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Writing the Self.

Pop in the Roaring 1920s.

Zelda Fitzgerald, Irmgard Keun, Klaus and Erika Mann

(with links to pages of German illustrated magazines of the 1920s)

Being popular means being noticed by many,ⁱ which presupposes that there are masses as recipients and mass media as mediators. When I speak of popularity in that general sense, I am not yet talking of pop cultures in particular. Everything and everyone can be popular in any kind of way as long as an audience and mass media are involved. Pop culturesⁱⁱ are also phenomena of modern mass media and mass societies; they use content from media, they are distributed by media, and they are not an elitist or regional thing but rather disseminated and global. But pop cultures occur as recognisably and visibly distinct groups, they each have an own distinct style. The contingent, each equal modern individual uses these styles to belong to one group and differ from another because the modern individual is no longer culturally located by birth, class, sex, ethnical background, etc. So, people with similar aesthetic styles with regard to popular phenomena like brands, bands, and other media content find together as style alliances (“Stilgemeinschaften”ⁱⁱⁱ) to reduce contingency with their visible distinctive function in modern societies that are no longer strictly segmented or stratified by politics.^{iv} People are now not superior or inferior on an vertical axis but ‘in’ or ‘out’ on a horizontal axis by using special aesthetic codes. What I have said so far is a classical definition of pop culture according to which pop culture presupposes liberal capitalist societies, e.g. Western societies since the 1950s. One can in general object that the inexistence of boundaries because of class, sex, etc. might rather be a theoretical concept than reality. And at least you need money to participate in modern consumer culture what means that many people are not able to participate. Over that, newer research of pop cultures has pointed out that pop cultures cannot only be found in Western societies. We have to rethink the geographical and geopolitical location of pop cultures as well as the time when pop cultures started to evolve. In this lecture I want to show that there were pop cultures before the 1950s, namely in the Weimar Republic, the Germany of the 1920s and early 1930s.

In Germany, in the 1920s, monarchy and class society were things of the past. Germany was a democracy for the first time in history. The Weimar constitution guaranteed more leisure time for workers and employees than they had ever had before.^v Since 1923/24 at least some people and groups have had enough income to spend a little bit on entertainment and consumption. Corresponding offers were made. We can notice a boom of mass media,^{vi} lots of cinemas, newspapers and illustrated magazines;^{vii} clubs were founded; bars, sport facilities, and department store emerged.

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People could buy, receive, and consume movies, music, books, drinks, fashion, etc. According to their income they had the free choice to create their own lifestyle via consumption; and lifestyle is now – in contrast to classes – what shapes the self in the sense of: tell me what you wear, what you listen to, what you read, where you go out, and I will tell you who you are and to whom you belong.^{viii} Do you prefer trying to look like Lilian Harvey or Colleen Moore (whom I won't show you photos of because of copyright considerations), do you prefer wearing Charleston dresses or trousers like Marlene Dietrich, do you prefer using Kaloderma or Coty

products for skin care, do you prefer spending time in the *Romanische Café* in Berlin or in the *Jockey Bar* in Berlin – Berlin is the hotspot one way or another.

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Now, I want to highlight the question how literature can be involved in that process, and I propose that literature has at least three functions. 1. Firstly, writers can put themselves on display with their texts. That means that we can invert the perspective on writing. Writing need not necessarily be an action that is an end in itself or that leads to the text as its aim, in the sense of creating meaning or substance, but the text can be the vehicle for the author's self-staging. And this attention grabbing (which I don't judge as something negative) writing can be combined with performances in other media. 2. Secondly, writing/using the medium of written language can be a mode of self-assurance, of becoming aware who the author is for him- or herself and for others. The author can integrate or disperse, hide, or express him- or herself in literary language. Traditionally, this aspect – its potentials and limits – is reflected in texts explicitly as language always has an own and a common aspect. So, there have always been reflections on how much of the self can be expressed in language authentically. And in the 20s, this reflection also includes what writing can do in comparison with other media, like pictures, moving pictures, etc. How can one be and shape one's self in language in a multimedia context? 3. Thirdly, writing or texts can imply advice for readers how to operate the act of self-modelling. They can either be guidebooks or function as guidebooks to enable the readers to distinguish their selves, which is mostly connected to an aesthetical and glamorous lifestyle and thus includes advice for shopping, fashion labels, etc.

All the four authors I want to present – Zelda Fitzgerald, Irmgard Keun, and Klaus and Erika Mann – are involved in all three aspects, but I want to pick out only one author or author couple as an example for one aspect.

1. Self staging of the author / How to be an artist in the era of print media

Together with her husband, Zelda Fitzgerald was *the* American “Jazz Age icon”^{ix}. She staged herself in the New York society and in the boulevard press. There are many anecdotes circulating that testify her glamorous and unconventional lifestyle that mainly aims at media attention. To give one example: she once sprang into the fountain at the Union Square in an evening dress.^x She lived in front of the press, occurred in the press, and she wrote short stories for print magazines. Writing, posing, and getting media attention are connected to each other, but Zelda is very sophisticated, reflected, and well aware of the implications and consequences of this process what she describes in her short story *The Original Follies Girl* (OFG),^{xi} first published in the magazine *College Humor* in 1929. Follies Girls were in reality the girls who performed in the popular New Yorker Ziegfeld Follies’ musical show. (I have to disclaim that I could not obtain the English version and that I re-translated passages of Fitzgerald’s story into English from a German version.) The main character of the story with the speaking name Gay is an auto-fictional version of Fitzgerald, although Fitzgerald has never been a Follies Girl. Gay is described as a person who not only performs in a show but who acts herself in ‘real life’,^{xii} which is of course not ‘real’ real life any more when it is shaped by actings and expectations that derive from media aesthetics in a culture where mass media are omnipresent. So, Gay artificially stages herself in the surrounding society and the boulevard press. Her favourite setting is the Japanese Garden in the Ritz, where she eats raspberries with whipped cream (OFG 39) to create and sell the dream of a cosmopolitan and luxurious lifestyle. According to the decadent tradition of the dandy, like Oscar Wilde, she is designated in the story as “narcissus” (OFG 46)^{xiii}, and it is said that Gay “appreciates style more than anything else in her life [...].” (OFG 45) Gay dies in the story on a boat trip, as most of the decadent figures and motives imply death, but it is explicitly said that she lives on “in all people who can manage to turn an ordinary boat trip into a matter of evening dresses and jewellery and who make the ‘Ritz’ to what it is.” (OFG 47) The story is dedicated to all people who can transcend an everyday situation into an aesthetical experience, into a matter glamour and

style which is half exclusive, because not everybody can live like this, but in the age of mass media everybody can watch lives like this one. Gay explicitly shapes herself and her image according to the criteria of media attention. She visits the parties to which journalists go in order to be photographed for the illustrated press. "She had attended all the parties listed in the Sunday Supplement, and the press photos were so spectacular that her enigmatic appearance came dangerously close to tipping over to something common." (OFG 41) Spectacularity and something common are normally a contradiction, but an overload of the first can turn into something vulgar. Fitzgerald reminds that there is a line between exaggerating the self by inscenation or media inscenation and trivialising it. An especially significant passage in the story is the following:

"But the single events that together resulted in her life could not be brought into a context. [...] The incoherence of her days made it impossible for her to be really surprised by something or to encounter things with something else than boundless tolerance: in other words, her mind suffered from boredom." (OFG 44)

This passage can be interpreted in a psychological sense. Living on the surface can lead into the void. But it also implies aspects of aestheticism (and nihilism) and can be interpreted as a media reflexive commentary. Maybe Gay only experiences isolated events in a certain frequency, because she occurs regularly in magazines, and magazines have a certain frequency. Perhaps there isn't one context or any coherence, because there isn't one between two issues of a magazine, between which nothing seems to happen. The self that lives in, through, and for the media becomes dependent on being mirrored by the media and noticed by the audience. When magazines shape frequency of life in that way, thus its temporal condition or form, life has become artificial, which means that boredom need not necessarily be understood as an emotional state of mind but as the distance and 'ennui' of the aestheticism. The figure itself has turned into an artwork as it is merged with print media. The self is not merged with its own writing like the decadent artist, who lived through his own art, but merged with print media written from others. Gay is not a writing but a written figure in the scenario, because she is written— means described and shaped by the boulevard press — and Gay is Fitzgerald's written figure — and of course she is a fictional reflection of Fitzgerald herself who partly describes her own aesthetic media life style in this story. By writing the

short story Fitzgerald seems to appropriate the whole mass medial process, so that she has the last word in it. This is how Zelda Fitzgerald stages, invents, and refines a part of her self by writing as a reflection of the fact that she offers herself to the print media of her time by living to become a written figure.

2. Poetics of Selfness and Otherness / How to be able to write the self in the era of mass media

Irmgard Keun's novel *The Artificial Silk Girl*^{xiv} (German original: *Das kunstseidene Mädchen*) from 1932 simulates a diary^{xv} written by the first-person narrator Doris. "And I think it will be a good thing if I write everything down, because I'm an unusual person. I don't mean a diary – that's ridiculous for a trendy girl like me. But I want to write like a movie, because my life is like that and it's going to become even more so." (KM 4) Doris states that she wants to write the diary because she is an unusual person, but in the course of the novel it becomes clear that writing the diary makes her an (even more) unusual person, because writing means enjoying or suffering from what has happened on a reflexive meta-level, it means transcending life aesthetically by literary style. So, writing is the means of exaggerating her self, of becoming larger than life. Paradoxically, she wants to write "like a movie".^{xvi} This is not translated perfectly. She literally writes in the German version: 'like movie', what is grammatically strange in German as well as in English and what rather points to the aesthetical principles of film and not to a special film. It is not: shaping life according to a film plot. It is: shaping experiences into visual art – paradoxically by writing.

What she then does by writing is performing an intermedial style: her sentences are often short and incomplete, divided with indents, and topics shift quickly as if a camera was moving fast and scenes were being cut abruptly. Doris (or Irmgard Keun) tries to transform the novel into the visual impression of a film. The plot fits to that. It contains allusions to film genres like the melodrama. Furthermore, the film is subject of the narrative insofar as Doris wants to become an actress or film star in the course of the action. But over all, she wants to see her self and her life like watching movies; she wants her life and her self to be like movies – what means that she wants to intensify her experiences and transcend them into something artificial and special that is connected with film aesthetics and star cult. She wants to create an artificial surface that others can see, but not see through to her to immunise herself against critique and dismissal which she had experienced because of her problematic parental and

educational background. Since her imagination of a glossy and glamorous life implies delusive notions, such as those spread by Hollywood films, illustrated magazines and hits, it is clear that the novel partly refers to mass and popular culture as well as the cultural industry that leads to an alienation of the self.^{xvii} According to e.g. Siegfried Kraucauer's thesis in the 1920s, film dreams are unreal and keep away the individual from its authentic needs – which means that persons are not themselves. But one can also say that her 'transformation into film' (not a film but the principle of film) enables her to have an imagination of herself – of her self – that is firstly better than what she has ever experienced in her everyday life and secondly is better than what she can realistically achieve. As she is rather poor and has no education it would be a cynical lie to say that she should rather think of a bourgeois lifestyle, get a good job etc. And again: what she dreams of reaches for the higher in the framework of an aestheticist concept. Becoming an arty surface means transcending the profane life, and this is not only escapism from life but also sacralisation of life. Doris disseminates herself and stabilizes herself in the face of writing and shining like film.

The self is not self-evident, anyway. The self never occurs per se but is always perceived through special perspectives that are shaped by media and by discourses. Doris let the reader join in on her difficulties, her female difficulties, in finding a perspective on her self. She obviously struggles to find words for herself or a gaze on herself to express herself. The question is not only: who am I, what is my authentic identity. The question also is: what can be an authentic perspective on myself. Again, these questions aim not so much at psychological, metaphysical, or ontological concepts. It is the question what is the best medium for grasping and expressing the self and how internally or externally coined these media are. It is significant that Doris has a very good male friend who is blind, who asks her in a very important passage of the novel how she looks.^{xviii} That friend reflects us readers who can't see her either but who read her writing. So, the writer Irmgard Keunz wants to give us a visible impression of the figure and the scenario by writing as filmic as possible, as Doris wants to give her friend a visible impression of how she looks by describing herself. Beyond the difficulty of transforming the visual into words vice versa, thus the en- and decoding process, there are several perspectives or gazes and discourses that channel the perspective. Doris responds to her blind friend:

“That was really strange. I wanted to see myself from the outside, not like a man would usually describe me, which is only just half the truth anyway. And I’m thinking: Doris has turned into an enormous man with great erudition and is looking at Doris and says to her like a medical doctor: ‘My dear child, you have a nice figure, perhaps a bit thin, but that’s fashionable right now, and your eyes are a black-brown like those ancient silk pompons on my mother’s pompadour. And I have something of an anemic paleness and I have red cheeks [...]. And everything else is very nice, I think.” (KM 64)

Firstly, Doris refuses to take the perspective of men, thus the male gaze, as this perspective is only half correct, maybe this means that men see her too positively when they are physically interested in her or too negatively when they compare her to fix beauty standards. Anyway, Doris chooses the perspective of a doctor – a male doctor – because she thinks that this might be a neutral perspective – which isn’t true, of course. She is, however, not able to have an authentic perspective on her self^{xix} as she invents the perspective of a doctor on her body. At least we get an image of Doris through that perspective that consists of details and comparisons that are not embedded in the matrix of feminine attractiveness or male attraction. Then, suddenly Doris switches into her own perspective and balances in the following descriptions that I skipped, between being neutral and critical to sum up with the last sentence of the passage that says: I’m not absolutely sure but apart from the things I have told you, the rest may be nice. Keun wants to demonstrate that Doris is a young, underprivileged woman who hardly has an authentic gaze on herself. The image of herself is always over-written or over-faded by what others think, what men think, what medicine thinks and so on, what makes her not profoundly but a little bit uncertain of herself. Against this background her film fantasies, her attempt to stylise herself artificially by writing like film do not seem to be the major alienation in her life but perhaps rather an enabling or a possibility to perceive herself and to express herself.^{xx} In that respect the text is rather postmodernist or pop-modernist, because it affirms pop cultural surfaces.

The style of the text also reflects this. The text is a collage. It partly narrates originally, partly consists word by word of other texts and partly imitates other styles, e.g. as I have mentioned before the film. Doris is the artificial silk girl and in one passage she steals silk textiles of the brand Bemberg. The text performs a label or brand dropping like pop literature after the 1960s does, because readers know Bemberg silk from magazine advertisements very

well. It is the cheap possibility to simulate glamour, but glamour is glamour at the end. When something is glamorous it is not important if this is evoked by natural or artificial silk, because glamour means shining and not being anyway. This is a reflexive allusion to the poetics of the text that performs itself out of external set pieces from other media, which mirrors Doris condition. To give one example: When Doris or the text respectively describe her outfit, she or it uses phrases that are exactly the same as the description under fashion sketches in illustrated magazines. I quote from the novel: "The lining was crepe marocain, pure silk, hand embroidered." (KM 41) "My shirts are made of embroidered crepes lavable from Paris. I have a bra that costs 11 marks, and a pair of shoes made from genuine emu leather." (KM 82) The exactness of the description, the mentioning of special textiles and styles sounds like the following sentence that can be found in a commentary under a fashion sketch in the magazine *Elegante Welt* (Elegant World): "Light silk or crepe blouse to a dark skirt for any occasion [...] best combines with thin wool."^{xxi} So, some descriptions of the figure's look are written in the pattern of fashion magazines as some of Doris' dreams are precoded by the film industry. But Keun combines this to her own style to express modern identity and modern individuality that is shaped by mass media, fashion, consumer culture, strange gazes, a variety of discourses, but in the interface of all this, the self finds itself, the literary figure by writing a fictional diary, and Keun by writing her novel to create her own style.

3. 'Guidebooks' / How to use books as models for self-fashioning

As Thomas Mann's children Klaus and Erika Mann were well known. They wrote novels, dramas, autobiographical texts, and two travel guides from which I want to discuss one: *Das Buch von der Riviera. Was nicht im Baedeker steht* (1931).^{xxii} The Book of the Riviera or from the Riviera was published in a serial of travel guides with the subtitle: What is not told in the Baedeker, the bestseller series among the travel guides since the 19th century. At first sight, the guide reveals secrets about the French Riviera, the Côte d'Azur. The guide pretends via title to deliver an insider knowledge for a small, elitist in group of readers and not what every tourist knows to the masses of readers. It addresses or tries to attract people who want to distinguish themselves from the masses. But firstly, a travel guide doesn't really work like that, and if it really revealed what the locals or stars do, they wouldn't do it anymore very soon. Secondly, the guide does not really fake exclusivity but rather plays ironically with clichés. The

guide repeats already consisting mass media topoi about the legendary Riviera to which so many aristocrats, stars, and painters had travelled before and of which so many tales of a luxurious or bohemian life were told. Klaus and Erika Mann provide the masses with these fantasies a second time. The text demonstratively gives a second-hand impression:

"The Riviera: legend of luxury, glamour, ballrooms, ermine fur, and champagne." (BR 7)

"Sun, sun, sun - plus Gulf Stream. Blue sea, palm avenues, casinos, luxury hotels: this is the popular idea of the Riviera." (BR 8)

"The highest luxury is becoming more and more a legend. The Grand Duchess with the pearls, which are worth two provinces, is like a pre-war ghost. The elegant world, which spends ten thousand marks a day with a blown-up face, is fleeing into the magazine of the same name, where it continues its shadowy existence in the column 'Are you still speaking?'" (BR 66)

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The passages reveal that their content has already been told or written. It reminds of the fact that the described lifestyle has already been transformed into a resort of a magazine that really existed: the German magazine *Elegant World* (*Elegante Welt*) that reported from the world of the rich and the beauty. So the travel guide is not the first mediation of the Riviera but it suggests that it lets the recipients participate in an exclusive lifestyle by telling them names of hotels, of picturesque villages around Niece and Monte Carlo as well as by listing the fashion labels you can shop. The guide performs the paradox of including the masses into the exclusive, and it simultaneously points out that this is a paradox. But this paradox is what pop culture characterises, it is the way to be distinguished in mass societies by style. The readers of the travel guide are addressed with a capitalised You, – what has to be done in German in letters – in order to show them how to imitate and style themselves. Travel guides are texts that can cause real habits. What they recommend will be done, visited, or consumed by lots of readers. The Mann's guide changes its readers and helps them to create a new version of their selves.

4. Summary

To sum up: I mentioned mass media very often because the cinema and the illustrated press are still and were important in the 1920s to deliver, what Michael Tomasello called: joint attentional scenes.^{xxiii} A joint attentional scene is what a group of people collectively perceives. Tomasello is an evolutionary biologist who considers these scenes as one of the most important factors for the human language acquisition process. Apart from Tomasello it is common sense that language is not individual, it is at first a rather collective phenomenon, and then one can or a writer then can struggle to differentiate his or her own words. But joint attentional scenes can be used metaphorically as scenes that regulate our agenda setting, our value framework, our taste. A certain group can have a group feeling by referring to a song or a film as a former joint attentional scene. In the 1920s, this happened especially among young urban people who found together because they had seen the same film, read the same magazine, listened to the same music, who wore similar clothes, and so on and to a lesser degree because of their parental or educational background. Joint attentional scenes shaped affiliations by taste or style alliances. This had a limiting and an enabling effect for individuals to create themselves or their selves. The authors I discussed belonged more or less to in-groups. But they also wrote about this process. Especially Keun created a figure that lives and writes according to the patterns and images of mass media. Keun as an author struggles for her own style, not against all the external influences of mass media but with them. Doris experiences the same process. She is seeking for identity and affiliation and at least temporarily she finds it in media aesthetics that help her to shape a more interesting, exciting version of her self. The text reflects to a great extent what language does in this process. It can adjust the view on one self and it can give the self possibilities to express. As the self is not self evident anyway, because there are always discourses that shape it, it is an act of appropriation that not only Keun but all the mentioned authors use aspects of pop, consumer and media culture for the construction of selves, in a narrower sense for the transformation of the profane self into an aesthetical experience. Thus, the self is staged as the artificial construct that it is, instead of pretending that it is natural and self evident.

ⁱ Hecken, Thomas: Pop-Literatur um 1968. In: Text + Kritik. Sonderband Pop-Literatur 2003, p. 41–54, here p. 41.

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- ⁱⁱ I use the term ‚pop culture‘ in the defined way to differentiate it from popular culture: Popular culture as a mass phenomena; pop culture as style alliances.
- ⁱⁱⁱ Hecken, Thomas: Pop-Konzepte der Gegenwart. In: Pop. Kultur und Kritik 1(2012), p. 88-107, p. 94. (also in: <https://pop-zeitschrift.de/2013/03/14/pop-konzepte-der-gegenwartvon-thomas-hecken14-3-2013/>)
- ^{iv} Venus, Jochen: Die Erfahrung des Populären. Perspektiven einer kritischen Phänomenologie. In: Performativität und Medialität Populärer Kulturen. Theorien, Ästhetiken, Praktiken. Eds. Marcus S. Kleiner and Thomas Wilke. Wiesbaden 2013, p. 49–73, p. 54.
- ^v Stegmann, Dirk: Angestelltenkultur in der Weimarer Republik. In: Die Kultur der zwanziger Jahre. Ed. Werner Faulstich. München 2008, p. 21–40, here p. 29; Katharina von Ankum: Material Girls. Consumer Culture and the “New Woman“ in Anita Loos’ *Gentlemen prefer Blondes* and Irmgard Keun’s *Das kunstseidene Mädchen*. In: *Colloquia Germanica* 27/2 (1994), p. 159–172.
- ^{vi} Ross, Corey: Media and the Making of Modern Germany. Mass Communications, Society, and Politics from the Empire to the Third Reich. Oxford 2008, Part I, II, II; Ross, Corey/Karl Christian Führer: Mass Media, Culture and Society in Twentieth Century Germany. An Introduction. In: Mass Media, Culture and Society in Twentieth Century Germany. Eds. Corey Ross and Karl Christian Führer. Basingstoke 2006, p. 1–22.
- ^{vii} Lerg, Winfried B.: Die Publizistik der Weimarer Republik. Zur kommunikationsgeschichtlichen Ausgangslage. In: Presse im Exil. Beiträge zur Kommunikationsgeschichte des deutschen Exils 1933-1945. Eds. Hanno Hardt, Elke Hilscher, and Winfried B. Lerg. München i.a. 1979, p. 17–96, here p. 26, 30; Heinz-Dietrich Fischer: Die Zeitschrift im Kommunikationssystem. In: Deutsche Zeitschriften des 17. bis 20. Jahrhunderts. Ed. Heinz-Dietrich Fischer. München 1973, p. 11–28, here p. 20; Jäger, Christian/Erhard Schütz: Einleitung. In: Städtebilder zwischen Literatur und Journalismus. Wien, Berlin und das Feuilleton der Weimarer Republik. Eds. Christian Jäger and Erhard Schütz. Wiesbaden 1999, p. 9–10; Moores, Karen M.: Presse und Meinungsklima in der Weimarer Republik. Eine publizistikwissenschaftliche Untersuchung. Mainz 1997, p. 41–42; Leiskau, Katja/ Patrick Rössler/Susann Trabert: Deutsche illustrierte Presse. Journalismus und visuelle Kultur in der Weimarer Republik. In: Deutsche illustrierte Presse. Eds. Katja Leiskau, Patrick Rössler, Susann Trabert. Baden-Baden 2016, p. 11–22, here p. 11; Marckwardt, Wilhelm: Die Illustrierte der Weimarer Zeit. Publizistische Funktion, ökonomische Entwicklung und inhaltliche Tendenzen. München 1982, p. 30–48; Lacqueur, Walter: Weimar. Die Kultur der Republik [1974]. Frankfurt/Main, Berlin, Wien 1976, p. 289; Bloch, Ernst: Ein Sieg des Magazins [1929]. In: Ernst Bloch: Erbschaft dieser Zeit. Erweiterte Ausgabe. Frankfurt/Main 1962, p. 38–39, here p. 38.
- ^{viii} Helmut Lethen did not address pop cultures, but pointed to what he called ‘Verhaltenslehren’, a taxonomy of people and behaviour according to visible signs (Lethen, Helmut: *Verhaltenslehren der Kälte. Lebensversuche zwischen den Kriegen*. Frankfurt/Main 1994).
- ^{ix} Cline, Sally: *Zelda Fitzgerald. Her Voice in Paradise*. London 2002, p. 1, 87; Karl, Michaela: *Wir brechen die 10 Gebote und uns den Hals. Zelda und F. Scott Fitzgerald. Eine Biografie*. St. Pölten 2012, p. 9, 84, 141; Lovenberg, Felicitas von: Nachwort. In: *Zelda Fitzgerald: Himbeeren mit Sahne im Ritz*. Zürich 2016, p. 205–214, here p. 207–208.
- ^x Karl: *10 Gebote*, p. 84.
- ^{xi} Fitzgerald, Zelda: Die erste Revuetänzerin [The Original Follis Girl, 1929]. In: *Himbeeren mit Sahne im Ritz*, p. 39–48. In the following quoted with OFG. Quotation translated from the German version into English from Maren Lickhardt.
- ^{xii} Pike, Deborah: Masquerading as Herself. The Flapper and the Modern Girl in the Journalism and Short Fiction of Zelda Fitzgerald. In: *The F. Scott Fitzgerald Review* 15/1 (2017), p. 130-148.
- ^{xiii} This is also true for F. Scott Fitzgerald (Hofmann, Eva: *Decadence Revisited. F. Scott Fitzgerald und das europäische Fin de Siècle*. Frankfurt/Main 2000, chapter 1).
- ^{xiv} Keun, Irmgard: *The Artificial Silk Girl*. Translated by Kathie van Ankum. London 2001. In the following quoted as KM.
- ^{xv} Fleig, Anne: Das Tagebuch als Glanz. Sehen und Schreiben in Irmgard Keuns Roman *Das kunstseidene Mädchen*. In: Irmgard Keun. 1905/2005. Deutungen und Dokumente. Eds. Stefanie Arend and Ariane Martin. Bielefeld 2005, p. 47.
- ^{xvi} Lensing, Leo A.: Cinema, Society, and Literature in Irmgard Keun’s *Das kunstseidene Mädchen*. In: *The Germanic Review* 60/4 (1985), p. 133; Raff, Gudrun: *Leben. Szenen eines Täuschungsspiels. Zu literarischen Techniken Irmgard Keuns*. Diss. Hamburg 2000, p. 47-65.
- ^{xvii} In research this was even more assumed for Keun’s first novel *Gilgi – eine von uns* (Jordan, Christa: *Zwischen Zerstreuung und Berausung. Die Angestellten in der Erzählprosa am Ende der Weimarer Republik*. Frankfurt/Main 1988, p. 71-80; Rosenstein, Doris: *Irmgard Keun. Das Erzählwerk der dreißiger Jahre*. Frankfurt/Main 1991, p. 105; Deupmann, Christoph: *Die Angestellten, der Glanz und das Kino. Zu Irmgard Keuns „Gilgi“ und „Das kunstseidene Mädchen“*. In *Text + Kritik. Irmgard Keun. Heft 183* (2009), p. 24).
- ^{xviii} Scherpe, Klaus: *Doris’ gesammeltes Sehen. Irmgard Keuns kunstseidenes Mädchen unter den Städtebewohnern*. In: *Wechsel der Orte. Studien zum Wandel des literarischen Geschichtsbewußtseins*. Festschrift für Anke Bennholdt-Thomsen. Eds. Irmela von der Lühe und Anita Runge. Göttingen 1997, p. 319.

^{xix} Ankum, Katharina von: „Ich liebe Berlin mit einer Angst in den Knien“. Weibliche Stadterfahrung in Irmgard Keuns *Das kunstseidene Mädchen*. In: *The German Quarterly* 67/3 (1994), p. 381/382; Jordan 1987, p. 83.

^{xx} Keck, Annette: „... und bin eine Bühne“. Imaginäres zwischen Keun und Lacan. In: *Lektüren des Imaginären. Bildfunktionen in Literatur und Kunst*. Eds. Erich Keinschmidt and Nicolas Pethes. Köln 1999, p. 117.

^{xxi} *Elegante Welt*. No. 22, 26th Oct. 1931, p. 1.

^{xxii} Erika und Klaus Mann: *Das Buch von der Riviera*. Was nicht im Baedeker steht. Reinbek bei Hamburg 2006. In the following quoted as BR.

^{xxiii} Tomasello, Michael: *Die kulturelle Entwicklung des menschlichen Denkens. Zur Evolution der Kognition*. Frankfurt/Main: Suhrkamp 2006, p. 20.