



The Doppelgänger: Double Visions in German Literature

By Andrew J. Webber

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Ever since its literary coinage in Jean Paul's novel, *Siebenkäs* (1796), the concept of Doppelgänger has had significant influence upon representations of the self in German literature. This study charts the development of the double from its origins in the Romantic period, through its more marginal, but nonetheless significant, manifestations in the post-Romantic culture, to its revival at the fin-de-siècle and transfer to the silent screen.

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Editorial Review

Review

"...the book is a significant contribution to the Doppelgänger scholarship and an invaluable source of bibliographical information on the topic"--Heide Witthoft, *Virginia Polytechnic Institute and State University*

From the Back Cover

Ever since its literary coinage in Jean Paul's novel, *Siebenkas* (1796), the concept of the Doppelgänger has had a significant influence upon representations of the self in German literature. This study charts the development of the double from its hey-day in the Romantic period, through its more marginal but nonetheless significant - manifestations in post-Romantic culture, to its revival at the fin-de-siècle and transfer to the silent screen. The book features an introduction to the various practices and theories of the Doppelgänger, with particular reference to psychoanalysis, followed by chapters on Jean Paul, Hoffmann, Kleist, Poetic Realism (Droste-Hülshoff, Keller, Storm) and Modernism (Kafka, Rilke, Hofmannsthal, Schnitzler, Meyrink, Werfel). Focusing in particular on the effects of the double in the fields of vision and language, this study shows that this often underestimated figure may provide a model for the epistemological, aesthetic and psychosexual structures of the texts it visits and revisits.

About the Author

Andrew J. Webber is at Churchill College, Cambridge.

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