

**KATA GELLEN**  
Duke University  
German Studies Department  
116 Old Chemistry / Box 90256 / Durham, NC 27708 USA

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919-660-3168 (office)

## EMPLOYMENT

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2020–present	Associate Professor of German. Duke University, Durham, NC.
2014–present	Core Affiliated Faculty in Jewish Studies. Duke University, Durham, NC.
2012–2019	Assistant Professor of German. Duke University, Durham, NC.
2011–2012	Lecturer in German. Duke University, Durham, NC.
2009–2011	Post-doctoral Fellow in German. Duke University, Durham, NC.

## EDUCATION

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2010	PhD, German. Princeton University, Princeton, NJ.
2006–2007	DAAD Research Fellow. Humboldt University, Berlin, Germany.
2000–2001	Fulbright Scholar. University of Vienna, Austria.
2000	AB, <i>magna cum laude</i> . History and Literature. Harvard University, Cambridge, MA.

## AWARDS AND FELLOWSHIPS

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Mellon Foundation *Humanities Unbounded* Grant (\$50,000) to fund the Global Jewish Modernism Lab, with Dr. Saskia Ziolkowski. Duke University (2021–2023)

Waterloo Centre for German Studies 2019 Book Prize Finalist, for *Kafka and Noise*

DAAD Faculty Summer Seminar. Cornell University, Ithaca, NY (June 17–July 27, 2018) – *declined*

Andrew W. Mellon Assistant Professorship in the Humanities. Duke University (2017–2018)

Mellon Grant (\$25,000) awarded by the Franklin Humanities Institute and the Center for Philosophy, Arts, and Literature, with Dr. Saskia Ziolkowski. Project title: Whose Kafka? Multiplicity, Reception, and Interpretation. Duke University (2014–2015)

Max Kade Prize for the Best Article in the *Journal of Austrian Studies* for 2011–2012 (awarded 2014)

Volkswagen-Mellon Postdoctoral Fellowship in the Humanities. Project title: Eastern Promises? Discovering Modernism in the Eastern European German Jewish Novel. Dahlem Humanities Center, Free University Berlin, Germany (2013–2014)

IFK Research Fellowship. Vienna, Austria (spring 2014) – *declined*

Arts & Sciences Committee on Faculty Research Grant. Duke University (2012)

Whiting Dissertation Completion Fellowship. Princeton University (2007–2008)

DAAD Research Fellowship. Project title: Cacographies: Reading and Writing Noise in Modernity. Humboldt University, Berlin, Germany (2006–2007)

Mellon Fellowship in Humanistic Studies. Princeton University (2002–2003)

Perkins Prize. Department of German, Princeton University (2002)

Fulbright U.S. Student Program Fellowship. University of Vienna, Austria (2000–2001)

## PUBLICATIONS

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### Books

*Once and Future Galicia: German-Jewish Literary Modernism in Eastern Europe*. In progress.

*Kafka and Noise: The Discovery of Cinematic Sound in Literary Modernism*. Evanston, IL: Northwestern University Press, 2019.

- Reviews: *Los Angeles Review of Books* (April 26, 2019); *Monatshefte* 111. 3 (2019): 461–62; *German Studies Review* 42.3 (2019): 613–15; *Journal of Austrian Studies* 53.1 (2020): 101–103; *The German Quarterly* 493.3 (2020): 21–23.

- Recognition: Finalist for the Waterloo Centre for German Studies 2019 Book Prize.

## Journal Articles

- “Martha’s Melancholia: Racial and Sexual Trauma in Gertrud Kolmar’s *Die jüdische Mutter* (1931).” *The Germanic Review* 97.1 (2022): 50–68.
- “The Ethics of Imagination in Rainer Maria Rilke’s *The Notebooks of Malte Laurids Brigge*.” *German Studies Review* 43.3 (2020): 455–74.
- “*Stimmung*, Sound, and Space in Robert Musil’s “Die Versuchung der stillen Veronika.” *Seminar* 54.3 (2018): 328–49.
- ““One Should Have Two Homelands’: Discord and Hope in Soma Morgenstern’s *Sparks in the Abyss*.” *Religions*. Special Issue on Empire, Socialism, and Jews. Ed. Malachi Hacoheh. 8.26 (2017): [www.mdpi.com/journal/religions](http://www.mdpi.com/journal/religions). 26 manuscript pages.
- “Indexing Identity: Fritz Lang’s *M*.” *Modernism/Modernity* 22.3 (2015): 425–48.
- “*Be/Ruf*: Sound Control and Vocal Training in *Der blaue Engel*.” *Colloquia Germanica*. Special Issue on Weimar Sound Film. Ed. Theodore Rippey and John Davidson. 44.3 (2011 [appeared 2014]): 259–81.
- “The Media Myth of America: Joseph Roth’s *Hiob* and *Tarabas*.” *Journal of Austrian Studies* 45.3-4 (2012): 1–28. (Recipient of Max Kade Prize)
- “Works Recited: Franz Kafka and the Art of Literary Recitation.” *The Germanic Review* 86.2 (2011): 93–113.
- “The Unconscionable Critic: Thomas Bernhard’s *Holzfällen*,” co-authored with Jakob Norberg. *Modern Austrian Literature* 44.1/2 (2011): 57–75.
- “Hearing Spaces: Architecture and Acoustic Experience in Modernist German Literature.” *Modernism/Modernity* 17.4 (2010): 799–818.
- “The Mass-Produced Word: Kafka’s Scandals.” *Journal of the Kafka Society of America* 29.1-2 (2005 [appeared 2008]): 29–36.

## Book Chapters

- “Writing Failure: Geoff Dyer, Thomas Bernhard, and the Inability to Begin.” *Thomas Bernhard’s Afterlives*. Ed. Olaf Berwald, Stephen Dowden, and Gregor Thuswaldner. London: Bloomsbury (New Directions in German Studies Series), 2020. 45–70.
- “*Kafka, Pro und Contra*: Günther Anders’s Holocaust Book.” *Kafka and the Universal*. Ed. Arthur Cools and Vivian Liska. Berlin: de Gruyter, 2016. 283–306.
- “Noises Off: Cinematic Sound in Kafka’s ‘The Burrow.’” *Mediamorphosis: Kafka and the Moving Image*. Ed. Shai Biderman and Ido Lewit. New York: Wallflower Press, 2016. 111–29.
- “‘Ein spanischer Dichter in deutscher Sprache’: Monolanguage and *mame-loshn* in Canetti, Kafka, and Derrida.” *Sprache, Erkenntnis und Bedeutung – Deutsch in der jüdischen Wissenskultur*. Ed. Arndt Engelhardt and Susanne Zepp. Leipzig: Leipzig University Press (Simon Dubnow Series), 2015. 297–321.
- “Real Estate, Residency, and Mobility: Finding a Home in *Nosferatu*.” *The Place of Politics in German Film*. Ed. Martin Blumenthal-Barby. Bielefeld: Aisthesis, 2014. 53–76.
- “The Opaque Voice: Canetti’s Foreign Tongues.” *The Worlds of Elias Canetti: Centenary Essays*. Ed. Julian Preece and William C. Donahue. Cambridge: Cambridge Scholars Press, 2007. 23–46.

## Additional Publications

- Short Essay: “Translators on Books that Should be Translated: Soma Morgenstern’s *Der Sohn des verlorenen Sohnes* (1935).” *Reading in Translation* (Jan. 3, 2022): [readingintranslation.com](http://readingintranslation.com).
- Book Review: “Modernist Nostalgia: Joseph Roth’s *The Coral Merchant*, translated by Ruth Martin.” *Reading in Translation* (Oct. 26, 2020): [readingintranslation.com](http://readingintranslation.com).
- Book Review: Tyler Whitney. *Eardrums: Literary Modernism as Sonic Warfare*. *The German Quarterly* 93.2 (2020): 298–300.
- Book Review: Carolin Duttlinger. *The Cambridge Introduction to Franz Kafka*. *German Studies Review* 39.2 (2016): 397–98.
- Book Review: Peter Becher, Steffen Höhne und Marek Nekula, eds. *Kafka und Prag. Literatur-, kultur-, sozial- und sprachhistorische Kontexte*. *Monatshefte* 106.1 (2014): 151–53.
- Book Review: David Suchoff. *Kafka’s Jewish Languages: The Hidden Openness of Tradition*. *MLN* 128 (2013): 8–11.
- Introduction: Special Issue on German Film Studies. *The German Quarterly* 85.1 (2012): vii–xii.

- Book Review: Susanne Lüdemann, ed. *Der Überlebende und sein Doppel. Kulturwissenschaftliche Analysen zum Werk Elias Canettis. Monatshefte* 101.4 (2009): 597–99.
- Book Review: Lothar Müller. *Die zweite Stimme. Vortragskunst von Goethe bis Kafka. Monatshefte* 101.1 (2009): 126–28.
- Translation: Peter Geimer. “Image as Trace: Speculations about an Undead Paradigm.” *Differences* 18.1 (2007): 7–28.

## INVITED LECTURES

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- Title TBD. Institute for German Cultural Studies, Cornell University. Ithaca, NY (May 1, 2020). *Postponed to 2022*.
- “Joseph Roth’s Galician Childhoods.” German and Jewish Cultures in Dialogue. International Workshop at the Hebrew University. Jerusalem, Israel (May 23–24, 2022).
- “On Hubris and Imagination: Kafka, Nietzsche, and Contemporary Ecological Discourse.” tgiFHI series at the Franklin Humanities Institute, Duke University. Durham, NC (February 21, 2020).
- “Visualized Voices in Kafka and Silent Film.” “Kafka Today” Workshop. Bucerius Institute for Research of Contemporary German History and Society, University of Haifa, Israel (June 10, 2019).
- “The Solitude Project: Security, Surveillance, and the Compulsion to Destroy.” Keynote lecture at Graduate Student Conference: “Being a Hedgehog: Isolation, Creativity, and Destruction.” University of Washington. Seattle, WA (May 11–12, 2018).
- “Visualized Voices in Kafka and Silent Film: ‘The Silence of the Sirens’ and the Silence of the Silents.” Northwestern University. Evanston, IL (April 27, 2018).
- “Karl Emil Franzos’s *Der Pojaz*: The Birth of German-Jewish Modernism in East Galicia.” North Carolina Jewish Studies Seminar. Duke University. Durham, NC (April 23, 2017).
- “Stolen Words and Borrowed Voices: Kafka’s Reichmann and *Singin’ in the Rain* as Farce.” Stanford University. Stanford, CA (Sept. 22, 2015).
- “Josefine, the Singer or the Silent Film Diva: Implied Sound in Kafka and Early Film.” Franklin Humanities Institute’s Sound Studies Day. Duke University. Durham, NC (March 27, 2015).
- “Das Hören in stillen Medien. Kafka und der Stummfilm” (in German). “Film in Worten” Workshop. University of Salzburg, Austria (July 1, 2014).
- “Kafka und der Lärm. Entkörperertes Geräusch und entstellte Stimmen” (in German). Literaturwissenschaftliches Colloquium. Leipzig University, Germany (May 21, 2014).

## CONFERENCE PAPERS

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- “Literature as Liturgy: Soma Morgenstern’s *The Third Pillar* (1955).” Association for Jewish Studies (AJS) Annual Convention. Boston, MA (Dec. 18–20, 2022).
- “Generating Positive Emotion Around Negative Events: Soma Morgenstern’s *Funken im Abgrund*.” Seminar on “Literature as Medium of Positive Emotions.” German Studies Association (GSA) Annual Convention. Indianapolis, IN (Sept. 30–Oct. 3, 2021).
- “Recovering Galicia in Narratives of German Jewish Modernity.” Southeast German Studies Workshop. Appalachian State University. Boone, NC (March 19–20, 2021). [virtual]
- “Thinking in Images: Modernist Transformation in Joseph Roth’s ‘Der Leviathan.’” “Moments of Enlightenment. A Symposium in Honor of Jonathan Hess.” University of North Carolina at Chapel Hill. Chapel Hill, NC (April 13–15, 2019).
- “Jewish Empathy: Manès Sperber between East and West.” GSA Annual Convention. Pittsburgh, PA (Sept. 27–30, 2018).
- “The Afterlife of the Galizienroman: Edgar Hilsenrath’s Shtetl Novel.” American Comparative Literature Association (ACLA) Annual Convention. Los Angeles, CA (March 29–April 1, 2018).
- “Imprints in the Cosmic Background Radiation: Thinking about the Multiverse and Other Unimaginables with Franz Kafka.” Kafka Society Roundtable. GSA Annual Convention. Atlanta, GA (Oct. 5–8, 2017).
- “Bernhard Listens to Kafka: *Das Kalkwerk* and ‘Der Bau.’” ASA (Austrian Studies Association) Annual Conference. Chicago, IL (March 16–19, 2017).

- “Modernism in Galicia: Imperial Nostalgia in Soma Morgenstern.” Socialism, Empire, and the Jews IV: International Conference at Duke University. Durham, NC (April 24–26, 2016).
- “Musil’s Moods.” GSA Annual Convention. Washington, D.C. (Oct. 1–4, 2015).
- “Günther Anders’s Critique of Franz Kafka’s Jewish Problem.” The Genre of Criticism. About Jewish and Other Diagnosticians of the Times: Conference of the Association for European-Jewish Literature Studies (EJLS). Hebrew University. Jerusalem, Israel (May 31–June 2, 2015).
- “Soma Morgenstern’s Yiddish Kafka.” Yiddish Cultures in Past and Present Scholarship: Histories, Ideologies, Methodologies. Hebrew University. Jerusalem, Israel (May 27–28, 2015).
- “Karl Emil Franzos’s *Der Pojaz*: The Birth of German-Jewish Modernism in Eastern Galicia.” Fourth Biennial German Jewish Studies Workshop at Duke University. Durham, NC (Feb. 15-17, 2015).
- “Zionist Conclusions: Soma Morgenstern’s Galician Old-New Lands.” AJS Annual Convention. Baltimore, MD (Dec. 13–15, 2014).
- “The Acoustical Uncanny: Cinematic Sound in Kafka’s ‘Der Bau.’” GSA Annual Convention. Kansas City, MO (Sept. 18–21, 2014).
- “Telling Jewish Stories in German? Mixed Temporalities and Literary Tradition in Edgar Hilsenrath’s Shtetl Novel.” 10th Congress of the European Association for Jewish Studies. Paris, France (July 20–24, 2014).
- “Narration Against Tone: The Violent Harmony of Soma Morgenstern’s *Sparks in the Abyss*.” Narratives of Violence: Conference of the International Consortium for Research on Anti-Semitism and Racism. Central European University, Budapest, Hungary (June 16–18, 2014).
- “Narration Against Tone: The Violent Harmony of Soma Morgenstern’s *Sparks in the Abyss*.” Jewish Borderlands: Language, Literature, Culture, 1900 to the Present. Free University Berlin, Germany (May 22–23, 2014).
- “German as a Jewish Language? Monolingualism, Mother Tongue, and the Myth of Ladino for Elias Canetti.” ACLA Annual Convention. New York, NY (March 20–23, 2014).
- “Eastern Promises? Discovering Modernism in the Eastern European German Jewish Novel.” Third Biennial German Jewish Studies Workshop at Duke University. Durham, NC (Feb. 10–12, 2013).
- “Be/Ruf: The Acoustical Professions in *Der blaue Engel*.” GSA Annual Convention. Milwaukee, WI (Oct. 4–7, 2012).
- “The Architecture of Enclosure and the Aesthetics of Destruction (Kafka, Coppola, Haneke).” ACLA Annual Convention. Providence, RI (March 29–April 1, 2012).
- “Joseph Roth’s America.” GSA Annual Convention. Oakland, CA (Oct. 7–10, 2010).
- “Hatred and the Forms of Jewish Life: Soma Morgenstern’s *Funken im Abgrund*.” Modern Austrian Literature and Culture Annual Convention. Vienna, Austria (May 22–25, 2010).
- “Indexing Identity: Fritz Lang’s *M*.” GSA Annual Convention. Washington, DC (Oct. 8–10, 2009).
- “Works Recited: Franz Kafka and the Art of Literary Recitation.” Kafka at 125: An International Scholarly Conference in the Research Triangle of North Carolina. Durham/Chapel Hill, NC (April 3–4, 2009).
- “Reading Kafka Hearing Voices: Josephine, Moissi and the Yiddish Theater.” First Annual Conference of the Deutsche Kafka Gesellschaft. Marburg, Germany (July 21–22, 2007).
- “Kafka’s Noises: Acoustic Disruption and the Stimulation of Narrative in ‘Der Bau.’” K: Kafka Revisited – Graduate Student Conference at Yale University. New Haven, CT (March 30–31, 2007).
- “The Mass-Produced Word: Kafka’s Newspapers.” Modern Languages Association Annual Convention. Philadelphia, PA (Dec. 27–30, 2006).
- “The Opaque Voice: Canetti’s Foreign Tongues.” The Worlds of Elias Canetti: Centenary Conference. University of Kent. Canterbury, UK (July 7–9, 2005).

#### ADDITIONAL PROFESSIONAL ACTIVITY

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- Organizer: Jewish Literature, World Literature. A conference. Duke University. Durham, NC (Feb. 10, 2023).
- Organizer: What is Multilingualism? A dialogue. Duke University. Durham, NC (Feb. 9, 2023).
- Roundtable Participant: Kafka’s Drawings. MLA Annual Convention. San Francisco, CA (Jan. 5-8, 2023).
- Organizer: Reading and Q&A on Translation with Michael Hofmann. Duke University. Durham, NC (March 24, 2022).
- Invited Film Discussant: *East and West* (1921). North Carolina State University. Raleigh, NC (March 21, 2022).

Organizer: What is Jewish Modernism? A dialogue with Allison Schachter, Priscilla Layne, and Beth Holmgren. Duke University. Durham, NC (Sept. 14, 2021). [virtual]

Seminar Leader: “Exploring the Solitude of Others.” Duke Humanities Working Group “Exploring Self and Community in Dark Times.” Duke University. Durham, NC (Sept. 21, 2020). [virtual]

Invited Book Discussant: Paul Buchholz, *Private Anarchy: Impossible Community and the Outsider’s Monologue in German Experimental Fiction*. Emory University. Atlanta, GA (Oct. 21, 2019).

Participant: “Reviewing German Film History from the Margins.” Seminar at the GSA Annual Convention. Portland, OR (Oct. 3–6, 2019).

Organizer: “Reconceptualizing German Jews and the East.” 2-Panel Series at the GSA Annual Convention. Pittsburgh, PA (Sept. 27–30, 2018).

Invited Workshop Leader: “Rilke and Empathetic Imagination.” Northwestern University. Evanston, IL (April 27, 2018).

Invited Panelist: “Beyond Competition: Sharing Academic Programs.” Inside Higher Ed Leadership Series: “Joining Forces: Merger and Collaboration Strategies.” Washington, DC (April 19, 2018).

Co-Organizer: “Modernism’s Disconnections.” Symposium at Duke University. Durham, NC (April 6, 2018).

Co-Organizer: “Form and Genre in Recent and Contemporary Jewish Literature.” Seminar at the ACLA Annual Convention. Los Angeles, CA (March 29–April 1, 2018).

Organizer: “Thomas Bernhard’s Frenemies.” Panel at the ASA Annual Conference. Chicago, IL (March 16–19, 2017).

Participant: “Metamorphoses: Humans, Animals, Machines.” Seminar at the GSA Annual Convention. San Diego, CA (Sept. 29–Oct. 2, 2016).

Co-Organizer and Co-Leader: “Whose Kafka? Multiplicity, Reception, and Interpretation.” Faculty Seminar, Lecture Series, and Film Series at Duke University. Durham, NC (2014–2015).

Organizer: “Kafka and Cinema.” 3-Panel Series at the GSA Annual Convention. Kansas City, MO (Sept. 18–21, 2014).

Organizer: “Jewish Borderlands: Language, Literature, and Culture, 1900-1945.” Conference at the Free University Berlin, Germany (May 22–23, 2014).

Co-Organizer: “Monolingualism, Multilingualism, and ‘Polytonality’ in Literary Discourse.” Seminar at the ACLA Annual Convention. New York, NY (March 20–23, 2014).

Participant: “Sound Signatures Winter School.” University of Amsterdam, Netherlands (Jan. 13–17, 2014).

Participant: “The Cinema of Crisis: German Film, 1928–1936.” German Film Institute at the University of Michigan. Ann Arbor, MI (May 20–26, 2012).

## TEACHING

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Graduate Courses, Duke University (2012–present)

- East/West/Zion: Jewish Literary Modernism
- Cultural Foundations in German Studies II (1800 to the present)
- Modernism, Language, Theory
- “Mensch ohne Welt”: 20th-Century German-Jewish Literature
- 20th-Century Austrian Literature
- Dissertation Colloquium in German Studies
- German for Academic Research

Undergraduate Courses Taught in German, Duke University (2009–present)

- Modern German Art & Literature (independent study)
- The Image of America in German Culture (advanced seminar)
- Trapped! Stories of Entrapment in the 20<sup>th</sup> and 21<sup>st</sup> Centuries (advanced seminar)
- German Literature and Culture (advanced seminar)
- Advanced German II: Text and Context (6<sup>th</sup> semester)
- Beginners German (1<sup>st</sup> and 2<sup>nd</sup> semester)

Undergraduate Courses Taught in English, Duke University (2009–present)

- Germany Confronts Nazism and the Holocaust
- Berlin Film City (Duke in Berlin Summer Program)
- Surveillance and Society: Big Brother, Secret Police, and Reality TV (First-Year Seminar)

German History Through Film (co-taught with Dirk Bonker)  
Jewish Berlin (Duke in Berlin Summer Program)  
German Film: Humans, Monsters, and Machines  
Poetics of Murder: Detective Fiction and Crime Thrillers  
Undergraduate Courses, Princeton University (2004–2006)  
Beginners German (regular & intensive)  
Introduction to German Philosophy (TA)  
Intermediate German (“Princeton in Munich” Summer Program)

## SERVICE

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### **Service to Duke German Studies Department & Carolina-Duke Graduate Program in German Studies**

Director of Undergraduate Studies (2014–2016, spring 2019–spring 2022, except fall 2020)  
Duke German Diversity Committee, Chair (spring 2021)  
Co-Organizer of the German Studies Works-in-Progress Lecture Series (2018–2020)  
Assessment Liaison (2014–2015, 2018–present)  
Member of the “German Studies in Dialogue” Lecture Committee (2016–2019)  
Member of Faculty Search Committee for one assistant professor (2018–2019)  
Chair of the Undergraduate Recruitment Committee (2018–2019)  
Director of Graduate Studies (2017–2018)  
Member of Graduate Admissions committee (2017–2018, 2019–2020)  
Member of Faculty Search Committee for two associate professors (2014–2015)  
Chair of the Guest Speaker Series (2012–2013)  
Duke-in-Berlin Recruitment Director (2010–2013)

### **Service to Duke University**

Arts & Sciences Council Representative (2014–2015, spring 2018, spring 2021–spring 2022)  
Academic Council Alternate Representative (2019–2020)  
Member of the Global Education Committee (spring 2017)

### **Service to the Profession**

Member of the Editorial Board of *The German Quarterly* (2016–present)  
Assistant Editor of *The German Quarterly* (2009–2012)  
Peer Reviewer for *The German Quarterly* (2015–present), *The Journal of Austrian Studies* (2012–present),  
*Modernism/Modernity* (2016–present), *German Studies Review* (2020–present), *Symposium* (2022), *New German Critique* (2022), *Leo Baeck Institute Year Book* (2021), *Seminar* (2021), *Comparative Literature* (2018), *PMLA* (2016), and Northwestern University Press (2013, 2016, 2019).

## LANGUAGES

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English (native)  
Hungarian (native)  
German (near-native)  
French (intermediate)  
Swedish (intermediate)

updated 8/2022