

ries will examine the history of Soviet Estonia from the perspective of *Alltagsgeschichte*, which remains understudied.

New Haven

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Die DDR und die Solidarność. Ausgewählte Aspekte einer Beziehung. Hrsg. von Konstantin Hermann. Thelem. Dresden 2013. 253 S., Ill. ISBN 978-3-942411-06-6. (€ 22,80.)

Relations between the German Democratic Republic and the Polish People's Republic are still not a common subject in academic research. The book, edited by Konstantin Hermann, does not pretend to present the whole picture of those relations, but offers a good overview of already researched topics. In his introduction, Hermann points out how difficult and complicated the cooperation between the Polish and East German governments was and how little we already know about this relationship. He also mentions that more research needs to be done in the future on the contact the two societies had with each other. Finally, he accurately underlines that the experience of communism in East Germany is much better known in Western Europe than the Polish experience, giving, as an example, the forgotten role of Solidarność in the collapse of the communist regimes in Eastern and Central Europe due to the dominating media focus on the collapse of the Berlin wall.

The book presents several different aspects of East German-Polish relations: politics and economics, the attitude of the East German secret service toward Solidarność, and culture and media. It begins with a chapter on the East German-Polish border crossing by Krzysztof Ruchniewicz that asks the question: Why did the Polish opposition know so little about their East German counterparts and why were they not interested in the situation in the neighboring country? The chapter is a fitting introduction for the book as a whole and reveals that only very scant serious research has been done on this topic thus far.

The book is divided into five sections. The first one "politics and economics" contains a paper by Hermann and a case study by Daniel Logemann. Hermann investigates the economic situation in Poland and in the GDR and how the economic situation in Poland affected East German thinking about economics and market supply. In contrast, Logemann concentrates on the reaction of the citizens of Leipzig to the situation in Poland in 1980 and how attractive Poland was for GDR citizens. He also analyzes how the political changes and problems between both countries influenced contact between Poles and Germans.

The following section about the reactions of the GDR secret service to Solidarność contains three papers by two Polish authors, Tytus Jaskółkowski and Krzysztof Jagiełło, who present the activities of the East German secret service in Poland concerning different aspects of Polish-East German contact and cooperation. The next section on cultural exchange contains texts written exclusively by German authors. Thomas Günther and Andreas Kötzel concentrate on the subject of film making and the film industry in the GDR, looking specifically at the problem of censorship, ideology, the organization of cultural events, and international cooperation. The final paper by Wolfgang Nicht, a partially idealized account about the twinning of Wrocław and Dresden, takes a personal rather than an academic perspective.

The section on media contains articles by Dariusz Wojtaszyn that look at the portrayal of Solidarność in the local GDR press through the example of the *Sächsische Tageblatt* (Saxon Journal) and an article by Hermann and Christiane Schmitt-Teichert explores East German propaganda through an analysis of Radio Berlin International broadcasts (1981/82) in Polish. The last section is dedicated to the presentation of the German reunification in the Polish media. Artur Kamiński writes about the *Tygodnik Solidarność* (Solidarnosc Weekly) and *Ślowo Polskie* (Polish Word). Mariusz Kozerski con-

concentrates on how the events of November 1989 in the GDR were presented in the *Trybuna Ludu* (People's Voice), which had, in the years prior to this, functioned as an official organ of the communist party. The papers in these last two sections are mostly restricted to descriptions of information that appeared in journals or was broadcast by Radio Berlin. A more analytical approach would have been welcome here.

Generally, the book is an interesting introduction to the topic of East German-Polish contact and could be an inspiration for new research. However, it offers only a short and rather restricted view of East German-Polish relations. The papers in each section do not correspond with each other and the authors rarely try to make comparisons or ask methodological questions. Most of the papers are informative but remain on a factual level, which is once again proof that more research is needed in this area.

Unfortunately, not all articles appear in the most appropriate sections. For example, Logemann concentrates rather on social and interpersonal relations than on politics or the economy. Kamiński, in the paper about the *Tygodnik Solidarność*, scrutinizes the GDR topics in this magazine rather than analyzing its attitude to the question of German unity, which is only marginally treated.

Berlin

Dominik Pick

Systemwechsel. Identitätsfragen und Identitätsverhandlungen im ostmitteleuropäischen Gegenwartsfilm seit 1989. Hrsg. von Corina Erk und Anna-Maria Meyer. (Marburger Schriften zur Medienforschung, Bd. 73.) Schüren Verlag GmbH. Marburg 2017. 158 S., Ill. ISBN 978-3-89472-967-7. (€ 19,90.)

Ewa Mazierska: Poland Daily. Economy, Work, Consumption and Social Class in Polish Cinema. Berghahn Books. New York – Oxford 2017. 338 S. ISBN 978-1-78533-536-5. (\$ 130,-.)

Der von Corina Erk und Anna-Maria Meyer hrsg. Sammelband *Systemwechsel* ist das Ergebnis der Tagung „MOE im Gegenwartsfilm“, die vom 17. bis 19. Juli 2015 in Bamberg stattfand. Die zehn Beiträge zeigen eine interdisziplinäre Perspektive von der Geschichts- und Filmwissenschaft über Kunstgeschichte bis hin zu literatur- und sprachwissenschaftlichen Ansätzen auf die Region Ostmitteleuropa und die Frage nach der Identität durch das Medium Film. Dabei wurde bei der Analyse der ausgewählten Filme geprüft, wie Identitätsfragen in Zeiten erstarkender Nationalismen im Film verhandelt werden, sowie auch nach Formen grenzübergreifenden, transeuropäischen Denkens gesucht. Einen besonderen Fokus legen die Autorinnen und Autoren auf das polnische Kino, einen weiteren, etwa gleich starken Anteil nehmen länder- und themenspezifische Analysen ein.

Eine Neuinterpretation des Klassikers *La double vie de Véronique* von Krzysztof Kieślowski wagt Andrea Stänicke, die den Film als politische Allegorie versteht und auf das Ende des Ostblocks und nicht auf die Ereignisse 1947/48 bezieht. Natalia Fuhrý und Christoph Kienemann untersuchen in ihren Beiträgen polnische Filme und deren Betrachtung der Vergangenheit, die jedoch nicht Geschichte zeigen, sondern „Vergangenheit in das kollektive Gedächtnis [überführen], aus Geschichte wird Erinnerung“ (S. 45). Erk analysiert die beiden aus dem Jahr 2013 stammenden Produktionen *Ida* von Pawel Pawlikowski und *Run, Boy, Run* von Pepe Danquart und arbeitet Momente eines kollektiven europäischen Gedächtnisses heraus, insbesondere des Holocaust „als transnationalen Gedächtnisinhalt einer globalisierten und zugleich medialisierten Welt“ (S. 60). Anna-Maria Meyer stellt acht polnische Spielfilme aus den Jahren 1991 bis 2008 ins Zentrum ihrer Analyse, welche die polnische Emigration und das Leben in der Diaspora thematisieren. Die Auswahl erfolgte vor dem Hintergrund des Konzepts des transnationalen Kinos, für das Migration und Globalisierung zentrale Themen sind. Dabei arbeitet Meyer vor allem die Funktion der Sprache heraus, die sie in Namen und Identität, soziale und regionale Aspekte der Sprache, die Funktionen des Polnischen sowie die Strategien der Kommunikation im Ausland untergliedert. Aufarbeitung der Vergangenheit und Neuinterpretation der