up the pieces of loss and destruction, of losing all sense of security and belief in a system that seemed infallible. It was the famous American optimism that suffered the most in the time following 9/11. For while the United States had experienced horrendous surprise assaults before, such as the attack on Pearl Harbor in 1941, this one hit much closer to home. And while the country was prepared to fend off an attack from the outside, no one expected ordinary planes on domestic flights to be transformed into massive deadly weapons.

The initial shock at this atrocity quickly transformed into suspicion and outrage, forming the seed of a highly problematic 'us versus them' narrative that is still thriving today. So while everyone has tried to move on from their jar and grief, the U.S. has hardly recovered from that fateful Sep-

tember morning. The dust in New York City might have settled, but on the memorial site two giant basins tracing the former foundations of the twin towers represent the holes that have been ripped into the country's consciousness, and on the attack's anniversary enormous light installations paint ghostly figures of the buildings into thin air.

Americans have not forgotten and certainly not forgiven, instead the 'War on Terror' has been raging ever since, claiming its victims on both sides and driving a seemingly relentless wedge between countries, cultures, religions, and – most importantly – people. And it might just be the repercussions of that past apocalypse that will initiate the next.



Volume 279

ICKSTADT, HEINZ

Aesthetic Innovation and the Democratic Principle

Essays on Twentieth Century American Poetry and Fiction

Edited by

SUSANNE ROHR,
PETER SCHNECK and
SABINE SIELKE

2016. IV, 402 Seiten,
8 Abbildungen.

Geb. € 65,-

ISBN 978-3-8253-6681-0

This collection of essays by a leading scholar of American literature and culture demonstrates the impressive scope and depth of Heinz Ickstadt's scholarly interventions and his intense engagement with crucial concepts and questions that have preoccupied the field of American studies over the past decades. Moving from the philosophy of pragmatism to issues of identity formation, from aesthetic experience to pluralist aesthetics, and from imaginaries of American modernism to strategies of commemoration, Ickstadt's recent work explores the complexities of the agenda of literary and cultural studies at large.

Volume 274

HEIL, JOHANNA

Walking the Möbius Strip

An Inquiry into Knowing in Richard Powers's Fiction

2016. XII, 291 Seiten.

Geb. € 58,-

ISBN 978-3-8253-6490-8

Walking the Möbius Strip locates Richard Powers's fiction at the crossroads of postmodern and post-postmodern aesthetics and argues that this paradigm shift shapes the models of knowledge and understanding that underwrite his work. The readings of *Plowing the Dark*, *Galatea 2.2*, and *The Echo Maker* are inspired by Jacques Lacan's image of cognition as a Möbius strip on which different forms of propositional and non-propositional knowledge bleed into and depend upon one another. Drawing on feminist epistemology and psychoanalysis, this study highlights Powers's interest in the non-propositional aspects of cognition, that is, in all that escapes the frameworks of scientific empiricism and can only be known through the mediation of fictional narrative. It reveals a deep dissatisfaction in the novels with the suggestion that knowledge and understanding must be objective and rational, and elucidates Powers's idea that fiction can be a powerful tool for integrating various kinds of knowledge.

Volume 273

KLOECKNER, CHRISTIAN
KNEWITZ, SIMONE
SIELKE, SABINE (Eds.)

Knowledge Landscapes North America

2016. 305 Seiten,

17 Abbildungen.

Geb. € 58,-

ISBN 978-3-8253-6627-8

As knowledge has been proclaimed an indispensable economic resource, scholarly and public discourses increasingly interrogate its established and newly evolving forms and institutions. These discussions frequently focus on North America and its knowledge landscapes, which retain their crucial position in knowledge distribution despite shifts in global power constellations.

The contributions to this volume explore the particularities of these knowledge formations by raising pertinent questions: How do North American knowledge institutions drive global knowledge economies—and in which ways are they driven by them? Which agents shape North American knowledge landscapes? What conditions have been conducive to the emergence of innovative knowledges? The authors interrogate the significance of local and tacit knowledge; they reflect on marginalized or 'forgotten' knowledges as well as on the expertise of literature and the arts; and they map the shifting media ecologies that have affected concepts of knowledge and its circulation.

D-69051 Heidelberg · Postfach 10 61 40 · Tel. (49) 62 21/77 02 60 · Fax (49) 62 21/77 02 69
Internet <http://www.winter-verlag.de> · E-mail: info@winter-verlag.de

No Wonder the World Is Going to End

How climate change has been predictable since The Revelation to Saint John

By Sonia Berges

Climate change is one of the biggest threats that earth and its population are facing. If we do not change the way we live, we might not live long anymore. In contrast to other apocalyptic scenarios like zombies or aliens, climate change is real and knocks on our door, dressed in a black hood, and with a scythe in its hand.

I was inspired to write this article by Leonardo DiCaprio's new movie *Before the Flood*, because it made me aware of the great parallels between what the bible says the apocalypse looks like and the way climate change could bring the world to an end. Climate change is perceived as something relatively new; something that has started in the last twenty years. But if one recognizes what the bible prophesied and puts it in the context of climate change in the here and now, one could easily understand the Bible as a guide to the end of the world. Faithful or not, what the bible tells us about the apocalypse uncannily correlates with what happens on earth due to climate change.

Climate change is not something vague you can dismiss as superstition. 99% of climate scientists agree that climate change is real and measurable.¹ Just to provide a rough idea: "Global surface temperatures

are on the rise . . . [The] Arctic Sea has been decreasing dramatically in the past three decades".² And the list of consequences goes on and on: "Oceans absorb more than 1/4 of all the CO2 pollution emitted each year, and this is changing the very chemistry of the oceans . . . More acidic oceans threaten the very foundation of the marine food chain and the fisheries that feed more than 3 billion people".³ Here one can draw a direct line to *The Revelation to Saint John*. It is said that "every living soul died, *even* the things that were in the sea".⁴ This is, for example, easily connected with the pollution of the oceans and the following extinction of the species in the sea. Birds, fish and corals die and the environment is thrown off balance. Humans make themselves ill by polluting their environment. And all of this because of our inexhaustible yaw for endless, mostly excessive and unnecessary, goods: "[Y]ou have lived on the earth in luxury and in self-indulgence. You have fattened your hearts in a day of slaughter".⁵

Moreover, one can say that natural disasters, in some way, are always human-made. Thus, it illustrates once more how we create destinies for our own civilization, and how we eventually have to take responsibility for the collective choices we make. "[A]s the planet

continue[s] to overheat we will see a variety of impacts – from flooded cities and more frequent storms, to scorching heat and raging wildfires. These changes will have secondary impacts, including economic volatility and even human conflict".⁶ This motif of human conflicts, emerging from natural disasters, turns up again in the bible: "Nation will rise against nation, and kingdom against kingdom. There will be famines and earthquakes in various places".⁷

Another parallel is the rise in temperature; the heat brought by God, and our challenge to limit global warming to 2 degrees Celsius: "[M]en were scorched with great heat: and they blasphemed the name of God who hath the power over these plagues".⁸ This passage is applicable to frequent droughts but also to the heating of the oceans, the melting of the polar ice etc. Nevertheless, people use up water as if it was a commodity never running dry, even though there are already countries that struggle with problems resulting from water shortage like civil wars, armed conflicts, diseases and floods of refugees.^{9,10,11,12} Not without reason, the term 'climate refugee' is made use of more and more.

After all, one does not have to believe in Christianity or God, but it wouldn't hurt to keep in mind how our earth may look like

if we sit back and enjoy the ride on the train to hell.

Finally, the one major difference is that in the bible the apocalypse is brought to the people by God and is therefore inevitable. This is not the case with climate change, which is man-made, because we could not handle the world's precious resources responsibly, but greed enticed us to exploit and destroy it to the point where it cannot heal itself anymore. The only way to save humankind and the world we live in is to make a radical change in the way we live, consume and value things.

One can compare our situation with a Jeremiad. We are doomed, standing on the edge of the world's imminent downfall, and there is little to no hope that we will find a way out. It might sound scary that we ourselves are responsible for this massive destruction, but looking on the bright side, it means that there is still hope. If this catastrophic development is man-made, there is still a chance to avert the apocalypse by starting to change the way we treat this world.

At last, it is the only one we have.

Notes

- 1 Burkart, Karl. "Top 6 Climate Myths." *Before The Flood*. 2016. www.beforetheflood.com/explore/the-deniers/top-climate-myths/. Web. 14 Dec. 2016.
- 2 "How is our climate changing." *Before The Flood*. 2016. www.beforetheflood.com/explore/the-crisis/climate-changing/. Web. 14 Dec. 2016.
- 3 "How is our climate changing." *Before The Flood*. 2016. [www.beforetheflood.com/explore/](http://www.beforetheflood.com/explore/the-crisis/climate-changing/)

- [the-crisis/climate-changing/](http://www.beforetheflood.com/explore/the-crisis/climate-changing/). Web. 14 Dec. 2016.
- 4 Kirby, Peter. "The Revelation to Saint John." *Early Christian Writings*. 2016. www.earlychristianwritings.com/text/revelation-asv.html. Web. 14 Dec. 2016.
- 5 "James 5:5." *The Holy Bible*. English Standard Version (ESV). 2016. www.biblegateway.com/passage/?search=James+5%3A5&version=ESV. Web. 14 Dec. 2016.
- 6 "The Crisis." *Before The Flood*. 2016. www.beforetheflood.com/explore/the-crisis/. Web. 14 Dec. 2016.
- 7 "Matthew 24:7." *The Holy Bible*. New International Version (NIV). 2011. www.biblegateway.com/passage/?search=Matthew+24%3A7&version=NIV. Web. 14 Dec. 2016.
- 8 Kirby, Peter. "The Revelation to Saint John." *Early Christian Writings*. 2016. www.earlychristianwritings.com/text/revelation-asv.html. Web. 14 Dec. 2016.
- 9 "Krieg um Wasser". *3sat*. 25.10.2007, edited 24.08.2010. www.3sat.de/page/?source=/nano/news/114837/index.html. Web. 14 Dec. 2016.
- 10 "Im Jemen werden Trinkwasser und Lebensmittel knapp". *Welt*. 7.04.2015. www.welt.de/videos/video139235440/Im-Jemen-werden-Trinkwasser-und-Lebensmittel-knapp.html. Web. 14 Dec. 2016.
- 11 "Umkämpfte syrische Stadt - Zwei Millionen Menschen in Aleppo ohne Trinkwasser". *SpiegelOnline*. 10.08.2016. <http://www.spiegel.de/politik/ausland/aleppo-zwei-millionen-menschen-laut-unicef-ohne-trinkwasser-a-1106907.html>. Web. 14 Dec. 2016.

- 12 C. Schulte von Drach, Markus. "Was der syrische Bürgerkrieg mit dem Klimawandel zu tun hat". *Süddeutsche*. 04.03.2015. <http://www.sueddeutsche.de/wissen/ausloeser-von-krisen-was-der-syrische-buergerkrieg-mit-dem-klimawandel-zu-tun-hat-1.2377566>. Web. 14 Dec. 2016.

Top 5 Apocalyptic Scenarios

By Theresa Johns

From the eruption of a supervolcano to a pandemic or an alien invasion – many people from different parts of the world believe in apocalyptic scenarios, which bring death and destruction to the world. However, some of the scenarios are more likely to occur than others...

1. Climate Change

Climate change is one of the most important issues of our time. Without action, the impacts of climate change – such as loss of sea ice, sea level rise, heavy storms and severe droughts – threaten to catastrophically damage our world. According to a recent study, scientists expect the oceans to rise between 0.8 and 2 meters by 2100, which is enough to swamp many cities along the U.S. East Coast.¹ In addition to coastal cities, sea level rise could erase some nations and islands from the map as well, forcing inhabitants to relocate.

Despite this gloomy forecast and the fact that climate change already had observable effects on the environment, U.S. president-elect Donald Trump has vowed to cancel last year's Paris Agreement. One of the central aims of the Paris Agreement is "to strengthen the global response to the threat of

climate change by keeping a global temperature rise this century well below 2 degrees Celsius".² For this reason, the agreement obligates 197 countries to reduce their emissions of planet-warming carbon dioxide. Due to the fact that most of the warming of the past half-century is caused by human activities, such as the burning of fossil fuels, human beings from all over the world have to find solutions in order to protect the world for current and future generations – before it is too late.

2. Pandemic Threat

According to the WHO, a pandemic can be described as "an epidemic occurring worldwide, or over a very wide area, crossing international boundaries and usually affecting a large number of people".³ In the course of human history, several pandemics wiped out large numbers of human beings. One of the most famous

pandemics was the Black Death in the middle of the 14th century. However, pandemics even occur nowadays despite modern medicine such as antibiotics. In 2003, for instance, SARS was first reported in Asia. Due to international travel, the illness quickly spread to numerous countries worldwide, infecting plenty of people.

Although pandemics are extremely difficult to predict, researchers believe that outbreaks and pandemics will continue to occur in the future. More precisely, they argue that the most likely candidate for another pandemic is a strain of influenza, because flu is known to mutate all the time.⁴ However, neither the timing nor the gravity or impact of the next pandemic can be predicted with any certainty.

3. Asteroid/Meteor Impact

On February 15, 2013, an asteroid exploded in the Earth's atmosphere

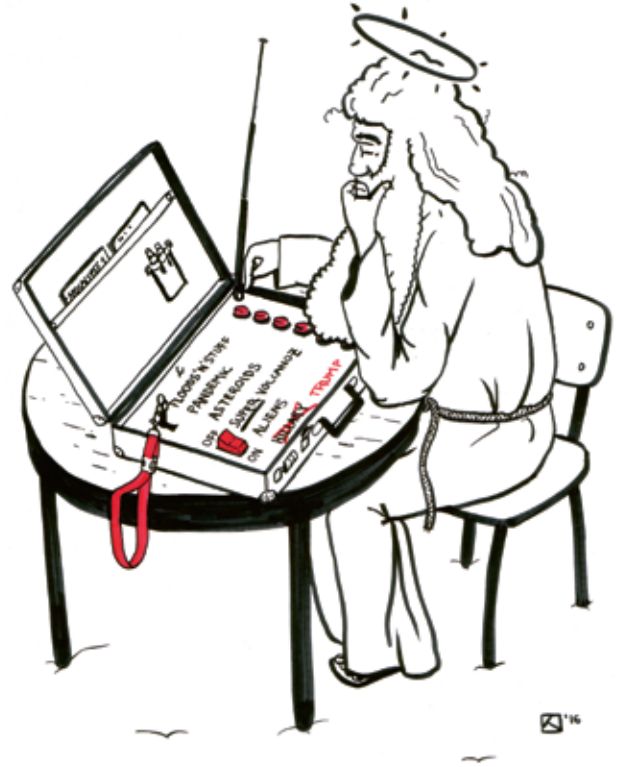


Illustration by Alexander Temming

over the city of Chelyabinsk, Russia. Although described as a tiny asteroid by experts, it caused widespread destruction in and around the city; its impact shattered glass and injured about 1,000 people. However, what should humanity expect if a larger asteroid hit planet Earth directly? Researchers argue that an impact by an object larger than about 5 kilometers is damaging enough to cause mass extinction, but NASA knows of no major asteroid or comet currently on a collision course with planet Earth.⁵ For this reason, the chances of a collision with fatal consequences are quite small.

4. Supervolcano

On May 18, 1980, a major volcanic eruption occurred at Mount St. Helens in Washington State, USA. According to volcanologists, this eruption was the most destructive in U.S. history: fifty-seven people died, numerous homes and roads were destroyed and one cubic kilometer of ash was expelled, which affected the environment in a negative way.⁶ The effects indicate that the Mount St. Helens eruption was disastrous, but what would happen if a supervolcano, such as the Yellowstone Supervolcano, erupted?

Scientists claim that the first Yellowstone eruption 2.1 million years ago was at least 25,000 times larger than the Mount St. Helens eruption in 1980.⁷ This implies that a super-eruption nowadays would change life on Earth forever. In addition to the initial eruption, which would cause death and destruction, showers of ash would kill and sicken human beings and animals, reduce sunlight, contaminate water supplies and kill crops and other vegetation, and

“[a]shfall would cover the Western United States and also enter the jet stream with the potential to cripple air transportation and threaten the world’s food supply”.⁸ Scientists believe that another super-eruption will happen someday – however, nobody can predict when.

5. Alien Invasion

From *Independence Day* to *The War of the Worlds* – there are numerous movies dealing with aliens who are trying to occupy the Earth in order to destroy or enslave human beings and exploit resources. While many people laugh about this scenario, the theoretical physicist and cosmologist Stephen Hawking warns that the search for extraterrestrial intelligence could lead to problems, as researchers have no idea how aliens might respond to contact from human civilization. What if aliens are dangerous and more advanced than we are? According to Hawking, an advanced alien civilization would have no problem wiping out the human race, “[m]eeting an advanced civilization could be like Native Americans encountering Columbus – that didn’t turn out so well”.⁹ Then again: Would advanced extraterrestrial intelligence not already know that human beings exist on Earth?

Notes

- 1 “Sea Level Rise: Ocean Levels Are Getting Higher – Can We Do Anything About It?” *National Geographic*. Web. 10 Dec. 2016, <http://ocean.nationalgeographic.com/ocean/critical-issues-sea-level-rise/>.
- 2 “The Paris Agreement.” *United Nations: Framework Convention On Climate Change*. Web. 10

Dec. 2016, http://unfccc.int/paris_agreement/items/9485.php.

- 3 Kelly, Heath. “The classical definition of a pandemic is not elusive.” *Bulletin of the World Health Organization*. 2011. Web. 10 Dec. 2016, <http://www.who.int/bulletin/volumes/89/7/11-088815/en/>.
- 4 Woolf, Nicky. “Ebola isn’t the big one. So what is? And are we ready for it?” *theguardian*. 03 Oct. 2014. Web. 10 Dec. 2016, <https://www.theguardian.com/world/2014/oct/03/-sp-ebola-outbreak-risk-global-pandemic-next>.
- 5 “The Probability of Collisions with Earth.” *NASA: Jet Propulsion Laboratory. California Institute of Technology*. Web. 10 Dec. 2016, <http://www2.jpl.nasa.gov/sl9/back2.html>.
- 6 Bagley, Mary. “Mount St. Helens Eruption: Facts & Information.” *LiveScience*. 28 Feb. 2013. Web. 10 Dec. 2016, <http://www.livescience.com/27553-mount-st-helens-eruption.html>.
- 7 Sealy, Amanda. “How a supervolcano can threaten Earth.” *CNN*. 30 Aug. 2012. Web. 10 Dec. 2016, <http://edition.cnn.com/2012/08/30/us/wus-supervolcanoes-yellowstone/>.
- 8 Sealy, Amanda. “How a supervolcano can threaten Earth.” *CNN*.
- 9 Bowerman, Mary. “Stephen Hawking: If aliens call, we should be ‘wary of answering’.” *USA Today*. 23 Sept. 2016. Web. 10 Dec. 2016, <http://www.usatoday.com/story/tech/nation-now/2016/09/23/stephen-hawking-aliens-wary-answering-back-intelligent-life/90895018/>.

Shattered Dreams

A small apocalypse

By Friederike Schockenhoff

A Jewish cemetery or another kind of memorial – that's what I saw in the group of stones when I first saw them at Inseipark in Hamburg-Wilhelmsburg. Although they look like tombstones, no one is buried there. But that does not mean that there is no tragedy in the stories the stony memorials tell. What is buried at the nice green spot at Inseipark are the ideas and dreams of people. Those people come and tell their story to artist Mark Wehrmann who developed the idea of the unusual memorial. And if he believes it to be appropriate for the cemetery, the story gets its own tombstone.

This encounter with Wehrmann's art project made me think of the different forms of apocalypse. Fire from the sky, big explosions, and death are the things that come to mind when one hears the word

apocalypse. But this cemetery reminded me that the end can also come tiptoeing into your life. The end to everything a person or a family planned does not have to come with a big bang – nevertheless it can smash your life into pieces like a meteorite the earth in several action movies. I was close to tears when I read one inscription about having a café with somebody “as long as it is possible”. This sentence does not give much information, but for me it was enough to feel the tragedy behind the words. I imagine people, a couple maybe, who always had shared the dream of this café. And now something so intimidating had come into their lives that they believed it to be no longer possible to fulfill their old dream. Another dream which was filed away with a gravestone is to sleep under bridges and “be open for everything”. To me, this sounds like the story of

somebody who had always hoped to live a life like a hippie: A life without a lot of material goods and money, but with time for dreams and ideas and the possibility to take every chance which presents itself. But now this person had to come to terms with the fact that there is not much room in this world for hippies anymore and this way of living does not work. Or he or she needed money for something very urgent and was forced to leave the bridges.

The insight that there is no way to reach certain goals and that they, thus, should be buried also brings the fact that your life has changed and has become something totally different from what you expected it to be. The rain of fire does not come from the sky but from within. That it is only an apocalypse in your world does not make it less painful.



Photograph by Friederike Schockenhoff

●ANPAK®● Superpackage

Der Erfolg des Produktes beginnt mit der Verpackung
The success of the product begins with the packaging



Spritzgussbecher/-eimer mit Originalitätsverschluss
zum festen verschliessen

So kann nichts raus, was besser drinnen bleibt!



Dieses Zeichen am Becherboden ist

 arkenqualität von ANPAK

Lassen Sie sich gern Muster und Angebot zusenden
angebot@anpak.de

www.ANPAK.de



Photograph and Copyright by Krafft Angerer.

“Never Trust an Angel.”

*Turning visions of the end into individual myths in Angels in America.
An interview with Matthias Günther, dramaturge at Thalia Theater, Hamburg.*

By Kerrin Füracker

AIDS! Despite the availability of modern medical treatment and growing hope for even better cures to be developed, those four letters easily evoke fear even today. In the 1980s, shortly after the disease had been diagnosed for the first time, it was almost inevitably lethal. In those years, AIDS was regarded not only as the severe disease that it is, but also as a threat to public health and even to society as a whole.

AIDS and the human, social and political reactions it provoked are also themes that Tony Kushner's *Angels in America* (1993) revolves around. Set in New York City in the mid 1980s, the complex plot of the highly acclaimed play examines how AIDS intrudes into the lives of several of its characters and raises questions of individual and social moral failure.

The hysterical perception of AIDS as a modern plague in the 1980s reinforced already existing apocalyptic visions that were inspired by the approaching millennium. The play reflects such visions, for instance when an angel appearing to Prior, a young gay man suffering from AIDS, announces an “Apocalypse Descending” and a “last dreadful daybreak”, which “bears all life away”, or when another character, Harper, hallucinates about an apocalypse

caused by the destruction of the ozone layer. The play, however, also offers visions of coping and healing when Prior, in the face of his deadly disease, communicates with ghosts of his ancestors, or when Harper imagines the ozone layer being mended by rising dead souls connecting with each other.

Angels in America was staged at *Thalia Theater*, Hamburg, from autumn 2015 to January 2017 in a production directed by Bastian Kraft. In the following interview, Matthias Günther, the *Thalia* dramaturge responsible for this production, will shed light on how the play maps out theatrical ways of coping with existential crises, turning apocalyptic visions into individual myths.

KERRIN FÜRACKER: Mr. Günther, is a play about AIDS written in the 1990s and set in the 1980s still relevant today?

MATTHIAS GÜNTHER: *Angels* has a universal validity and has to be disentangled from the mere perspective on AIDS. The play discusses disease as such. What happens to a couple when one partner gets fatally ill? How do both partners cope with this?

Also, when we staged *Angels* in 2015, Bastian Kraft had an interesting thought: We were fifteen years *past* the millennium, and 1985, the time at which the play is set, had been fifteen

years *before* the millennium. Our production took a fresh look at the play in an effort to review what had changed in these thirty years.

Today, one year after our production premiered, the play is gaining new relevance again – because of the American presidential elections. Already the former president Ronald Reagan, being an actor, was an expert in self-staging. When he was elected in the 1980s, in a time of crisis, the American nation called out to the ‘professional’ of the Western films. In *Angels*, the character of Roy Cohn is also such a cold-blooded ‘professional’.

Donald Trump was advised by the real Roy Cohn in the 1970s...

Roy Cohn was Trump's lawyer and also the most important powerbroker pulling strings for the Republican Party. In the dark years of the anti-communist persecutions in the 1950s, Cohn was Joseph McCarthy's right hand. That's where Cohn's rise began. – When Trump took up the real estate business, he had a problem: How could he get obnoxious tenants to move out of his property? Roy Cohn was the perfect lawyer for this purpose. That's a ‘nice’ anecdote adding to the current relevance of the play: The new president of the United States has been well acquainted with Roy Cohn.

Kushner wanted to make political theater.

Kushner's approach to the political is based on a profound analysis of American society. Having read Brecht, he uses different genres to represent this society: the mystery play, for instance, or the journey into the middle ages, when Prior meets his ancestors. There, Kushner follows something that Brecht does in *epic theater*: creating situations of estrangement, singling something out of a specific, well-formulated flow of narration into situations of disturbance.

The staging at Thalia Theater seems to have taken on this Brechtian idea of estrangement by further transforming it.

Yes, there is a connection. Bastian Kraft studied at the University of Gießen – which is committed to tracing Brecht's theory and adapting it to our time. It has heavily influenced Kraft and that becomes visible in his staging: He transforms Kushner's *well-made play* by mirroring and video mediation. The characters appear in another dimension while the spectators become commentators because they can observe the characters in this double perspective.

***Angels in America* is undoubtedly a very rich, multi-faceted play. In your view, to which extent does it also reflect visions of an end of time, of the apocalypse?**

Sentiments of an end of time looming large persisted in the 1980s and also got a grip on counter cultures such as the gay and lesbian movements. Alternative culture always means dancing on a volcano: Everything can perish very quickly. All those emancipatory ways of life were

fundamentally challenged during the AIDS crisis. For Bible-believing America, AIDS was, as Ronald Reagan said, a "punishment from God". In this respect, the 1980s were an apocalyptic decade.

We usually connect apocalypse with a certain biblical text about a vision of horror that goes beyond our imagination. The Jewry is subject to apocalyptic ordeal again and again in the bible. To be exposed to the apocalypse and to endure it, that is really a lot. Being Jewish himself, Kushner, however, does not refer to the bible. Instead, he shows us something that is of central importance when we are in a crisis: creating an *individual mythology*. Prior, the protagonist of *Angels*, develops such a mythology, which reads like the prayer book of the moribund man. He experiences a personal apocalyptic situation because he is suffering from AIDS. As a reaction to his impending death, he connects with mythic figures from among his ancestors, in particular those taken away by plagues in the past. He converses with them as peers. What can you do in situations of doom, of apocalypse? You can spur hope through a new mythology. This is what Kushner makes Prior reenact. And hope, that's the disconcerting outcome, is in fact an apocalyptic vision.

Does this mean that the apocalyptic vision necessarily includes something positive?

The idea of establishing a new mythology predominantly means a vertical anchoring in the history of mankind. If I am alone with a lethal illness in my *Now-time*, it makes no sense; I am simply dying. There is nothing worse than realizing that one's life has been meaningless. So when Prior

recognizes that his disease is lethal, he can only assign meaning to it by including his death into a greater narrative. He connects his personal story with a larger history in his private mythological approach, which enables him to communicate with the past. His story is still a private apocalypse, but it gains a greater dimension.

In a tragic situation like Prior's, one might turn to a shelter like religion, yet in times of transcendental homelessness, this becomes complicated. One has to develop different strategies and that's what Prior does.

Which visions does he create? What are the angel's visions that are revealed to him? Angels are highly suspect figures. Never trust an angel. To me, Prior is a transcendently homeless character in a secular world that has gone very far in its strategies, concretizations, and its encounters, also sexually. In this secular world with its vast space of possibilities, Prior has to invent something new: new metaphysics or a new religion, or whatever. – He embarks on a strategy of vertically integrating himself into history and he encounters what he needs in the past, namely his ancestors afflicted by the plague.

You referred to the notion of *Now-time* that was coined by Walter Benjamin in his *Theses on the Philosophy of History*. Would you think that history and in particular the idea of looking back into history, which may be epitomized by the character of the angel, is a central facet of the play?

Yes, history has a central meaning. We do need history. We need its stories to validate ourselves. And here Kushner also shows to theater what it can do: bringing to life texts



Photograph and Copyright by Krafft Angerer.

by authors from the most different times, so that we, as the audience, can communicate with them. That's a central part of theater's beauty and meaning, and of its attraction. It is also what Prior experiences: His ancestors are characters like him, but from very different times, in fact, they are just himself. However, he needs to communicate with history to understand his own present. That's what theater is about.

Would you say that *Angels* does not only include apocalyptic

visions, but also utopian elements?

The play allows for different interpretations. The question arises as to how the apocalypse is to be judged – as something that is *per se* negative, the description of a doomed world? Or is the apocalypse inherent in all societies? Societies can come to an end, so we ask ourselves: Does the apocalypse and does describing it with relish bear the kernel for a completely new beginning? That's a hint I'm interested in. This can happen in a state of apocalypse,

facing AIDS or natural disasters, when everything seems to be ending. In such a situation, Prior's idea can provide a possibility to turn this end into something different.

Right now, we are facing the deepest crisis since a long time, complete perplexity. We don't know yet what kind of apocalypse is approaching. *Angels* encourages us to ask new questions here: What happens in times of utmost perplexity? In what can we trust? Those questions are already engrained in the play and that is

why it is so relevant again, interestingly even more now than one year ago when our production began. During this year so much has changed. Germany and the world have completely changed within a year.

One central question that Kushner seems to raise is: In which kind of society do we want to live? He may also give some answers to that, but maybe this doesn't help us with the problem of the apocalypse...

It does. That's the essential question we always have to ask and which Kushner raises, too: In which kind of society do we want to live? And how could it happen that we are living the way we are living now?

Kushner asks these questions while always slightly looking back. Take Louis, Prior's partner, as an example. Kushner shows that his Jewish upbringing has a special meaning, as we can see at the beginning in the funeral scene. We repeatedly observe the attempt to give meaning and depth to a society or to its communities through the means of religion. By showing small private stories, Kushner creates greater reverberation rooms covering a deeper story.

I am interested in apocalypses first and foremost because of their mythic quality. I group their narratives within mythology. This adds another dimension to the biblical text, another possibility to interpret it in theater. The biblical text can also be of great importance in a secular context – as prose.

So, in the face of apocalypse, or crisis in general, looking back into history and creating new myths can offer a chance to overcome the situation, to cope with it?



Matthias Günther,
Photograph by Thalia Theater

You need allies. And if you do not find them in the *Now-time*, in the present, then you need other texts. It's the same in religions where 'the word' is invoked that has been passed on for numerous generations. It helps when I can say history is on my side. In the present there is a crisis. But *crisis* means the opportunity to turn the current situation into a new, creative one and to come to a new idea of life, of a felicitous life. To escape from such life crises, it helps to look back into history and to find communication partners there. That's what theater can accomplish, among others, because it can transform the written language of authors from all times into a direct dialogue with a speaking, mediating actor. Prior craves, searches and invokes exactly this.

How does he overcome the crisis? The visions he has are apocalyptic visions and to him their deeper meaning lies in creating his own mythology – Prior's *individual mythology*. Prior tries to affiliate with a myth, very individually. How suitable this myth will be for others, history will show.

Mr. Günther, let me thank you very much for the conversation.

Matthias Günther was born in Kassel in 1963. He studied cultural studies and aesthetic practice at the University of Hildesheim where he was also a research assistant at the Institute for Media and Theater Studies. He worked as a dramaturge at *Schauspielhaus Wien*, *Salzburg Festival*, *Schauspielhaus Zürich*, *Theater Basel*, and, from 2006 to 2015, at *Münchner Kammerspiele*. He joined *Thalia Theater* in 2015 and has worked on a number of plays there, including *Richard III*, *Die Dreigroschenoper*, *Das Schloss*, and of course, *Engel in Amerika*.

(The interview was conducted in German and translated into English.)

IDEE

Derby-Meeting 2017

30. Juni – 5. Juli

Galopprennbahn Hamburg-Horn



RENNTAGE 2017

Freitag, 30. Juni 2017

Hamburger Stuten-Preis
Das große Examen der jungen Pferdedamen
– Renntag der Sportvereine in Hamburg –

Sonnabend, 1. Juli 2017

pferdewetten.de Großer Hansa-Preis
Elitepferde kämpfen um 70.000 Euro
– Deutsch - Japanischer Renntag –

Sonntag, 2. Juli 2017

IDEE 148. Deutsches Derby
– Das Rennen des Jahres - Rennpreis 650.000 Euro –

Beginn 16.00 Uhr

Beginn 11.00 Uhr

Beginn 11.30 Uhr

Montag, 3. Juli 2017

Franz Günther von Gaertner-Gedächtnisrennen
– Erstes Zusammentreffen junger und älterer Stuten –

Dienstag, 4. Juli 2017

Hamburg-Cup – Das neue Rennen über zwei Kilometer –
Alpine-Motorenöl-Seejagdrennen
– Das große Spektakel- Pferde schwimmen um den Sieg –

Mittwoch, 5. Juli 2017

Ein Finale voller Abwechslung
Hamburger-Flieger-Preis - Das Rennen der Sprinter
Langer Hamburger - Ausdauer ist Trumpf

Beginn 17.00 Uhr

Beginn 17.00 Uhr

Beginn 17.00 Uhr



Ticket-Hotline: 040 651 82 81

www.galopp-hamburg.de

Follow us on:



#derbyhh



Poisoned Postcards

Memories from unseen places

By Matthias Gephart

Someone kept sending me postcards from unknown places, cards depicting locations you would not encounter in a tourist guide. They seemed to have made a long long way before ending up in my letterbox. Their surfaces were damaged, the cardboard musty and scratched. No text had been written on the backside of the postcards, no sender was ascertainable, the stamp was destroyed.

The pictures seemed to be connected to someone's memory or

were proofing a stranger's vision. I was alienated, but decided to document the phenomenon, started scanning the front sides and threw away the original cards. For some years, this became a private pleasure: I had these images in a folder and sometimes even wondered why I kept them. When I finally decided to confide in someone, I was encouraged to showcase these pictures. Here they are.

Disturbanity Graphics is **Matthias Gephart's** illustration lab and graphic-design studio, founded in

2003. Originally from the Ruhr area and based in Berlin since 2007, Disturbanity is known for unusual freelance artwork as well as for graphic activism, both handmade and digital. The monograph **RARE SHOTS ON PLANET X**, 416 pages of works from 1988 to 2015, was released by the highly-reputed art book publisher Verlag Kettler and awarded by New York's art & design journal *Creative Quarterly*.

www.disturbanity.com



Immersed in Dark Themes

*When post-apocalyptic poetry inspires academic research,
and academic research inspires post-apocalyptic poetry*

By Ann-Sophie Toldema

It all began with a revelation. Learning that the “Apocalypse” would be the overarching theme for us during the winter triggered all kinds of ideas for me. My journey started with inspiring preparatory reading, led me to an insightful interview with an impressive scholar... and the rest, well, the rest is poetry.

ANN-SOPHIE TOLDEMA: First of all, I would like to thank you very much for agreeing to take part in this interview on American (post-)apocalyptic imagination, your thought-provoking research thereof, and the creative urges I simply could not suppress after delving into both.

RENÉ DIETRICH: Actually, the pleasure is all mine. It is a real treat to have my work appreciated in this way and to talk about it in this context, and I feel honored to be part of such an exciting project. So thank you a lot for inviting me to this!

In the course of your academic career you have engaged yourself extensively with the American (post-)apocalyptic narrative and

the significance it carries for the cultural imagination in the United States. You have presented papers on the topic, taught classes, and, in 2012, you published a monograph on American post-apocalyptic poetry. In your study you ask questions of how American poetry after 1945 responds to historical cataclysms and traumas – an endeavor not for the faint of heart, if I may say so. Writing on dark themes can be extraordinarily demanding, I would assume. Would you care (and dare) to comment on your initial fascination regarding your PhD project? Would you agree that darkness almost always carries a heightened level of relevance and therefore needs to be “illuminated”?

Yes, the “darkness” of the topic probably was an initial point of attraction and, admittedly, something that came back to haunt me a number of times when working on the PhD thesis that was finally to become the monograph. I guess, there were two initial points of interest that started me onto my project. One was reading about Hal Lindsey’s *The Late Great Planet Earth* from 1970, which is really a key text when it comes to the post-WWII popular imagination

of the apocalypse in the U.S., particularly how current political events are interpreted as signs of the end in very interesting, creative, and also troubling ways. Learning about this work, for the New York Times the non-fiction bestseller of the 1970s, and the way it was part of this larger cultural imaginary of the apocalypse with a great significance for the national self-image of the U.S. dating back to the first settlement, was certainly one trigger for the project, just wanting to learn more about this. In addition, I was asking myself how that might play out in contemporary literary contexts, particularly beyond fiction, on which a lot of work had been done already.

So, secondly, I always had a special preference for poetry, and in my reading of contemporary, or post-1945 poetry, I often found myself encountering a sense of loss, of something missing, even if it remained unclear what was lost exactly, how this loss occurred, of what scope this loss was. One of the questions that started my project was, then, what if one reads such an expression of loss, of mourning, of some unspecified disaster that has already struck and left behind ruins and remains, not just psychologically, an expression

of some inner conflict (as is often done with poetry), but sees it as somehow reflecting a greater historical sensibility? What if this fascination with an end that is about to occur in the popular apocalyptic imagination in the U.S. is connected to this pervasive sense in a number of post-1945 U.S. poets, that an “end” of some sort has already taken place, that one writes from a moment of the aftermath, no longer anticipating the end in a sense, but remembering it somewhat paradoxically – which also, of course, implies many complications for processes and representations of memory conventionally based more in a sense of continuity than rupture.

And since I could find very little about such a perspective on post-1945 American poetry, although poetry arguably plays a huge role for the Romantic modern apocalyptic imagination when you think of figures such as Blake, Whitman, but also Eliot or W.C. Williams, I hoped that such work could also produce a new take on contemporary American poetry. I wanted to see whether I could develop a persuasive narrative which pointed out both the continuities and the changes of a post-1945 post-apocalyptic imagination in U.S. poetry to the more prominently discussed apocalyptic traditions in Romantic or modernist poetry. And these considerations quickly led me down the road of trauma studies, memory studies, and scholarship on poetry in relation to history in more general terms, which, fortunately, added to my project, instead of repudiating it.

However, I must admit, there were moments during my research, especially when reading on the historical contexts of relevance for my topic – Holocaust, Nuclear

annihilation, Vietnam War – that I felt the topic weighing down on me. And when I wondered why I was feeling a little depressed at times, I realized, well, that might be because I am just reading a lot about some of the most horrifying moments in modern human history and how people continue to be affected by them on a personal as well as a collective level. And I thought: Why would I do that, why would anyone in their right mind do that, choose a PhD topic that demands that? But what always pulled me back, in a good way, was getting deep into the texts themselves. Because post-apocalyptic poetry, as I read it, does not only portray in various ways the devastating effects of such histories, or comments on the destructive impact of investing into an apocalyptic belief system that is able to disregard the present for a vision of history culminating in some great end point in the future. In addition, it offers alternative perspectives on notions of the end, on renewal, rupture, remains, and, maybe most importantly, on complex continuities that challenge any simple end/renewal narrative central to apocalyptic thought. What I probably ultimately found satisfying about my work was drawing out this perspective on the end beyond apathetic mourning and mindless erasure of the past, a perspective that to me spoke to the question of an ethics of living (as Merwin put it in one poem: “how should I live?”) in awareness of navigating these traumatic histories we have to remain responsible to in order to imagine alternative possible futures.

So, finally, I wouldn’t necessarily say that darkness “carries a heightened level of relevance.” However, I do believe that when you

engage such a historically and psychologically “dark” theme as the post-apocalyptic in poetry (or another form), it can be especially rewarding if your analysis leads you to a point that does illuminate something, not only about the conditions of historical ruins characterizing many post-1945 scenarios, but also something about a way out of being absorbed or paralyzed by such a scenario of trauma, cataclysms, and ruins – without abrogating one’s responsibility to the past.

Your research on American post-apocalyptic poetry is intrinsically tied to the relatively young academic discipline of Memory Studies, an innovative field which accommodates literary studies’ opening up to cultural contexts. This interview will be released as part of a magazine on 20 January 2017 – a day worth mentioning with regard to US-American collective memory. The inauguration of the 45th President of the United States of America marks the end of a period of time that once again fueled the apocalyptic imagination. Would you agree that this presidential campaign illustrated how powerful the apocalyptic narrative is to this day?

Yes, certainly. There’s a lot to go into, so I will try to limit myself to a few points. First of all, one might say that Trump ran basically a campaign steeped in apocalyptic paradigms, with a rhetoric of us vs. them heightened to good vs. evil, with the portrayal of the present as so catastrophic that only he could act as the savior to America, and with the promise of renewing America once more while, at the same time, projecting some

great end point to history itself in the future; also begging the question, when will America be great again, when is that moment of “greatness” reached, and what can be sacrificed in pursuit of such an alleged ideal. And, maybe that is a sign of the rift in U.S. society he managed to exploit, deepen, and profit from, or it is an indication of how Trump during the campaign managed to erode political discourse itself, but the other side regularly simply repeated this gesture, or mirrored it. So, you end up having the term of “Trumpocalypse,” you have Hillary Clinton telling reporters in a New York Times editorial, half-ironically, “As I’ve told people, [...] I’m the last thing standing between you and the apocalypse” (which made it to the headline of the article), and you have a number of people commenting on election night as an experience similar to the end of the world. And while I fully sympathize with that, and can relate to the necessity of expressing such an absolute opposition to the idea, and the coming reality, of a Trump presidency, I think the campaign also has shown how much can be obscured through such an apocalyptic rhetoric of absolutes, namely the specifics of political principles, policies, and every-day business, on the one hand, and, on the other, what specifically is at stake for people affected in their every-day lives, both within the U.S., and arguably around the world, by a presidency now forming under Trump. In such an apocalyptically fueled campaign, one could clearly see the lack of such a discussion, and now, post-election, I think it is vital to refocus on these specifics, within the U.S. but also beyond that. Resisting,

or critically interrogating, Trump and Trumpism calls for not being drawn into the dualistic and absolutist apocalyptic logic that has supported his rise to power, but to pay close attention to what is happening within, and to the form and discourse of politics under his administration, not only as it concerns the decision over political issues but as it extends to changes of what is admissible in the political arena as such, considering the anti-democratic and authoritarian tendencies one can already witness. And based on that, it is imperative, again for people within the U.S. but possibly also beyond that, to find ways to critically engage these developments, time and again, in very specific terms, depending on what the occasion calls for – including opposition and resistance on all levels. So, yes, I think the campaign has shown the significance of the apocalyptic narrative to the present-day U.S., but also the danger of letting forms of political discourse and opposition be absorbed by such an apocalyptic paradigm, and made clear the damage this can do to political discourse and realities, and the necessity to pay attention to it, call attention to it, and to resist being captured by it.

While preparing for this interview I could not help but think about one particular concept again and again – the concept of “truth.” If we consider that transformations inevitably occur once religious thought is transferred to secularized contexts, what does this mean for the evocation of an imminent end of the world? Is “truth” revealed? And therefore can there be hope for a

better future in apocalyptic narratives?

Yes, truth is a very central and thorny issue, for apocalyptic thought and a post-apocalyptic imagination engaging with it in some way, often via revision or critique. I do think that to talk about the apocalyptic meaningfully, and not just as a term interchangeable with disaster or catastrophe, means to take the revelatory element seriously. In an event imagined as, conceived as, or remembered as “apocalyptic,” something is revealed, some truth is unveiled. In more classic apocalyptic narratives, this might be the difference between good and evil, in more skeptical narratives the realization of humanity’s compromised nature as such, or the thin veneer of civilization. And I would argue that in the texts I considered, in which the post-apocalyptic implies both a positioning after the end and a revising of central tenets of the apocalyptic imagination, this idea of revelation itself, of some absolute truth being revealed, is challenged. Also, I would argue that these writers sharply critique the overall destructive effects of an investment in an absolute truth in the name of which all dissenting voices can be silenced, metaphorically or literally. And I realize I am saying this in a moment in which the phenomenon of “post-truth” makes the term of “truth” even more charged than it already was before, so I will say this: The result of critiquing absolute truths being revealed in a moment of cataclysm is not cynicism, but the invitation, or the demand to attend to the multiplicities of the every-day world we inhabit, and not to let it be reduced according to some dominant narrative of truth, because this discursive reduction can ultimately



Photograph by Ann-Sophie Toldema

have actual damaging effects.

I would say, then, the hope for a better future in forms of (post-) apocalyptic representations lies not so much in their capacity to reveal “truth,” but to, again, point out the possibilities to imagine alternative futures that are invested in different paradigms than the apocalyptic (“destroy to renew”) or the one-dimensionally post-apocalyptic (“remain paralyzed in loss”). In the book, I am often returning to Walter Benjamin’s figure “The Angel of History” from his “Theses on the Philosophy of History,” a figure that in looking backwards and being propelled forwards,

sees the progress of history as a piling on of ruins but cannot do anything to stop it, and as such has been called the historian re-imagined as witness. I find this notion of witnessing crucial to post-apocalyptic poetry, but, at the same time, I hold close to the thought that this implies an agency that is not solely predetermined by the forces of historical trauma, as in “The Angel of History.” The need to move forwards while remaining responsible to what one would see if one looked backwards, is, I think, as close to an idea of truth, or imperative, that the post-apocalyptic imagination gets at,

at least the way I investigated it through these poetic texts. And I would venture that all of the authors I looked at were engaged in some way – at least during a certain phase of their work – in the attempt to work through the complexities of such a perspective, and to address the question what demands these difficulties place on poetry, and in doing so found very different answers to it, or formulated new questions in response to it. And diligently following these lines of struggle, teasing them out through a thorough analysis, was probably what, in the end, was at the heart of the work for me.

In *Revising and Remembering (after) the End: American Post-Apocalyptic Poetry since 1945 from Ginsberg to Forché (2012)* you analyze a multitude of poems which are responding to some of the most horrific aspects of 20th-Century history. I certainly would not dare to ask you for your favorite post-apocalyptic poem but I will ask you this: Would you name a post-apocalyptic poem that you (after presumably reading it with your nerves) consider to be particularly powerful and would you briefly illustrate why?

That's a good question, and a difficult choice. I think I'll name two, and not just as an academic cop-out to the question, but also because I think they are representative of what I read as two phases of post-apocalyptic poetry, from 1945-70s, and from the 1980-2000s.

My first choice would then be Merwin's "The Asians Dying" from *The Lice* (1970), which is arguably also the quintessential post-apocalyptic volume of poetry of this generation of writers. The poem renders the Vietnam War as a post-apocalyptic scenario in which war is literally wrought upon the world so that it is only inhabited still by ghosts and the dead themselves, and made up of smoke, ashes, poison. I think it is powerful in two ways, particularly. One way is how the depiction of a post-apocalyptic scenario is embodied through its form. For instance, consider these lines: "The blood vanishes into the poisoned farmlands / Pain the horizon / Remains." First of all, it indicates how in a post-apocalyptic scenario, nothing completely vanishes even when it becomes invisible,

there are always "Remains." And second, what "Remains" is also all that remains of this one line. The arguably standard feature of enjambment in free verse poetry is used here to create the effect of "Remains" being fragmented, disconnected, in the very form of utterance. Granted, a simple poetic device, but very effective, and just one example of how much post-apocalyptic poetry uses the page itself, in very different ways, to create a version of post-apocalyptic consciousness. And the second way in which the poem is powerful, and paradigmatic, is how it links post-apocalyptic aftermath to an apocalyptic ideology of unchecked progressivism. The Americans fighting in Vietnam (and this should be read with more poetic license than simply referring to U.S. soldiers in particular) are portrayed as "possessors" who "move everywhere under Death their star" and finally are pictured as "They with no past/and fire their only future." U.S. military aggression in Vietnam is captured as a desire to possess and expand as a manifestation of progress, only that the destruction wrought in the name of such unconditional progress ("with no past") erases the future for the "possessors" themselves, so that within such a worldview fire becomes the only future imaginable, a fire that is already burning in Vietnam, leaving behind smoke, ash, and ghosts.

One change I noted with what could be called a second generation of post-1945 post-apocalyptic poets was the desire to address history more directly, not through mythical imagery, or individual perspective indicative of greater historical awareness (as in Mark Strand, for instance). That's why

my choice for the second poem would be Carolyn Forché's "The Testimony of Light" which concludes *The Angel of History* (1994), her volume of a "poetry of witness" (a term she coined herself in another context) on the lasting effects and reverberations of 20th century historical traumas in a post-cold war era. "The Testimony of Light" is set the morning after the detonation of the atomic bomb in Hiroshima, and it implies that this moment of utter devastation, depicting "where the world had been," extends over time to include our present moment, suggesting that we still live within the shockwaves, the rippling after-effects of this explosion.

The poem is notable how it, as much of her poetry, includes other sources within the poetic text (in this case by Jay Lifton, the psychiatrist who documented his experiences with Hiroshima survivors, and by cultural theorist Peter Schwenger). Again, this is a standard postmodern device of intertextuality, but the way it is employed – integrating other sources into the text, but also representing them as an intrusion into the text, set apart by italic font, acting as a form of displaced, dislocated commentary – suggests a ghostly presence of these texts in the post-apocalyptic aftermath, as if these are fragments and traces wrested from a moment of utter destruction affecting the textual archive itself. Another prominent feature is the imagery, which departs from Merwin's mythical categories in that its depiction of a post-apocalyptic scenario is haunting, particularly through its precision ("With bones put into rice bowls. / While the baby crawled over its dead mother seeking milk."), a precision that

both captures the sense of a “life-in-death” (Lifton’s term) and foregoes the generalizing quality of some trauma discourse by showing specific instances that indicate how some irreversible threshold has been crossed: also the life-giving image of a mother’s milk is now laced with trauma having gone through an apocalyptic rupture.

Finally, the poem also makes a case against central tenets of the apocalyptic imagination, yet differently from Merwin. When it concludes: “The way back is lost, the one obsession. / The worst is over. / The worst is yet to come,” it makes clear the utter irreversibility of this moment for the history of the world, and the history of imagining the end of the world, without suggesting something of a clean slate in the aftermath of it, which is of course a staple for much of apocalyptic representation. The paradox that the worst is over *and* yet to come acknowledges that the event of nuclear annihilation can be thought of as the “worst” without failing to consider the after-effects of it, both literal and more figurative, as causing damage on the same scale. It also negates the idea that with the detonation of the nuclear bomb, at least one has the certainty that nothing worse can happen, that this can have a cleansing element for humanity finally aware of its capabilities to end the world (or almost all life on earth). Instead, the poem points out the continuities of such a moment extending into our present, suggesting that such a moment which could end the world has become part of the world itself. It reaches out across time to our present, affecting everything, whether we are aware of it or not. The poem, and much of Forché’s work reminds us that we are living

in a moment, in which “the worst” has happened, yet it also continues as a presence of mass-death that can always be still to come.

And what connects these two poems, is that they call attention to apocalyptic narratives operating within a cycle of repetition, while ostensibly gesturing towards a teleology that promises the End of history. Within such narrative patterns, the event imagined, or desired, as apocalyptic, as revelation and renewal, always frustrates (as James Berger states) because it leaves behind traces and remains, and thus has to be sought for and repeated again and again, arguably on a greater scale, to finally be that great End in which history is to culminate. And the cultural work I see in much of post-apocalyptic poetry is to consider ways of disruptions to this cycle of apocalyptic progressivism feeding on itself, to find particular sites within poetic discourse and imagination where it can be interrupted so that one, again, can find ways to imagine other, alternative future possibilities.

When I first contacted you regarding this interview I hinted at the possibility of me writing a post-apocalyptic poem that explores the personal dimension of the end due to the inspiration I felt after researching your academic contributions. What are your thoughts on this?

I must say that this is probably one of the most rewarding forms of appreciation one can receive for one’s work in literary studies, and one that I had not even imagined. Writing on other writers, I have not once considered the possibility that my work would inspire a future post-apocalyptic poem. So, this is quite amazing and out

of the ordinary, and I look very much forward to reading it!

And finally: Would ice suffice?

Hmm, when we talk about Ice-nine from Kurt Vonnegut’s *Cats-Cradle*, absolutely. And in reference to Frost (and looking back at 2016, good riddance!, as an indicator of our current historical moment), I think, unfortunately, yes to that, too. Thinking ahead, though, it is safe to say that at the end of the world nearest to us (and already upon us when this interview is published), that is on January 20th, 2017, ice will not suffice at all, I’ll definitely want to have some vodka with it. So, here’s to that.

Thank you very much!

Dr. René Dietrich is a post-doctoral researcher at the Obama Institute for Transnational American Studies, Johannes Gutenberg-University Mainz, where his current project on “Biopolitics and Native American Life Writing” is funded by the German Research Foundation. He has published the monograph *Revising and Remembering (after) the End: American Post-Apocalyptic Poetry since 1945 from Ginsberg to Forché* (Wiss. Verlag Trier 2012), as well as several essays on the (post-) apocalyptic in culture, literature, and film. Having studied at Freiburg University and Whitman College, WA, he received his PhD from Giessen University and was recently a visiting scholar at the University of California, Los Angeles. For his not-quite post-apocalyptic piece of fiction “Leben Weg” he has received the Paula Rombach-Literaturpreis from the University of Freiburg.



Photograph by Ann-Sophie Toldema

Thought the World

By Ann-Sophie Toldema

Forever and three days –
this I did see,
one yours, one mine, one ours –
what was to be.
A triad so in harmony,
that were to change –
life's rhythm – endlessly.
Hence neither prone to ice nor fire,
a world devoid of the word 'dire.'
Providing ease as main endeavor,
a letter ending in – 'as ever.'
Yet then – so very suddenly,
it was destroyed – eternity.
Not simply sore the storm was then –
that dragged us – from our brittle den.
The perfect cadence left no doubt,
too definitive its shout.
The End! The End! The End!
it plainly said,
the patent of my heart –
just left for dead.
To know what is at stake,
being unbearably awake,
a single day would do,
for I always thought the world – of you.

“Now I Am Become Death, the Destroyer of Worlds.”

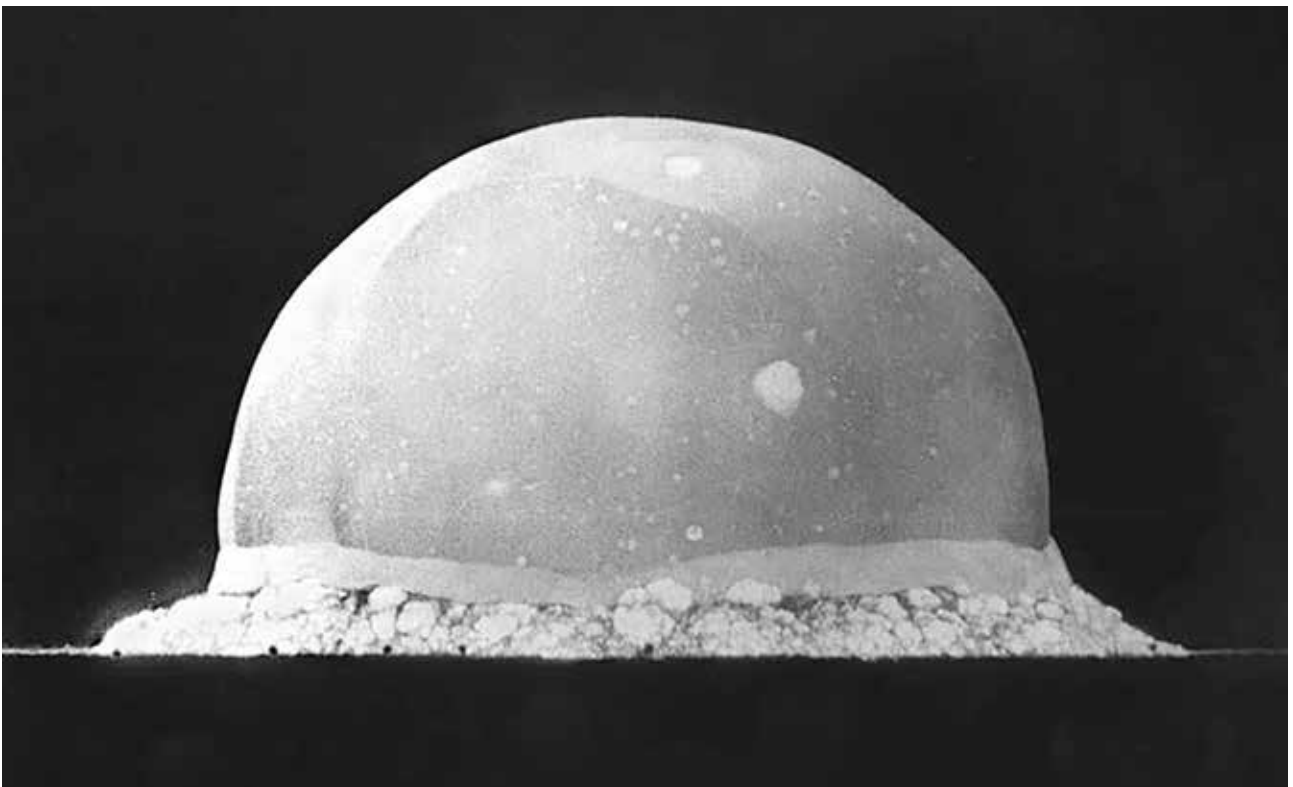
By Sarah Heller

The first atomic bomb detonated in New Mexico, USA on July 16, 1945. The so-called Trinity test marked the beginning of a new era. Scientists – including Robert Oppenheimer – had been speculating about the possibility that the atmosphere could explode as a result of the detonation, in which case all life would have been destroyed. Just before the

test, Enrico Fermi, Oppenheimer’s advisor, conducted calculations, concluding that the atmosphere was in *no real danger*.

Initially, the United States Army developed the bomb to protect the world from the Nazi regime. In 1938, years before the Trinity test, German scientists discovered nuclear fission bringing the world one step closer to the invention of an atomic bomb. For fear of fascist Germany pos-

sessing atomic weapons, which could have changed the course of World War II tremendously, the US government activated its own researches on nuclear weapons and started the Manhattan Project in 1942. It was the codename given for the secret research and development project on nuclear weapons with its laboratories situated in Los Alamos, New Mexico. Robert Oppenheimer, appointed director of the Los



Photograph by Berlyn B. Brixner

Alamos Laboratory, brought all leading scientists together to work on the atomic bomb, while living in a secret and remote area.

The atomic bomb is considered the most terrifying weapon of mass destruction; its fireball is hotter than the surface of the sun, its blast waves reaches a speed of over one thousand kilometers per hour and nuclear radiation is being released. Secretly developed and tested, the U.S. War Department's and military's decision to drop atomic bombs on Japan unleashed the nuclear age. The bomb "Little Boy", dropped on Hiroshima on August 6, 1945, exploded 500 meters above the target, because according to calculations, the biggest devastation of the city would be caused if exploded in the air. Within nine seconds, approximately 70.000 out of 76.000 buildings were destroyed by the blast wave; around 70.000 people died immediately; the heat of the fireball reached over one million degrees Celsius, which burned silhouettes in house walls and let the skin of people vaporize. It has been estimated that about 160.000 people died in total until 1946, including those victims who died in the aftermath of radioactive contamination and injuries caused by the explosion. The same man-made disaster took place only three days later with the citizens of Nagasaki on August 9, 1945. Until today, there are people dying from cancer as long-term effects of nuclear radiation caused by the explosions of atomic bombings on Hiroshima and Nagasaki.

At first glance, the bombings on Hiroshima and Nagasaki might have looked like a military success since World War II had officially ended. The invention of atomic

bombs finally served the purpose to stop war and supposedly achieve peace. However, what had been invented as an instrument of peace, would eventually bring the world one step closer to a total apocalypse.

20 years after the Trinity test, Robert Oppenheimer, who became known as the father of the atomic bomb, was interviewed as contemporary witness for the television documentary *The Decision to Drop the Bomb*. He was questioned how he felt during the detonation of the first atomic bomb and he replied:

"We knew the world would not be the same. A few people laughed, a few people cried, most people were silent. I remembered the line from the Hindu scripture, the Bhagavad-Gita; Vishnu is trying to persuade the Prince that he should do his duty and, to impress him, takes on his multi-armed form and says, 'Now I am become death, the destroyer of worlds.' I suppose we all thought that, one way or another."¹

In the following years of the Cold War, 80.000 nuclear weapons were produced by several nations in order to intimidate potential enemies. Since the Trinity test, nine nations have detonated 2.055 nuclear test explosions at dozens of test sites from China, to Nevada, to Algeria, to western Australia across Russia, and elsewhere. The most powerful hydro-bomb has 4.000 times the force of the bomb of Hiroshima and the nuclear arms race has brought the world repeatedly on the edge of a nuclear war. Officially, there had been reports about 20 situations, where the USA and Russia nearly got into a nuclear war. Even in times of denuclearization, there are still approximately 16.000

nuclear weapons worldwide. 180 of them stationed in Europe, one is 13 times more powerful than the Hiroshima bomb. This means in consequence that today, 180 cities in Europe could be totally destroyed within few seconds by nuclear weapons, causing a destruction 13 times more terrifying than the bomb in Hiroshima.

In 1947, members of *The Bulletin of Atomic Scientists* invented the Doomsday Clock. It is a symbolic clock that represents a countdown to a possible apocalypse which could be caused, among others, by the threats of nuclear war or by climate catastrophes. Not by accident, the clock was originally conceived by exactly those atomic scientists who had been involved in the Manhattan Project. The concept is clear: the closer the minute hand is to midnight, the closer the world believes the world is to disaster.

The last time the Doomsday Clock was unveiled was on January 26, 2016, showing: IT IS 3 MINUTES TO MIDNIGHT!

Notes

- 1 "The Day After Trinity (1981) [Full Documentary]". *You Tube*. YouTube, LLC, 28. July 2016. Web. 14. December 2016. "Leschs Kosmos: Altraum Atombombe - 70 Jahre und kein Ende? [HD]". *You Tube*. YouTube, LLC, 23. July 2016. Web. 14. December 2016.

Do-It-Yourself (Self-made Atomic Weapons)

Trinitites, Objects, 2016

By Jan-Hendrik Pelz

The series “Do-It-Yourself (Self-made Atomic Weapons)” includes several objects that would cause a comminution of Trinitites, if the objects were put into action.

Trinitite is an artificial substance which was created during the first detonation of a nuclear weapon on 16th July 1945 in White Sands/ New Mexico, USA. It is made from the ground material of the test area, where the extremely high temperatures caused by the explosion melted the desert sand to form a green glassy substance. Therefore, Trinitite is neither rock nor glass since it is not a naturally occurring solid object.

10 grams of Trinitite contain about 0,37 microgram plutonium-239. The radiation level is not particularly dangerous as long as there is no direct body contact.

However, Trinitite can be extremely harmful if its microparticles enter the human body. Even 1 microgram of plutonium-239 can be lethal. As soon as Trinitite is pulverized and spread in the air, it poses an immense risk to health as its radioactivity can be absorbed quickly by the human body through respiration.

Trinitite owes its name to the Trinity test, which was the code name for this particular first nuclear test as part of the Manhattan Project. The Trinity test marks the beginning of a new era – the nuclear age. Therefore, Trinitite as a material is a contemporary testimony which is directly related to the beginning of this new era. The possibility to destroy humankind multiple times posed by the current amount of existing nuclear weapons, emphasizes the dimensions and consequences of this development.

“Self-made Weapons” cynically includes all these references and thereby restores them to consciousness. The objects of “Self-made Weapons” relate indirectly to the historical development of nuclear weapons and their consequences. Thus, they simultaneously present

a possible vision of future developments in a very exaggerated manner. Behind the façade of scurrility and gallows humor hides a definite seriousness which is justified by present age.

Jan-Hendrik Pelz's works are mainly situated in the field of oil painting. Many of his works take on the medium itself or put the medium to the test. Pelz's artistic position moves across borders between media, whereby painting and conceptual approaches are fused with performative elements. Among the key starting points of his work are the search for strategies to unveil new ways of image composition, the engagement of the artist as creator, as well as heteronymous influences on the artistic process. The themes in the field of performance and video art revolve around social processes, the integration of urban space as well as its residents, the employment of familiar formulas and their alienation as well as the examination of the self with regard to the observer's reflections. Work on individual series and bodies of works, some of which are created in collaboration with a team, often extends over a long period of time.

www.jan-pelz.de









Come, Armageddon! Come!

By Dagny Lack

Music has always helped us to overcome even the greatest of miseries. If songs have the power to elicit euphoria, cure heartaches, alleviate grief, revive memories and ease the tediousness of daily life, then they are surely also vital for surviving the apocalypse. And when the end approaches, you better be prepared! Here are twenty tunes that will definitely put you in the right mood for doomsday:

1) Arcade Fire – *Afterlife*

And after all this time
And after all the ambulances go
And after all the hangers-on are done
Hanging on to the dead lights
Of the afterglow

**2) Blue Öyster Cult –
*(Don't Fear) The Reaper***

All our times have come
Here but now they're gone
Seasons don't fear the reaper
Nor do the wind, the sun or the rain, we can be like they are

3) Bob Dylan – *Knockin' On Heaven's Door*

Mama I can hear that thunder roar
Echoing down from God's distant shore
I can hear him calling for my soul
I feel like I'm knockin' on heaven's door

4) The Clash – *Four Horsemen*

And they gave us the grapes that went ripe in the sun
That loosen the screws at the back of the tongue
But we still told nothing 'bout what was to come
Four horsemen

5) Cocorosie – *Armageddon*

Let's all gather at Time Square
And let's all say a prayer
To Walter Disney and Mike Tyson
At Madison Square Garden

6) Creedence Clearwater Revival – *Bad Moon Rising*

I see a bad moon a-rising
I see trouble on the way
I see earthquakes and lightnin'
I see bad times today

7) The Doors – *The End*

Can you picture what will be,
so limitless and free
Desperately in need of some stranger's hand
In a desperate land

8) Editors – *An End Has A Start*

You came on your own, that's how you'll leave
With hope in your hands and air to breathe

9) Eels – *End Times*

I don't feel nothing now, not even fear
Now that end times are here

10) Foals – *Spanish Sahara*

Forget the horror here, forget the horror here
Leave it all down here
It's future rust and it's future dust

11) The Jesus And Mary Chain – *Darklands*

And I awake from my dreams to a scary world of screams
And heaven I think
Is too close to hell

12) Joy Division – *Day Of The Lords*

Where will it end? Where will it end?

13) The National – *Sin-Eaters*

Save my young white neck, it ain't my fault

14) Morrissey – *Everyday Is Like Sunday*

Armageddon, come Armageddon!
Come, Armageddon! Come!

15) Nick Cave & The Bad Seeds – *Higgs Boson Blues*

Ah, well here comes Lucifer with his canon law
And a hundred black babies running from his genocidal jaw

16) Pixies – *Monkey Gone To Heaven*

If man is five, if man is five, if man is five
Then the devil is six, then the devil is six



Photograph by Nicole Malik

The devil is six, the devil is six and
if the devil is six
Then God is seven, then God is
seven, then God is seven

**17) R.E.M. – *It's The End
Of The World As We Know It
(And I Feel Fine)***

That's great, it starts with an
earthquake
Birds and snakes, and aeroplanes
And Lenny Bruce is not afraid

**18) Radiohead – *How To
Disappear Completely***

Strobe lights and blown speakers
Fireworks and hurricanes
I'm not here
This isn't happening

19) Siouxsie And The Banshees – *Cities In Dust*

Water was running; children were
running
You were running out of time
Under the mountain, a golden
fountain
Were you praying at the Lares
shrine?
But oh your city lies in dust, my
friend

**20) Soundgarden – *Black Hole
Sun***

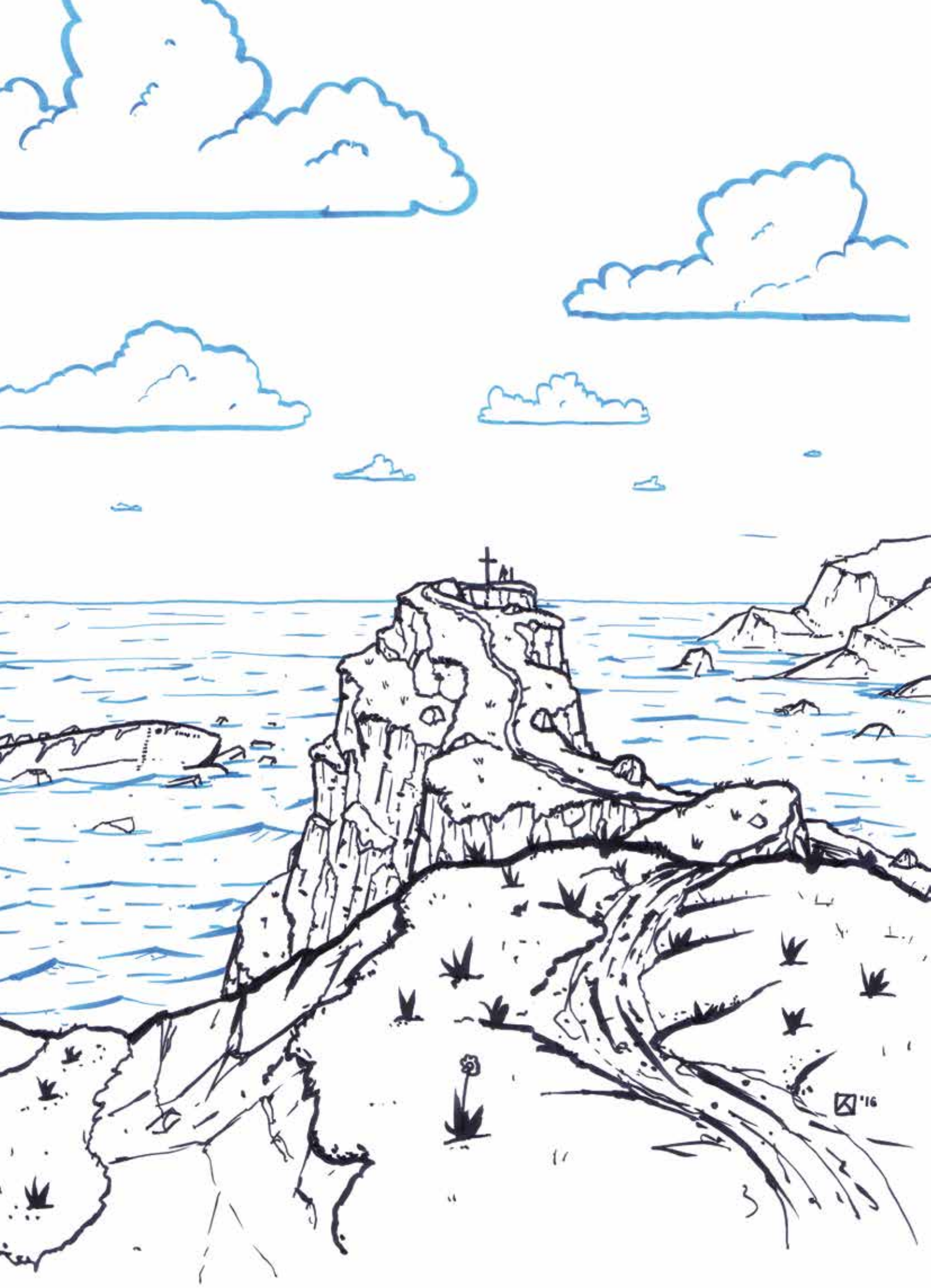
In my shoes, a walking sleep
And my youth I pray to keep
Heaven send hell away
No one sings like you anymore

Is your desire for apocalyptic
anthems still unfulfilled? Did we
forget your favourite doomsday-
track? Then check out the full
playlist on Spotify and add more
songs!

Account: Apocalypse2017

Playlist: *The End Is Near*





Between Your Weary Head and the Sea

A post-apocalyptic short story

By Caroline Anja Kacperski

“So, are you here to jump?”

“I think ... I might?” Arjan isn’t entirely sure yet, the what-ifs of his situation are still unclear, since he came here on a whim, the alcohol – such an expensive hobby nowadays – almost out of his system, and hey, anyway, he’s kind of well off. His family has money. He can afford to check this place out and then return some other day, unlike most. Suicide is a choice offered to all, but only a few have the means to do it the right way, to go out a spectacle. A lot of people picked trains, back when those were still running, to really make a nuisance of themselves. Nowadays it’s mostly pills for the poor.

The counselor nods, checks something off in the paperwork. “You didn’t bring anyone?” He keeps nodding, and Arjan would assume it a nervous gesture if the man didn’t look like some eccentric philosopher in the back of a paperback, thoughtful but kind, and kind of dusty. Arjan shakes his head, throat dry. The witnessing will be done by cameras. The counselor hums, takes another note, nods to himself before looking up. His eyes are a piercing light green in his dark face, and it’s startling. “I’ll

join you on your way up, then. It’s always better with someone there, even if it’s a stranger.”

Arjan starts nodding back, but he quickly feels like one of those bobble headed dogs in the back windows of old cars. He forces himself to stop, to swallow and take the man in. He’s kind of hot. He can’t be older than forty, with a full beard and closely shaved head, spectacles low on his wide nose. It wouldn’t be so bad to have him there. It would have been better with Louis, but that isn’t an option anymore. Out of his little booth he’s towering over Arjan, and Arjan hadn’t thought he could still feel attraction to anyone, but well. This is the end of the world. His biology is running along to the clock of the planet, and that clock is ticking faster, faster, faster –

“Bad break-up?”

Arjan laughs. The assumption is so sudden, and so on point, but how could this stranger possibly know who he is and where he has come from.

“We used to get a lot of sad lovers, here. This isn’t really a lover’s leap,” the counselor explains, “but it is plenty cinematic. I guess that’s why we get so many people who just come to look around, enjoy the view while it is still a view. People aren’t shopping around for

their suicide spots that much nowadays. I guess, if you choose to do it, it’s easier to go with friends or family instead of driving all the way out here to do it.”

Arjan looks up, surprised. “I would have thought that someone who works in a place like this would see the point in doing something special to end it? Don’t you support the broadcasts?”

“Well, yeah, sure.” He sounds placating, calming, and it’s already grinding on every one of Arjan’s gears. “But don’t you think that some things are better enjoyed when you know you’ll have another day to talk about it? I understand why people want to go out in a beautiful place, but wouldn’t you want to take a picture? Tell your family you went and lived to talk about this place, tell them how beautiful it is?” The counselor speaks with conviction, but not without bitterness.

“Oh!” Arjan realizes, “Oh, damn, you are one of those asshats who think that humanity should save itself! God, you guys piss me off!” But he’s laughing, sort of. Considering how much more fun taking the jump is going to be with this guy around. Motivated by spite to his last day. Louis would have a coronary, Louis would pull at his own hair until it stood up

Illustration by Alexander Temming

in all directions, and Louis would argue with him; they would argue until Arjan could feel something again.

"Besides," and Arjan knows he sounds resentful and that this guy doesn't deserve this. Arjan has never been anything but a pit bull in an argument and his jaw is already tightly clenched onto this one. "Besides, it's not like this place is going to last. What's the point in talking about it when it is already eroding?"

They are almost up the steep part of the path, and Arjan can see the cliff's edge is not far now. He's gasping a little, and he will blame that on the climb. The counselor says nothing for a painful few strides as they work to reach the top, speeding up with steps that grow longer and longer, until he is ahead of Arjan, leading him. Leading him on.

"I wasn't sure I was going to do it today, you know?" Arjan yells, out of breath, arms and legs pumping, "but I'm sure as hell sure now!!"

The counselor turns around, arms spread, patience gone. "Be my guest."

"Whoa. Wait, you aren't going to fight me on it?" It throws Arjan, adding to the vertigo and light-headedness he is already experiencing.

The counselor nods, again. He doesn't look upset about Arjan's out-break at all. "It's not my job to stop you from doing anything. Look. I'm here to support you in whatever decision you want to make. I'm here to make it easier. It's also my responsibility to make sure you're aware of all of your options: You can jump, or you can decide not to. And if you don't, there are things you can do after. It's not shameful, it shouldn't be shameful."

Standing there, cliffs stretched behind him and the ocean behind those, he seems a fixture in this place that is comparable to the cliffs themselves. He's already older than most, but in this place he looks like he has always been here, like he will remain long after the rocks are gone. Arjan knows this is bullshit, that this guy will die along with all of them in the next few years as the resources run out, while the rocks will hold out only a little longer before giving in to the acidic sea water, but, well. He's considering going down the suicide cliffs, so reasonable thought cannot be expected of him.

"I'm not ashamed," is what he ends up saying, like an idiot, after opening and closing his mouth a few times. "I'm just done."

"Ok then."

Arjan continues on, past the Counselor and his outstretched arms, and it feels like walking into an embrace nonetheless. The sea is wide open, an endless stretch of pale green under an endless stretch of blue, soft waves lapping at the beach below, where off-white cliffs meet the shore. It's purple prose in a picture. He stands on the edge and breathes, and breathes.

"Years ago," the counselor says behind him, "the sea was blue, or steel grey, depending on the weather. Now it turns dark green in storms, and pale in the sun. Scientists say it's algae, that they thrive due to the chemicals released into and the rising warmth of the water. It's still beautiful, don't you think?"

Arjan nods, staring forward, not looking down. He doesn't want to know what will await him when he takes that last step forward.

"Nobody has gone in that water for at least a generation.

My mother used to, but she said people stopped because of rashes, and then because of the simulators. I think I'd like to try? I don't think the simulators compare; at least she said she didn't think they do. But she had trouble remembering what the world used to look like, towards the end. She always said that change came too quickly. 'Son, yesterday we were living in caves, and today we are shaping the planet.' She'd laugh about it, like it was a joke. Like that, like we didn't fuck it up for everyone."

Arjan throws him a look, because so far the counselor had been soft spoken, even-keeled. "Do you blame her?" Arjan asks him, who is standing companionably by his side. There is no wind up here. He would have expected wind to whip his hair into his eyes, but right now, nothing is moving. The counselor stands on the edge, closer to it than Arjan had dared, like he's stood there often and never once looked down.

"I blame all of them," he says. "Not just that generation, but like, everyone up to the inventors of the steam engine. I know it makes no sense, but it's what keeps me going." He chuckles, like there's irony in that, like irony is a concept he understands, and looks over, catches Arjan's eye.

"As I said, we don't get many jumpers anymore. Although the broadcasts are still going strong, people up here seem to be done killing themselves. Maybe we've culled enough of the population, and the rest of us can split the resources. Maybe they are really all taking the pills in private, like the broadcasts claim. But everyone I know knows someone who did it, and they are all angry about it. I think anger is maybe all that's left."

Arjan laughs. It's ridiculous, is what it is. Five minutes ago, this guy was telling him that there was no shame in not dying, and now he's spouting philosophy about the life-saving power of anger. Like being angry will do anything. Like being angry ever –

No, that's not true. He used to be angry. He used to love the hot rush of fighting Louis, of fighting with Louis, and knowing that they would make up, fall into bed together, do another day. Now all he has is the booze, and his family's dollars to smooth his way, and a sinking emptiness in his chest.

"Anger isn't going to sustain people long enough," Arjan says, and sits down, feet dangling. "It's not like people stay angry. It's a flash of a feeling, and when it's gone they will continue to kill themselves, and – God, just sit down, you *hover*."

"So? All of humanity just jumps off a cliff, and then what?" The counselor sits, cross-legged and facing Arjan, staring at him like maybe he will have an answer. Arjan has never had any answers; all he's ever had were doubts, and questions, and fears. He's been the cynic to Louis' idealist for so long, he has forgotten that dreaming was an option. "Do you think this is the end?"

"It's my end. I don't know about the rest of the world. I guess the planet is just done with us? Maybe once enough people are dead, there will be a chance to start new. It's not going to be different, though. Maybe you'll create an ideal society or something, but it will always end badly." Arjan finally meets his gaze, eerily like the sea below and still a stark surprise in his dark face, and smiles.

"My boyfriend believed that if we changed enough, if we adjusted, the world wouldn't chew us up and then puke us out like this. He kept organizing these protests, rallying people to I don't even know! Save the water! Build sustainable energy facilities! Stop the broadcasts! He called them 'induced collective suicidal ideation' and said that we were being poisoned from outside and within. He wanted to get people out of the simulators and into the streets. Like it hadn't been tried, like it hadn't been done before, like we aren't where we are for a reason." Arjan laughs, an almost fond rumble deep in his chest that he hasn't felt in a long time. He has been trying not to think of Louis, but right now he can embrace the pain. "He was so angry, all the time, but he kept believing that people could change things, that we could still turn this shit around. The worst thing is that others believed him."

He looks away, out into the emptiness of the sea. "I don't know if you watch the broadcasts, but –"

The counselor nods, again. Tries a smile, doesn't succeed. "He was the activist. The one they shot six times just to show they could, to show that any rebellion was just another way to suicide. It almost looked like he had planned for it to happen that way."

"Yeah." Arjan looks at him, looks away, looks down, looks anywhere. "They had to make sure –" He swallows, starts again. "That was him, and with him all our friends. I should have died there with them, but I got drunk the night before. I had told them it was bullshit. I told them dying for a cause wasn't worth it, so they didn't wake me up. I could have gone out holding his hand. We could have been martyrs together!"

"But instead you are here."

Arjan nods. He feels about as hollow as that plastic bobble headed figurine. "Yeah. Instead I'm here."

"You know they will stream this."

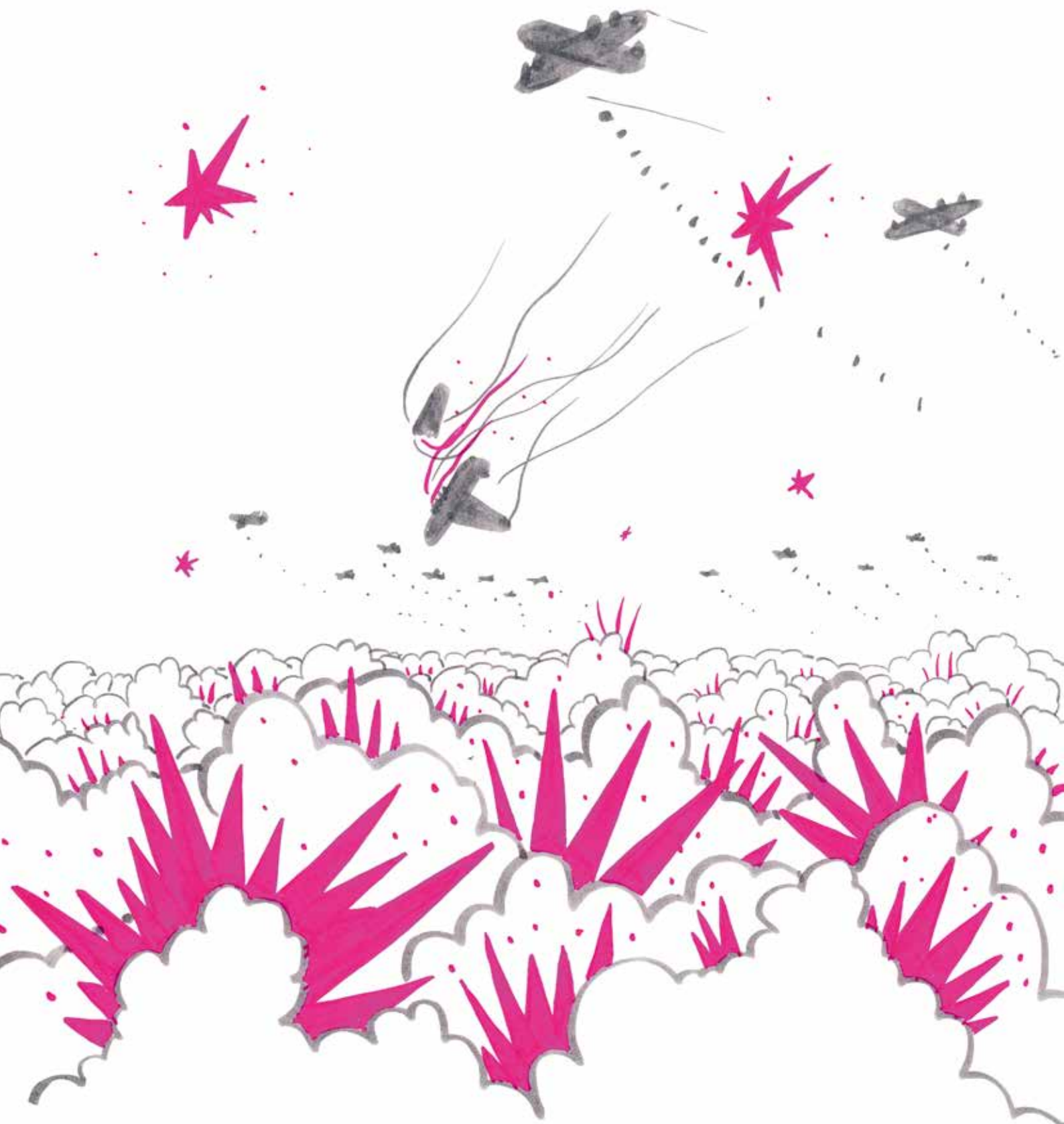
Arjan nods. "They are. I know."

"You know how they will frame this?"

Arjan nods again. "And then it will finally be over. Don't you think we have done enough?"

The counselor looks at him. The sea moves below, slowly eroding the cliffs. In a few years, they won't be here. They are already closer to the ground than they were half an hour ago, and they will get closer. The sea will take back everything.

The counselor smiles, and nods.



Alexander Temming is a soon-to-be industrial designer with roots in architecture. He has a passion for comics and illustrations with a twist. He is currently studying Industrial Design at Muthesius University of Fine Arts and Design in Kiel.

For inquiries and further information: alexander.te@gmx.de.
[instagram.com/temmse_id](https://www.instagram.com/temmse_id)



Wirkt...
Natürlich. Nachhaltig.

Bei
grippalem
Infekt

50 Tabletten zum Einnehmen N1
Gripp-Heel®
 Tabletten
 Grippale Infekte
 Heel

Gripp-Heel, Tabletten, Zul. Nr.: 6045385.00.00, Anw.geb.: Sie leiten sich von den homöopath. Arzneimittelbildern ab. Dazu gehören: grippale Infekte, Vorsichtsprüf. f. d. Anwendg.: Bei länger anhaltenden Beschw., bei Atemnot, bei eibigem Auswurf, bei Fieber u. atemabhängigen Schmerzen sollte ein Arzt aufgesucht werden. Vor der Anwendg. in der Schwangerschaft u. Stillzeit ist ein Arzt um Rat zu fragen. Zur Anwendg. bei Kindern unter 6 Jahren liegen keine ausreichend dat. Erfahrungen vor. Das Arzneimittel bei Kindern unter 6 Jahren nur nach Rücksprache mit dem Arzt anwenden. Warnhinweise: Erth. Lactose! Packungsbeilage beachten! 1 Tabk. = 0,025 BE. Zu Risiken u. Nebenwirk. lesen Sie die Packungsbeilage u. fragen Sie Ihren Arzt o. Apotheker. Biologische Heilmittel Heel GmbH, Dr.-Beckweg-Straße 2-4, 76532 Baden-Baden, www.heel.de

Savoy

HAMBURG'S HOME OF ENGLISH SPOKEN CINEMA

Savoy Filmtheater · Steindamm 54 · 20099 Hamburg
info@savoy-filmtheater.de · www.savoy-filmtheater.de

TELEPHONE BOOKINGS:
 Tel. 040.284 093 628



Illustration by Nikita Kotliar, 2016.

7iRent

COVERING ALL THE NEEDS OF
PROFESSIONAL PHOTOGRAPHY



The Mirror Western

The Post-Apocalypse as Utopia

By Michael Dellwing

In film, television, video games, and literature, post-apocalyptic fiction has seen a renaissance. These stories depict destruction and chaos, loss and misery, broken highways with husks of rotting cars, the oppressive authoritarianism of dystopian regimes or petty warlords, the desolation of starving and scavenging survivors without the most basic of amenities: water, heat, wifi. The post-apocalypse is a miserable place.

Except that it isn't. The generally boring reading of such fiction is the psycho-philosophical one: "These texts force readers to examine themselves and question their potential responses to circumstances"¹, a reading that serves the very individualized self-help myths that are already baked into the formats they seek, and ultimately fail, to analyze. Seeing post-apocalyptic fiction as a tale of misery and suffering, and a tale of human endurance and resilience in the face of it, is a rather safe perspective.

Apocalypses are ambiguous things. Though "apocalypse" remains a metaphor for the end of a journey – and a story – on a global scale, the idea marks a new beginning as well: The destruction of the old order allows a new one to rise. Christian apocalypse stories functioned this way. For this reason alone, it would be easy to dismiss this as a vain hope fueled by fairytales. In a rationalized, secularized world,

the death of everything and everyone is no new beginning; it is just the end. However, no religious interpretation, no idea of Gods and Heavens are necessary to realize that contemporary apocalypse stories are stories of hope as well.

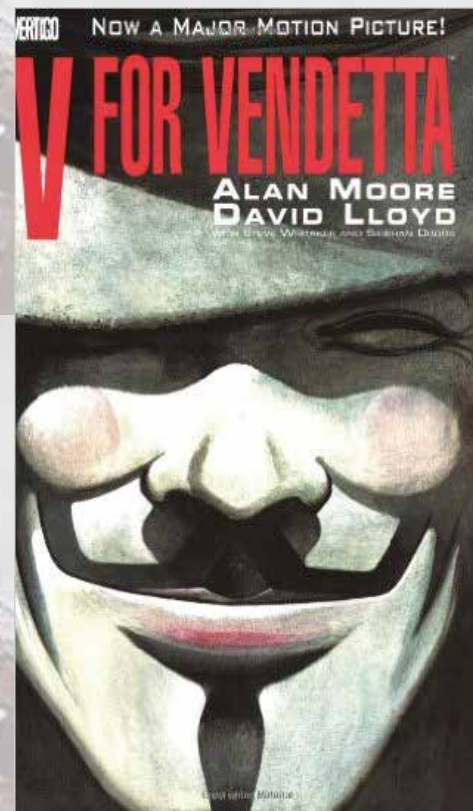
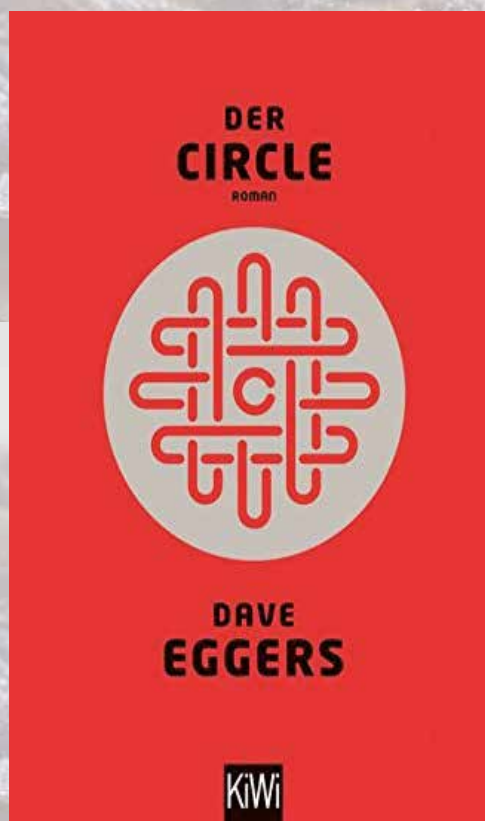
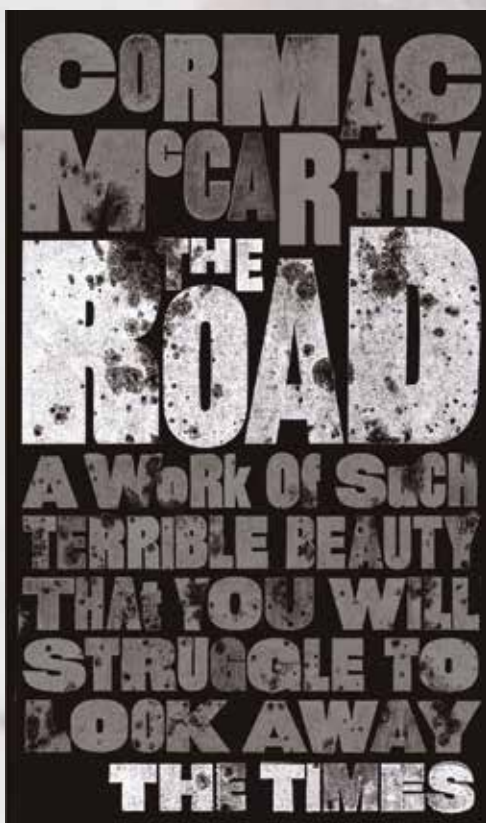
Structurally, post-apocalypse stories function as what could be termed "mirror Westerns." The Western story, especially popular in the pre- and postwar decades, depicted a recent American memory as well as a then-still contemporary American promise: The frontier provided a destination to those who would flee civilization, which offered "the promise of liberation and/or redemption, rebirth or reinvention."² As a vanishing point, the frontier offered a place to escape the social structures and its hierarchies, bureaucracies, rules of conduct, and social capital, its byzantine order of status and position, its locked-in distribution of resources, established identities and narratives. It was an individualist's utopia, and as such, it became "a sacred part of America's post-Civil War national mythology."³ It is, however, more than just a libertarian individualist fantasy: it is also a conservative one. Freed from the structures of society, community can take hold again and overcome a city-bound individualism in favor of stories of community and family.

There is no frontier any longer, nothing to flee to – unless humans extend their "trek" into space, or if civilization falls. Post-

apocalyptic worlds tell a thoroughly American story of new frontiers to be conquered by those guided by community, rejecting the straightjacket of society. In *The Walking Dead*, a small community of survivors bands together as a family to fight the hordes of uncivilized undead and encounters tyrannical re-establishments of order along the way; In *The 100*, few survivors in a space station, a town-in-orbit of Earth, release a handful of young adults, in lieu of execution, to the remains of a dead planet after a nuclear event, inhabited only by mutated wildlife and (mostly) remnants of re-barbarized humanity, while encountering oppressive recluse societies along the way. In *Jericho*, the inhabitants of a small town watch on as the nuclear bombs explode and are left to fight for their own devices, bound only by the communities, and families, that raised them, and fighting against the remnants of bureaucracies gone war-mad. In *Fallout 4*, a lone wanderer, who grew up in a peaceful, idyllic community before a nuclear war, explores what is left of Earth decades after the war; in *Fallout 3*, another lone wanderer walks the wasteland after growing up in a facsimile of a small-town community, survival vault 101, built to withstand the devastation. Both attempt to reunite a family ripped apart, looking for the protagonist's father in *Fallout 3*, and a lost child in *Fallout 4*, and both encounter bureaucratic and/or



Be the Cockroach.



Heinrich Heine Buchhandlung eG
Grindelallee 28 / www.heinebuch.de



oppressive re-established national orders along the way. The converse of post-apocalypse stories of the eradication of order is, therefore, the culmination of it in a tyrannical megastructure; often both are mixed together, as they are in *The Hunger Games*, and not rarely, the megastructure is outsourced to aliens, as in *Colony*: in a clear analogy to the US occupation of Iraq, the largely invisible alien overlords delegate rule to human collaborators tucked away in safe and heavily armed Green Zones. The untamed wild can be tamed by the rugged, strong, morally righteous individual inoculated by the values of family and community; the oppressive and (in its portrayal to the viewer) clearly illegitimate structure can be fought in similarly inspired rebellion. In both versions of the post-apocalypse – and its amalgamated mixtures –, resistance is not futile, and assimilation can be staved off.

This apocalyptic change, then, is only catastrophic for those comfortable in pre-apocalyptic stability. The end of the world means the end of the burdens of the world – at least those that are associated with existing social structures.

For those suffering from them, it holds the promise of liberation: its own utopia. In the place of the hopelessness of impenetrable rationalized bureaucracies, post-apocalypse stories offer hope and agency – for some.

Not for all. The hopeful story outlined here is hopeful only to a segment of the audience: those with the kinds of social capital that can be leveraged in a post-apocalyptic world of individualist agency, the able-bodied, young, reasonably strong, “cunning” and “street-smart.” There is little use in the post-apocalypse for derivatives traders, loan managers, civil servants in government structures, or cultural studies professors. To those disaffected with existing structures, this is the appeal of the apocalypse. There is, however, also little the old, the infirm, or the disabled can do. There are those, however, who are already marginalized in the pre-apocalypse: those who already fight for survival in an unforgiving, wild world before the institutions fall.

The great post-apocalyptic neo-westerns are told from the perspective of its unwilling refugees from civilization: the survivors.

They do not leave behind cities full of people too comfortable in existing structures to leave; they leave behind the dead. (In tyrannical megastructures, those left behind are those that died and those who arranged themselves with the new tyranny). The hopeful stories of freedom and agency are the stories of those newly liberated from civilization through the death of everyone who held them together. While the survivors are freed from the structures of civilization, the dead are freed from the suffering that may ensue. The disaffected and hopeless can have another hope, more taboo hope represented in those whose perspective the fictional rendering rarely represent: The post-apocalyptic utopia contains a hope for death. This hope, and this death, is an entirely different entity than those portrayed in the formats discussed here.

The fictions enumerated above can tell the story of the dead only imperfectly: The dead have no perspective (but see *iZombie* and *In the Flesh*, which tell their stories from the perspective of the Zombie, though both are not post-apocalypse formats: the order



Fig. 1⁴



Fig. 2⁵



Fig. 3⁶

remains in place in both, and the latter is a tale of stigmatization and reintegration of the undead through the British welfare state). But the pre-apocalypse readers can identify themselves as those who would fight and survive untethered – or as those who would be dead. That these liberations are fictional allows viewers (or readers) of post-apocalyptic fiction to sort themselves. While some can place their fantasies in the liberated survivors, others can harbor much darker hopes.

In the run-up to the 2016 US presidential election, this second hope prevails. Memes, then stickers, shirts, bags, and mugs flooded the market, declaring a satirical allegiance to the apocalypse as a better alternative to what was. The two major manifestations of this were styled after typical electioneering material, advertising “Giant Meteor” (as an extinction-level natural disaster) “2016,” (fig. 1, 2) and H.P. Lovecraft’s *Cthulhu* (fig. 3, 4).

The promise of smashing the structures that underpin the present order, ending existing bureaucracies, status hierarchies, and rules of social conduct appeared as a hope in the actual election already. The

extinction event was now portrayed by Trump’s opponents as a preferable alternative (fig. 5).⁸

The apocalypse is not merely a foil to test psychological or philosophical principles in a horribly dystopian environment. This underestimates the occurrence massively, and it overestimates people’s attachment to the nice and warm fictions of public discourse. It is important to read it as a double utopia dressed in dystopian clothing, one that curiously gathers two very different sets of people who are hopeless in the face of modern institutions: those who imagine themselves free if they fall, and those who imagine themselves not helped enough. There is a morbid alliance between the libertarian right and the disaffected left, and post-apocalypse stories can be a screen for the projection of the hopes of both.

Notes

- 1 Tarulli, L., and B. M. Brendler. 2014. *Blurring Gender Lines in Readers’ Advisory for Young Adults*. Reference & User Services Quarterly 53: 221-224.

- 2 Hoberman, J. 1999. “How the Western Was Lost.” Pp. 85-92 in: *The Western Reader*, ed. Jim Kitses and Gregg Rickman. New York. 92.
- 3 Hoberman, J. 1997. *Steaming Torsos. Review of Westerns: Making the Man in Fiction and Film by Lee Clark Mitchell*. London Review of Books 19: 27-8.
- 4 Becker, Sabina. *Wankers of the Week: Giant Meteor, 2016*. News of the Restless, 04 Nov. 2016. Web. 28. Dec. 2016.
- 5 Becker, Sabina. *Wankers of the Week*.
- 6 Krage, Steven. *BREAKING: Mythical Lovecraft Monster Cthulhu latest in string of Trump denouncers, according to Stephen King*. From the Ego of Steven. 15 Sep. 2016. Web. 28 Dec. 2016.
- 7 Krage, Steven. *BREAKING: Mythical Lovecraft Monster Cthulhu*.
- 8 The tweet-meme in figure 5 refers to the 2012 end of the Mayan calendar, an apocalypse expectation that became a short pop culture obsession in 2011.
- 9 BuzzFeed.com. *Fuck Our Lives*. Campaign Images. Nov. 2016. Web. 28 Dec. 2016.



Fig. 4⁷



Fig. 5⁹

The Apocalypse in Michelle Tea's *Black Wave*

*"It's like a metaphor for the end of love"*¹

By Nicole Malik

What do you do if you are a writer of memoirs, but are kept from writing about your life because the people that are part of your story refuse to be part of the written one? This is one of the questions author Michelle Tea is exploring in her newest novel *Black Wave*. The first part of the book is set in the last days of the year 1999 and tells the story of a girl spending her 20s in San Francisco. Michelle, the protagonist, is part of the local queer community. She parties a lot with her friends, drinks excessively, is sexually promiscuous, and, over the course of the book, comes into contact with hard drugs.

Right from the beginning, the reader is presented with a world that seems to be slowly unravelling. The novel thematizes several notions of an approaching end, with some being more prominent in the narrative than others. The natural surroundings the story is set in feature plants that are struggling to survive or have been exchanged for artificial counterparts, as well as smog. Through this, the reader is made aware of the realities of climate change and environmental pollution, as well

as the consequences they have on our lives.

Tea also draws attention to the impending tech bubble San Francisco is about to experience, making it harder and harder for her community to be able to afford life in the city. Rents are raised, and the bars and clubs frequented by Michelle and her friends close due to gentrification taking its toll. Slowly, the world in which the protagonist's community lives is shrinking, or, more apocalyptically expressed, is coming to an end.

The aforementioned is topped off by the (imminent) ends Michelle experiences on a personal level: the break-up with her girlfriend, several friendships ending due to her increasing use of hard drugs, and her seeming inability to write another book, meaning the end of her literary career.

The first part of the novel ends with Michelle's move from San Francisco to Los Angeles to start fresh. Here, she seeks to better her life by becoming sober, leaving toxic relationships behind, and trying to keep doing what she loves in order to keep her profession in the realm of writing.

In the second part of the novel, the reader experiences a kind of "apocalypse" on a formal level. The narrative unravels. Tea tells the reader about the writing process of the book. Originally, *Black Wave* was supposed to be a memoir, telling the story of the end of her relationship. However, due to her ex-partner refusing to be part of Tea's narrative, Tea was forced to rewrite the entire book and therefore change her story.

Tea starts exploring what it means to write a memoir, the difficulties of deciding where her own story ends and where someone else's story begins. She acknowledges the fact that she, as the author, shapes the material, that only she, through her writing, has the power to lead the reader to a certain image of the narrative she is creating. Maybe the whole story is different; she could be lying to the reader. She also draws attention to the difficulty of bringing a memoir to an end, "I Couldn't Figure Out How To End The Book, Michelle explained. With *Memoirs The Story Just Keeps Going. You're Supposed To Wrap It Up All Nicely But It's Real Life. It's Hard. So I Think I'm Just Going To Have The World Explode*"². With

this remark, Tea induces the end of the world in the story world, and the reader encounters a self-reflexive apocalypse.

Soon, the impending end of the world is announced on the news. Nature is dying, the climate is changing. Confronted with the bad news, the population of the story world attempts to cope. A neighborhood community is holding a peace rally, but violent riots occur, shops are looted, and people commit suicide. In the middle of all this, Michelle decides that she will write her story. She recounts the editing process of the original version of *Black Wave*, which she is unable to publish due to her not wanting to violate the privacy of her loved ones.

By writing about the process through which this book came to life, Tea cleverly tells the story about her ex-partner without actually

telling it. We learn that the story told in the first part of the book is partly true, but is actually only a highly fictionalized version of her life. Mentioned places and people actually existed, instances really occurred. However, Tea plays with the chronology and exchanges some people of her life with other characters, transforming her story into merely 'a' story.

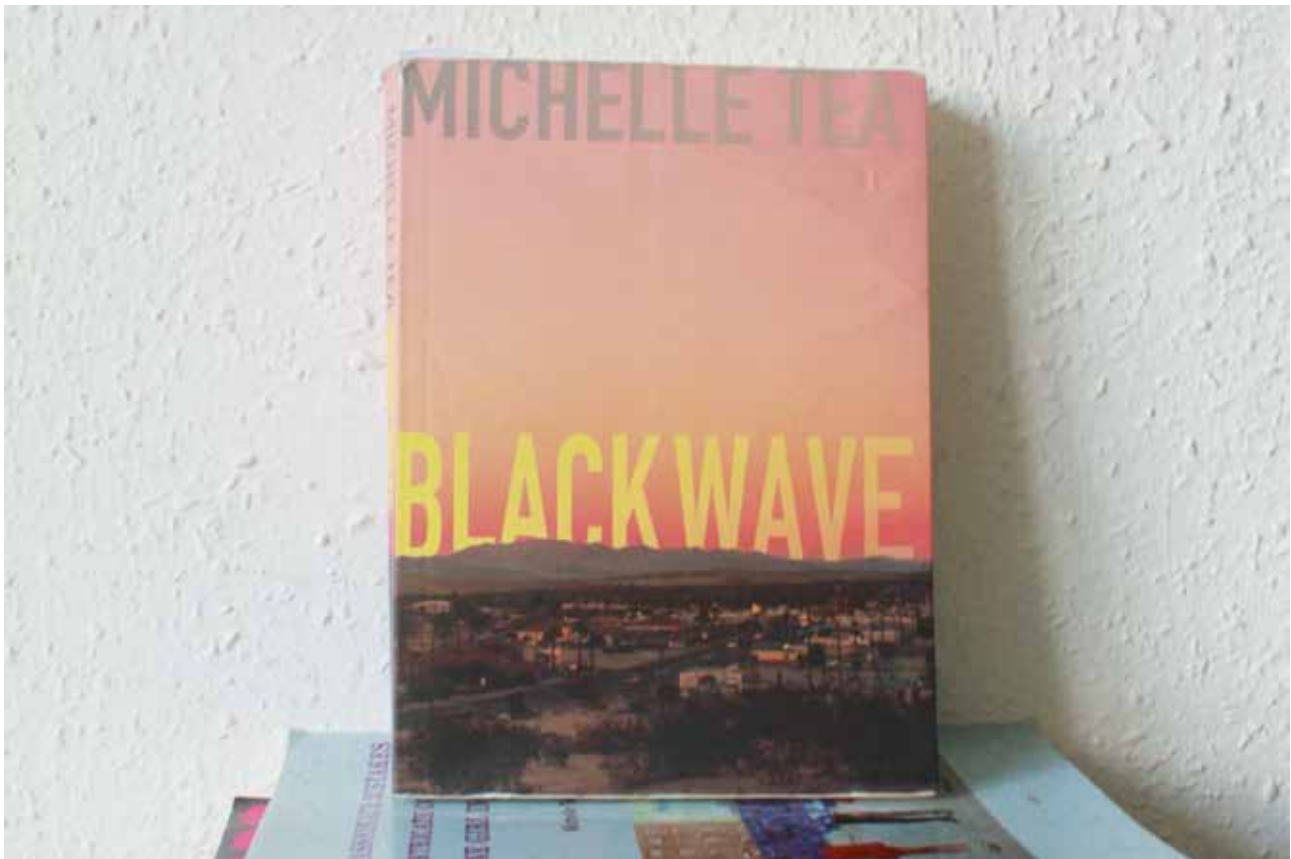
This whole process is described in the second part of the novel and is intertwined with Michelle's search for sobriety and her attempt to find the right mindset for working on her book. On the last day of earth, which also marks the end of the book, and therefore the end of the story world she has created, Michelle sits down and begins to write *Black Wave*, transforming the highly metafictional story into a figurative Möbius Strip.

Tea's *Black Wave* shows that the process of growing up is full of moments that can produce a sense of helplessness, moments that feel like a personal apocalypse. Nonetheless, it is a story with a positive message of empowerment: No matter what horrible things happen in your life, it is not the end. When you fall, you can get up again and start anew.

Notes

1 Tea, Michelle. *Black Wave*. New York City, NY: Feminist Press, 2016. p. 150.

2 *ibid.*



Photograph by Nicole Malik



ELEMENT LOST

A post-apocalyptic European drama series

*By Verena Gräfe-Höft and
Samuel R. Schultschik*

Set in the year 2044, the show centers around a young northern German girl named *Kaya* (23). During a global catastrophe, she and her family were trapped within the confines of their home, as oxygen levels around the world dropped drastically and with little warning – and few humans survived.

What kind of incident could have triggered such a catastrophic chain reaction? In order to survive the deadly air quality, what is left of mankind's elite has set up so

called Oxocities, which have thus far managed to adapt and maintain a sustainable level of oxygen. But this solution cannot last for long. After her father is killed by a group of renegade criminals who scavenge the suburban wastelands to survive, *Kaya's* only goal is to save her little brother *Mika* (11), and secure a place in an Oxicity for him.

One Oxicity, formerly known as Hamburg, is now guarded by fences and heavy security, which was established by the ruling corporation UNITEC to keep out the 'Border People'. Huge refugee camps sprawl across the city's

outskirts, in which the 'Border People' wait and hope to be one of the chosen few allowed inside for salvation. However, there is another way to gain access to the city – through the *Door*, a secret and powerful underworld leader who calls the shots out here in the treacherous borderland of Oxicity. In this 'kill or be killed world' *Kaya* cannot tell who is friend or foe.

Is all of humanity the cause for such absolute destruction? Or is it nature itself and Planet Earth that want to get rid of their worst parasite: The Human Race?

The World

By the year 2044, genetic modification has made great progress, becoming not only socially accepted but the norm when it comes to the health and progress of humanity. From curing diseases that had plagued humans just 30 years before to altering food sources for superior quality and output, mankind has made great advances.

The world is far from perfect though, as struggles with environmental and cyber terrorism, border wars and super bugs continue to grow. However, thanks to UNITEC, the main international government corporation, which is also a leader in the field of agricultural biotechnology, some level of global control is maintained. UNITEC likes to lead a rather totalitarian regime. They do what is necessary to ensure progress.

Global weather patterns have become increasingly erratic, causing continuous waves of famine brought about by floods and droughts. In an attempt to create greater stability of food sources, UNITEC has been funding a group of scientists to develop a cash crop that can withstand volatile climates. One of the scientists in this group manages to create a surprisingly effective design through basic alterations, which he calls G-41. Instead of releasing oxygen as a byproduct during photosynthesis, the plant retains this essential molecule and uses it to perform a kind of hyper-cellular respiration, thus yielding greater crop output at an exceptionally accelerated rate. The plants practically grow over night. G-41 seems to be the answer to some of the world's most pressing issues. Almost as soon as it is discovered, G-41 is patented

and put into action. UNITEC is confident that once again they have made a great step towards positive world progress. There is a small problem though...

Soon after the first cash crops are sown, there is an outcrossing of the mutation to surrounding photosynthetic organisms. They also begin to retain most of their oxygen and grow at an accelerated rate. Not long after, entire forests are being infected by this so-called miracle gene. Earth's oxygen levels begin to drop rapidly. Mass hysteria and civil unrest break out globally as mankind struggles in vain to find a solution. Vast populations and communities slowly suffocate in the increasingly stifling atmosphere and unless you are fortunate enough to live within the strictly bordered confines of an Oxicity, where the development of alternative oxygen production has been established, your days are numbered.

Once the initial chaos dies down, few have managed to survive outside of the Oxocities. The world outside is treacherous and unforgiving. Either your food supplies will run out or wandering groups of Oxygen Scavengers will take what little you have left and leave you for dead. And if it is not the Oxygen Scavengers you are up against, it is nature itself, as now it is you and nature fighting for the last residues of oxygen – down to the last breath.

Through this hostile terrain our heroine Kaya must lead, in an attempt to save herself and her little brother, Mika. But this is just the beginning, as she soon discovers that it is not only her brother's life that lies in her hand, but that of mankind.

Creator's Note

We lose our most essential element for survival – oxygen. Led by Kaya, an elaborate web of characters is woven together and connects, as they deal with not only the global crisis at hand, but their own internal and personal struggles. In *Element Lost*, we explore the compassion, fear, humility and resilience of humanity in the face of extinction at the hands of nature.

We believe in diversity – especially when it comes to entertainment. The challenge is to create an authentic multi-language European TV Drama from Germany that reflects not only the international standards of what contemporary television should offer, but what we feel is just the beginning of a new era of television that has much to be expanded on and explored in scope and possibility.

We believe in the core strength of this original story. Specifically, we believe in the significance and relatable nature of our characters. Even though we play with familiar elements, on the whole, there is an original, edgy and bold concept that forms the base of this show. We aim to create an entire universe surrounding the story. There is a chance here to develop an authentic collaboration between multilevel creative storytelling, promotion, content and technology. We want to raise fundamental philosophical questions that have no clear-cut answer, but instead provoke much-needed conversation and consideration in regard to current environmental and global situations.

Element Lost is bound to be an engaging, immersive series, which is fun and compelling – a thrilling genre show that has the quality to expand into new territories of entertainment.

Creators

Verena Gräfe-Höft

(CEO Junafilm, Executive Producer)

By the time she completed her studies in Creative Production at Hamburg Media School, Verena Gräfe-Höft had already worked as a freelance journalist for various radio and television networks, providing her with a wide range of experience within the media and entertainment industry. After initial success with her national and international award winning film-projects, she went on to found her own production company, JUNAFILM. She continues to function as a board member of the Hamburg Media School and currently works as a Production Consultant at the Hamburg Art Academy, in the film department of Wim Wenders. She is also part

of the EAVE Producer Network and alumnus of the European TV Drama Lab.

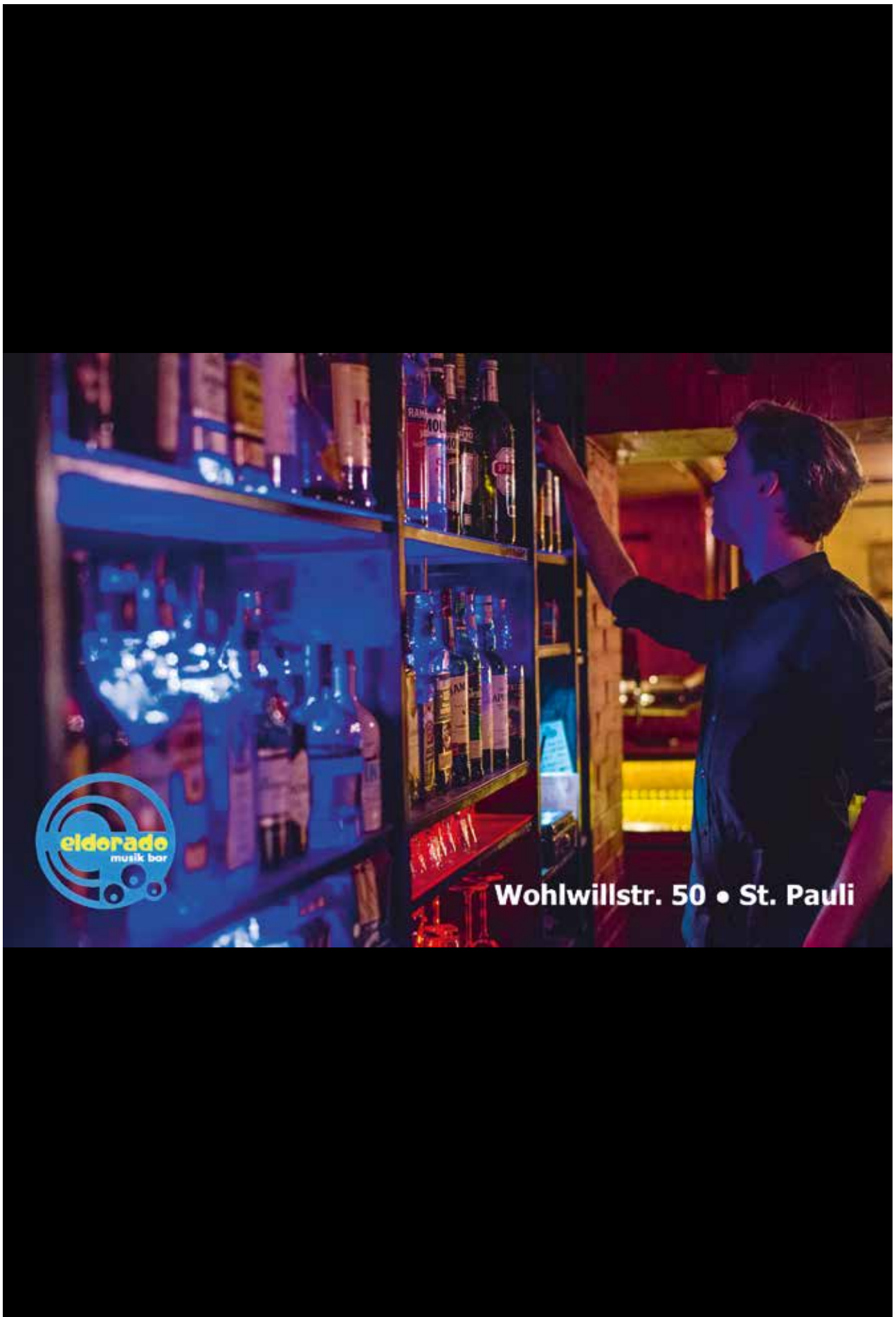
Samuel R. Schultschik

(Head Writer, Executive Producer)

Samuel R. Schultschik was born in Vienna, Austria. After completing his studies in film in Vienna and Berlin, he moved to Hamburg where he studied screenwriting at the Hamburg Media School. He graduated in 2012 with a Master of Fine Arts and began to work as a writer for cinema, television and commercials. His short films have won several awards and have been screened at festivals worldwide. In 2013, he co-founded a writers' collective to develop new series and formats for TV and online distribution channels, followed by different projects on which

he worked as a dramaturgical advisor, staff writer and storyliner. In 2014 he joined the Writers' Room for the international co-production of *Heirs of the Night*, followed by serial projects in Austria and Germany. In 2015 he was part of the MediaXchange Showrunner Program in Los Angeles, California, where leading European filmmakers worked together with Hollywood professionals. Here he worked on the development of his television series, "*Element Lost*". In 2016 he founded the production company and film collective 'bandofrebels'.





“Because We’re the Good Guys”

Morality as a preservation of humanity in post-apocalyptic narratives

By Tanja Ebner

In the hostile environment of post-apocalyptic fiction, the issue of *how* to survive dominates not only the life of the remaining inhabitants of the earth, but also the genre’s movies, literature, and television. In Cormac McCarthy’s *The Road*, where father and son wander south in a bleak landscape, devoid of almost all life but coated with a gray layer of ash, the son divides the world he knows between the “good guys” and the “bad guys.” David Roman identifies this contrast as “the Ethical Game,” which can repeatedly be found in post-apocalyptic narratives.¹ In *The Road*, the son is constantly concerned with the question if he and his father still belong to the “good” end of this dichotomy, and many of the son’s attempts to help others are denied by the more guarded father.

After all, being the good guy does not necessarily make living in the post-apocalypse any easier – it rather creates more problems.² Sharing food in times of an extreme shortage thereof means risking your own life. And then let’s not forget the diet the “bad guys” turn to: cannibalism. One of the taglines of the television series *The Walking Dead* captures this conflict for the zombie-infused post-apocalypse nicely: “Fight the

dead, fear the living.”³ While the series’ zombies are stripped of any conscious decision to eat human flesh, there is the community of “The Hunters” which, as in *The Road*, stores other humans for their own feeding.

Being the “good” one is a deliberate and moral choice, and transforms itself into one of the last traces of a pre-apocalyptic humanity. In a world where almost everything humans used to know is either dead or destroyed, the central question is what will remain – what will be left of humans? Is it the grilled baby which *The Road*’s father and son pass by, or the letter the boy wanted to write to let the good guys know that there are more of them? Eventually, choosing to be on the good side serves as a harsh contrast to the almost dehumanizing circumstances that are prevailing in the post-apocalyptic world – one could even argue that acting “human” becomes one of the remnants of the civilization people once knew, preserving a condition of the past in the dismal present.

As it is visible in *The Walking Dead* or *The Road*, the idea of humanity is deeply connected with moral behavior and the consequence of choices to the community. While nowadays several nations established morally grounded human rights by law, the

basic idea of these rights continues to exist after the apocalypse. Post-apocalyptic narratives seem to be a playground for defining humanity: they have the power to unmask structures we take for granted in our daily lives, and often leave us asking “How far would we go?”.

Notes

- 1 Roman, David. “The Ethical Game: Morality in Postapocalyptic Fictions from Cormac McCarthy to Video Games.” *Los Angeles Review of Books*, 23 May 2015, lareviewofbooks.org/article/the-ethical-game-morality-in-postapocalyptic-fictions-from-cormac-mccarthy-to-video-games. Accessed 12 Dec. 2016.
- 2 Roman, David. “The Ethical Game.”
- 3 “The Walking Dead – Taglines.” *IMDB*, www.imdb.com/title/tt1520211/taglines. Accessed 13 Dec. 2016.

othello

adapted from the tragedy by william shakespeare

24 | 25 | 27 | 28 | 29 | 30 | 31 january 2017
1 | 3 | 4 february 2017

7.30 pm

audimax
universität hamburg
von-melle-park 4



tickets

• unikontor, allende-platz 1
• www.universityplayers.de

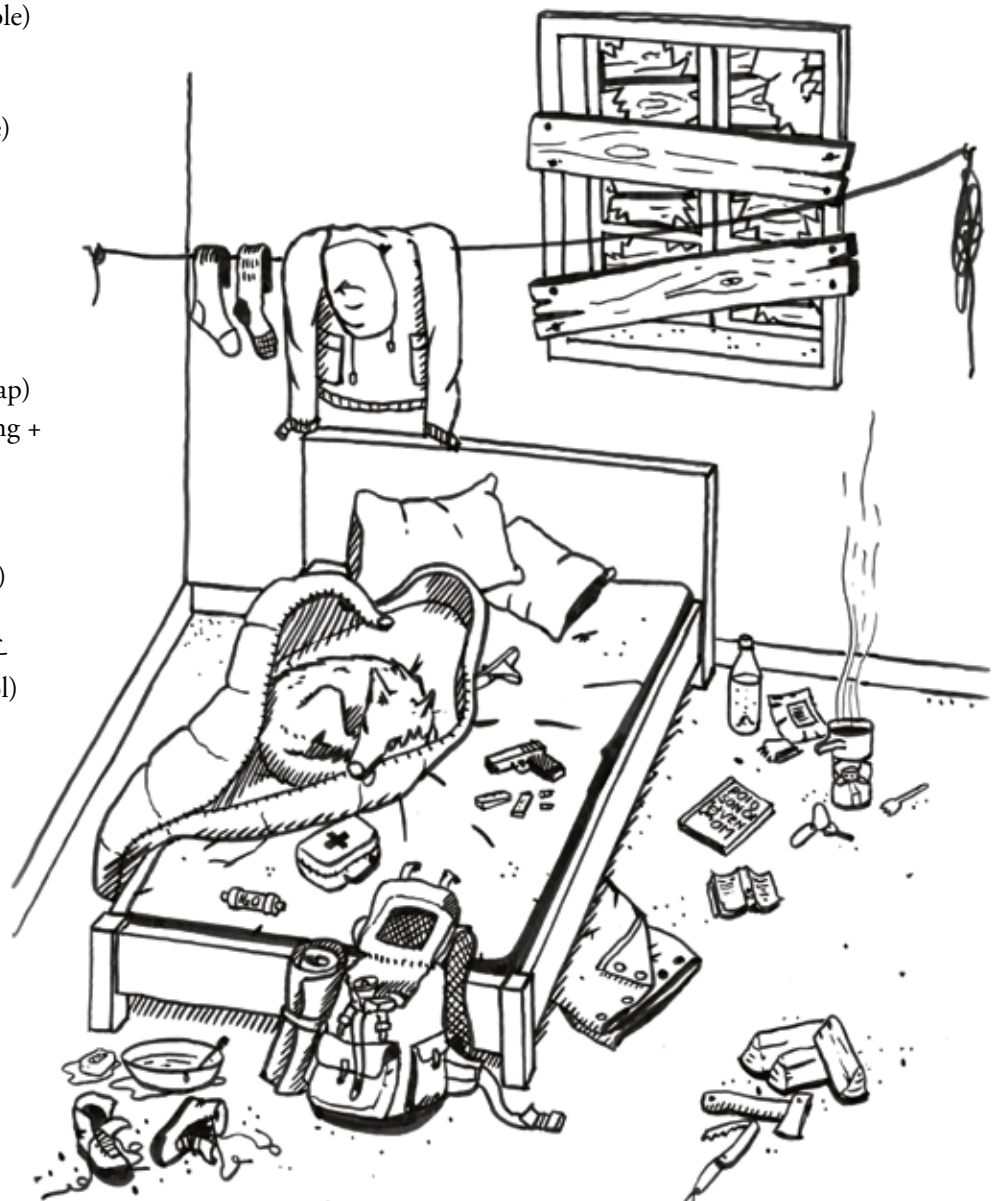
Essentials You'll Need for the Apocalypse

(in association with bushcraft and survival expert Christoph Reusch)

By Jana Eggert

- food rations (preferably dehydrated and non-perishable)
- portable water filter
- survival knife (stainless steel, max. 12cm, drop point blade)
- first aid kit + rescue blanket
- trekking axe & folding saw
- string
- tarp (min. 3x3m)
- roll mat + sleeping bag + fleece blanket
- backpack (15-25kg, waist strap)
- weatherproof outdoor clothing + gloves + hat
- comfortable hiking boots (broken in)
- headlamp & (crank-powered) flashlight + solar charger
- weapons for hunting and self-defense (bow, slingshot, pistol)
- compass
- small cookset + drinking cup + spork
- fire steel
- 1 PET bottle (0.5-1.5l) for collecting water, insects etc.
- guide to venomous animals and poisonous plants

Good luck!



1/6

Illustration by Alexander Temming



WILLKOMMEN IN DER WILDNIS

KURSE • EVENTS • AUSRÜSTUNG
WWW.BUSHCRAFT-NORTH.DE

“Let’s Do All the Drugs!”

When potheads and barflies make movies about themselves, it usually takes a lot to stop their characters from intoxicating themselves. Sometimes even the end of the world is not enough.

By David Fischer

In July of 2013, two apocalyptic spoof-comedies hit cinemas across the globe: *The World’s End* and *This is the End*. The movies addressed a young audience that had witnessed too many cities being epically torn down by Roland Emmerich and his peers, seen too much of Will Smith fighting aliens and zombies, and heard too many dead serious dialogues about love and family values against the backdrop of green screen explosions. Hollywood’s “apoca-blockbuster”¹, as Canadian critic Brian D. Johnson calls the genre, was long overdue for full-blown parody, and after a few tries, including the dispensable *Disaster Movie*, two films from England and the U.S. struck a nerve. At first glance, their similarities are uncanny: Both movies deal with the difficulties of maintaining a friendship throughout the years while evolving as a person. Both feature massive substance abuse in dire situations. But it is precisely in their realisation of these similarities that we can observe the subtle peculiarities of America’s stoner-movie darling Seth Rogen and Britain’s pub-movie master Simon Pegg unfold, and – if we keep our own booze and weed levels in check – maybe even learn something about British and American culture.

Simon Pegg Returns to the Pub

In *The World’s End*, Gary is in his

early forties, but is bent on reaching a goal he failed to accomplish twenty years ago: reuniting his old gang and drinking one pint in all twelve pubs of his tiny home town of Newton Haven. But something is off: A few pubs into the crawl, it turns out the reason nobody recognizes them is that the villagers have been replaced by robot clones that seem to be preparing an alien invasion. The gang, for some reason skilled in martial arts, scurries from bar to bar, kicking and punching their way through clones of former acquaintances.

The little room available for serious conversations is devoted to the conflict between Gary’s nostalgia about his adventurous youth and his gang’s ideas of living a grown-up life. Despite increasing robot attacks, Gary flat out rejects any change of plans and forces his allegedly matured buddies to follow him from pub to pub. Their reluctance diminishes with rising levels of alcohol. Indeed, booze sets up most gags. Yet, it also shines a light on Gary’s sad present. He *has* to complete the pub crawl and relive his happier past, no matter what: “It’s all I’ve got!” Gary knows his life is as tragic as it is hilarious. He desperately clings to his goal of finishing the pub crawl, while already knowing how stupid he is being.

This idea takes on a political dimension when the gang finds out the aliens’ idea of replacing parts of humanity is actually step

one of a beneficial plan to facilitate progress and communication with extraterrestrial civilizations. Arguing with the alien invaders, Gary utters the classic Brexit-supporter’s retort against all reasons for staying in a union that requires forfeiting a certain degree of sovereignty: “Face it! We are the human race and we just don’t like being told what to do.”

Seth Rogen and Evan Goldberg Present: The Book of Revelation

You don’t need the entire back of a DVD case to summarize *This Is the End*: A group of Hollywood actors, including Seth Rogen, is invited to a party at James Franco’s Hollywood mansion when, suddenly, Judgement Day begins. The special gimmick: Everybody plays themselves. Or rather, hysterically exaggerated versions of themselves – sometimes pushing the boundaries of good taste. In an interview with *USA Today*, Rogen reveals, that everyone requested some changes in their fictional representations². Except James Franco.

What distinguishes the film from the innumerable alien-, zombie-, or virus-catastrophes, is its setup: the apocalypse here is actually a biblical one – and, unbelievably sometimes, so are large parts of the movie. Jay Baruchel extensively quotes the scripture, Jonah Hill prays to God, later he becomes possessed by a demon and is exorcised. In consequence, the way

out provided for the characters is biblical as well. The gang discovers they can sacrifice themselves for another to ascend to heaven. Seth's character sums it up for the parts of his audience too high to follow the plot: "It means that if we're actually nice to each other, we get sucked up into heaven, too. That's the deal."

Could *This is the End* be considered a biblical movie then, or is there more satire to it? Evidently it accepts the concept of a Judgement Day and the premise of heaven for the righteous and the apocalypse as the punishment of sinners. It exaggerates these ideas and embellishes them to fit its cast of party-loving celebrity potheads, however, it does not knock them over. While orthodox believers might argue otherwise, the satire is not directed at religion, but at the actors themselves, their on- and off-screen perception by the public and, of course, the genre of apocalyptic movies.

A showcase example: A few days after leaving James Franco's house, Danny McBride has appointed

himself to the leader of a *Mad-Max*-like post-apocalyptic gang of cannibal street thugs. With his sex slave Channing Tatum on a leash and a human skull as a hat he is the hyperbolic pagan leader in a world without order. But even he understands the biblical premise that prevents James Franco's redemption: "I'll tell you what happened, Franco. You don't get sucked up into heaven because you were being petty."

Recommendation: Double Feature

Besides the cascades of one-liners, the films' humour relies on the multitude of Hollywood celebrities parodying their usual personas. Michael Cera, for example, typecast for life as the insecure teenager, snorts coke, gropes Rihanna's butt and is caught in a three-way rim-/blowjob in the bathroom. Way before it is biblical or satirical, *This is the End* is a classic drug movie about a gang of guys getting high and acting childish in face of deadly peril. The same goes for *The World's*

End: The tragedy of Gary's nostalgia provides a minor angle to a film that is partly about kicking robot-alien ass and mostly about getting wasted with old pals. I say, grab whatever you need to get the most out of this kind of movie night and make it an apocalyptic double feature.

David Fischer finished his masters in British Studies on *Orientalism in the Late Victorian Opium Den Narrative* at the Johannes Gutenberg-University of Mainz in 2015. Today he works as a journalist and German teacher.

Notes

- 1 Johnson, Brian D. "Was Armageddon Always This Complicated?". *Macleans*, 7. July 2013, www.macleans.ca. Accessed 12 Nov. 2016.
- 2 *The Internet Movie Database*. IMDb.com, Inc, 2016, www.imdb.com. Accessed 13 Nov. 2016.

	<i>The World's End</i>	<i>This is the End</i>
Director/Writer	Edgar Wright & Simon Pegg (w.)	Seth Rogen & Evan Goldberg
Main Cast	Simon Pegg, Nick Frost, Martin Freeman, Paddy Considine, Eddie Marsan	Seth Rogen, Jay Baruchel, James Franco, Craig Robinson, Jonah Hill, Danny McBride
Length in minutes	106	109
The drug of choice	Twelve pints of Beer (6.8 Litres) per person.	Mainly weed. But also cocaine, beer, vodka, tequila, whisky, wine, ecstasy, mushrooms, and a Milky Way bar.
The enemy	Alien robot-clones.	Demons with large penises.
Weirdest cameo	Pierce Brosnan as the gang's former teacher.	The Backstreet Boys as themselves.
The movie in one quote	Gary: Hey! It's our basic human right to be fuck-ups! This civilization was founded by fuck-ups and you know what? It makes me proud!	Seth: That means there's a god, right? I would have lead my life as though there was a god! This whole time, who fuckin' saw that coming? That there's actually a god?

EZO1

A post-apocalyptic movie

By Sven Knüppel

Sven Knüppel is an independent film and television producer and author. He studied German Philology, Literature and Media Studies at the Christian-Albrechts-Universität of Kiel. Despite his academic background, he has always been an artist at heart, so he founded the production company Gula Mons in 2005.

His post-apocalyptic movie EZO1 will soon be released on the Asian market.

Synopsis

In the ruins of a post-apocalyptic world, the MADNESS, a massive hulking tank-bulldozer hybrid is on its patrol. The crew is ordered to protect a sprawling MEGALOPOLIS, the last refuge of humankind, against survivors, renegades, and relics of a long past.

While humans and Immunes in the tank are arguing about tactics, ranks and a new social order, they are surrounded by zombies, ancient machines of war, and a giant monster (Yokai). Also, there are rumors about a legendary battleship of an ancient enemy: the REPUBLIC OF EZO. With it, the ARMY OF THE TSUCHIGUMOS emerges to question the loyalty of the crew... and its humanity.



The Author on the Movie

Sven Knüppel: “Why the dystopian vision? Well, SciFi and utopias may often be laughed at as imaginative nonsense that is fun and entertaining to watch. However, most of the time they are dismal oracles reflecting our fear of the future. So, why not anticipate the worst case in order to be able, from now on alert and psychologically prepared, to never let this become reality? Even the most bizarre b-movie therefore

may function as a warning, and might develop a stronger effect as every well-meant plea. Nobody can seriously be interested in living in the nightmare reality of a film such as Blade Runner, but as a work of art the movie can appeal to us.”



Willst du ein Teil von unserem Team werden?

Wir suchen ab März für die Saison 2017 neue Kollegen als:

Tourguide/Stadtführer. Verstärkt für unsere erfolgreichen Reeperbahn/Kiez-Touren am Wochenende, auf längere Sicht auch Speicherstadt/HafenCity und Innenstadt, sowie Filmtouren und Fischmarkt-Führungen möglich.

**Beschäftigung auf 450,00€ Basis oder als Honorarkraft auf Rechnung.
Lerne uns kennen auf www.unser-hh.de.**

Wir bieten dir:

**top Bezahlung
harmonisches Team
Mitarbeiter Schulungen & Mitarbeitererevents
Wir bilden euch aus!**

Mitzubringen hast du:

**Spaß dabei Gästen/Touristen durch unsere schöne Stadt zu führen
Flexibilität / Wochenendarbeit sollte kein Problem sein
Humor
Kontaktfreudigkeit**

**Aussagekräftige Kurzbewerbung mit Foto bitte direkt an
info@unser-hh.de senden! Wir freuen uns darauf!**

CAN YOU SURVIVE THE ZOMBIE APOCALYPSE?

START

DO YOU LIKE DRINKING COCKTAILS LIKE BLOODY MARY OR "MEXIKANER"?

YES

NO

DO YOU MOAN OR BREATHE STERTOROUSLY AFTER HAVING ENJOYED THESE DRINKS?

DO YOU LOOK LIKE THE LIVING DEAD IN THE MORNING?

YES

NO

YES

NO

DO YOU SOMETIMES CHASE THE BUS WITH OUTSTRETCHED ARMS?

DO YOU LIKE EATING WALNUTS?

HAVE YOU EVER BEEN CHAMPION SHOT AT A "SCHÜTZENTEST"?

HAVE YOU EVER ATTENDED A SELF-DEFENCE CLASS?

YES

NO

YES

NO

YES

NO

NO

YES

DO YOU LIKE TO NIBBLE AT YOUR PARTNER'S EARLOBE?

HAVE YOU WATCHED ALL SEASONS OF "THE WALKING DEAD"?

HAVE YOU READ THE ENTIRE "ZOMBIECLOPEDIA"?

DO YOU FOLLOW THE THREE-FOOT RULE WHEN IT COMES TO STRANGE CREATURES?

DO YOU TEND TO DO PANIC BUYING AND HOARD LOTS OF FOOD AT HOME?

NO

YES

NO

YES

NO

YES

NO

YES

YES

NO

THE ZOMBIE

DUE TO YOUR LACK OF PREPARATION AND YOUR INABILITY TO PROTECT YOURSELF FROM ZOMBIES, YOU ARE GOING TO BECOME ONE RIGHT AT THE START OF THE APOCALYPSE.

THE FIGHTER

ALTHOUGH YOU DO NOT HAVE AN APOCALYPSE STARTER PACKAGE IN YOUR BASEMENT, YOU ARE GOING TO BE ABLE TO FIGHT THE ZOMBIES SINCE YOU KNOW HOW TO USE ARMS. HOWEVER, YOU CAN ONLY FIGHT THEM UNTIL EXHAUSTION EVENTUALLY FORCES YOU TO START EATING ZOMBIE FOOD (BRAINS) INSTEAD OF STARVING.

THE PROFESSIONAL

CONGRATULATIONS! YOU ARE A PROFESSIONAL "PREPPER", YOU ARE PREPARED IN THE BEST WAY POSSIBLE FOR THE ZOMBIE APOCALYPSE.



Photograph by Florent Santoni, Lauenburg an der Elbe, November 2016.





FABRIK
DER
KÜNSTE

★ **RATSHERRN** ★
HOPFEN, MALZ UND HAMBURG

Acknowledgments

We would like to thank all our sponsors, advertisers, writers and artists who made it possible for us to publish *the end*. Without their help, time, commitment, and financial support, this magazine would not exist. We are particularly grateful to:

ANPAK Superpackage GmbH
Biologische Heilmittel Heel GmbH
Bushcraft North
EDEKA Niemerszein
Fabrik der Künste
Frau Tolle
Hamburger Renn-Club e.V.
Heinrich Heine Buchhandlung e.G.
High-ND GmbH & Co. KG
Letzte Ölung UG (haftungsbeschränkt)
Lütt Frida's Kombüse
Ratsherrn Brauerei GmbH
Seth Production
University Players e.V.
Universitätsverlag Winter GmbH
Unser Hamburg
utb GmbH
XAVOY Filmtheater GmbH
711rent
as well as our generous friends and families.

Moreover, we would like to thank Professor Dr. Ute Berns for her support and words of advice.

Thank you to everyone who has helped to create our magazine *the end*.

*The students of the Master's program "British and American Cultures: Texts and Media"
2015/16, Universität Hamburg:*

Veronika Arutjunjanova, Sonia Berges, Lisa Böhm, Janina Dostal, Tanja Ebner,
Katja Eckhardt, Jana Eggert, Iris Eickert, Lisa Fornell, Kerrin Füracker, Marissa Gebauer,
Sarah Heller, Theresa Johns, Caroline Anja Kacperski, Amelie Kißmer, Dagny Lack,
Nicole Malik, Stephanie Schmidt, Friederike Schockenhoff, Laura Schwarz,
Rüdiger Thomsen, Ann-Sophie Toldema, Lisa Voermann, Catharina Wind.

Writers

Sonia Berges
Tanja Ebner
Jana Eggert
Kerrin Füracker
Sarah Heller
Theresa Johns
Amelie Kißmer
Caroline Anja Kacperski
Dagny Lack
Nicole Malik
Friederike Schockenhoff
Ann-Sophie Toldema

Guest Writers

Michael Dwelling
David Fischer
Verena Gräfe-Höft
Sven Knüppel
Samuel R. Schultschik

Photographers and Artists

Matthias Gephart
Nikita Kotliar
Jan-Hendrik Pelz
Florent Santoni
Alexander Temming

Layout

Sonia Berges
Tanja Ebner
Friederike Schockenhoff
Ann-Sophie Toldema
Lisa Voermann

Copy-editing

Jana Eggert
Iris Eickert
Lisa Fornell
Marissa Gebauer
Caroline Anja Kacperski
Laura Schwarz

Content Coordination

Katja Eckhardt
Theresa Johns

Financing and Advertising

Sonia Berges
Amelie Kißmer

Production

Tanja Ebner
Lisa Voermann

Contributors

Veronika Arutjunjanova
Lisa Böhm
Janina Dostal
Lisa Fornell
Kerrin Füracker
Marissa Gebauer
Sarah Heller
Dagny Lack
Nicole Malik
Stephanie Schmidt
Laura Schwarz
Rüdiger Thomsen
Catharina Wind

Publishers

Sonia Berges
Hufnerstraße 110
22305 Hamburg

Tanja Ebner
Lindenallee 68
20259 Hamburg

Katja Eckhardt
Kaiser-Friedrich-Ufer 20
20253 Hamburg

Jana Eggert
Bandwikerstraße 48
22041 Hamburg

Iris Eickert
Seumestraße 33
22089 Hamburg

Theresa Johns
Am Stadtrand 5
23556 Lübeck

Caroline Kacperski
Hagenbeckstraße 50
22527 Hamburg

Amelie Kißmer
Wördemanns Weg 7
22527 Hamburg

Friederike Schockenhoff
Kieler Straße 268
22525 Hamburg

Ann-Sophie Toldema
Hartungstraße 16
20146 Hamburg

Lisa Voermann
Brödermannsweg 92
22453 Hamburg

© 2017

No part of this magazine may be reproduced in any form without prior written consent from the publisher.

facebook.com/theend2k17
instagram.com/theend_2017

Der Klügere liest rot.



Simone Broders
Wissenschaftliches Arbeiten in Anglistik und Amerikanistik
utb 4427 | 978-3-8252-4427-9
W. Fink. 1. A. 2015. 245 S.
€ 14,99 | € (A) 15,50 | sfr 19,90

„Für mich kann ich nur sagen, dass ich den Kauf zu keinem Zeitpunkt bereut habe und das Buch jederzeit weiterempfehlen kann.“ Leserbewertung



Jody Skinner
Anglo-American Cultural Studies
utb basics
utb 3125 | 978-3-8252-4590-0
A. Francke. 2. A. 2016.
384 S., 81 s/w Abb.
€ 24,99 | € (A) 25,70 | sfr 32,50

„Sehr gelungene Einführung der Cultural Studies“ Leserbewertung



Gerlinde Mautner
Wissenschaftliches Englisch
Studieren, aber richtig
utb 3444 | 978-3-8252-4621-1
UVK. 2. A. 2016.
264 S., mit zahlr. Tab. u. Schaubildern
€ 19,99 | € (A) 20,60 | sfr 26,90

„... eine gute Grundlage für die Studierenden, englische Texte zu verstehen und selbst zu verfassen. ...“ Dozentenbewertung



utb-shop.de | Studienliteratur – wie und wann ich will

#theend2k17