

## GE 13

### Memory and Identity in German-speaking Europe since 1945

#### Paper Co-ordinator: Professor Sarah Colvin (2022-23)

This paper encourages students to look in detail and holistically at what it means to be German, or a speaker of German, in Europe after 1945. Clearly it means different things to different people in different places at different times, and the picture has changed profoundly since the end of World War II. Issues from the past nonetheless remain, and in their focus on history, politics, literature, film, and thought, the modules for this paper examine both continuity and change.

The paper will begin with an introductory historical lecture that gives an overview of key moments and shifts that have taken place in the German-speaking world from 1945 to the present day. Historical narrative itself, that is, the question of whose historical 'truth' may be told, is a thread running through this paper. This question is engaged with directly in relation to the historicising of specific events (the Herero and Namaqua genocide, the Holocaust) and different regimes (the Stasi and the legacy of communism); it is also explored through literature and poetry by asking, for example, how have poets responded to historical transformations, and what are the limitations of lyricism in exploring those parts of history that may be considered beyond representation? How can first-person autobiographical and autofictional texts allow 'other' subjects to be written into historical discourses?

The potential for different aesthetic forms (poetry, prose, and film) to reflect on the complex and shifting landscape of divided Germany and the Berlin Republic is another key concern of this paper. The capacity of the body to resist restrictive narratives of gender, 'race', sexuality, and nationhood is examined through literary texts; Berlin's role in enabling national spaces to be queered and decolonised is also explored through the medium of cinema.

Five out of the seven modules listed will be available in each year, with three lectures provided for each module. Each module will be introduced through a combination of cultural and political context and theoretical perspectives. Ge13 is conceived as a follow-on paper for the current Ge6, though it will not be a requirement to have taken that second-year paper.

## MODULES

### 1. Post-45 German history through poetry

This module encourages students to read poetry both with a view to historical context and on its own terms. The first part focuses on the work of two poets, Ingeborg Bachmann and Paul Celan, who were writing in the aftermath of World War Two: both were among the most remarkable writers of their generation, and both grappled, at times painfully, with the limitations of lyricism. The second part moves through questions of political and personal identity, exploring, for example, the eventual break of poets such as Wolf Biermann and Sarah Kirsch with the GDR, and what has been called the 'diasporic poetics' of the writer May Ayim, one of the founders of the Afro-German movement. Finally, the module considers the mixed critical reaction to Durs Grünbein's 2005 work *Porzellan: Poem vom Untergang meiner Stadt*, and asks students to assess for themselves the success of the piece in probing processes of memorialization.

*Lecturer and supervisors will give guidance on selecting poems / appropriate critical editions.*

### Suggested texts

Paul Celan: e.g. *Mohn und Gedächtnis* (1952);

*Sprachgitter* (1959); *Fadensonne* (1968).

Ingeborg Bachmann: e.g. *Die gestundete Zeit* (1953); *Anrufung des großen Bären* (1956).

Wolf Biermann: e.g. *Für meine Genossen: Hetzlieder, Balladen,*

*Gedichte* (1972); *Preussischer Ikarus: Lieder, Balladen, Gedichte, Prosa* (1978).

Sarah Kirsch: e.g. *Zaubersprüche* (1973); *Trennung* (1979).

May Ayim: *blues in schwarzweiß* (1995); *nachtgesang* (1997).

Durs Grünbein: *Porzellan* (2005)

### Introductory reading

Karen R. Achberger, *Understanding Ingeborg Bachmann* (Columbia, SC: University of South Carolina Press, 1995)

John Felstiner, *Paul Celan: Poet, Survivor, Jew* (New Haven: Yale University Press, 1995).

Anne Fuchs, 'Cultural Topography and Emotional Legacies in Durs Grünbein's Dresden Poetry', in Anne Fuchs, Kathleen James-Charkraborty and Linda Shortt (eds.), *Debating German Cultural Identity since 1989* (Rochester, NY: Camden House, 2011), pp. 184-204.

Walter Hinck (ed.), *Gedichte und Interpretationen. Bd 6-7: Gegenwart I-II* (Stuttgart: Reclam, 1994-97)

Pedra Kiedaisch, *Lyrik nach Auschwitz? Adorno und die Dichter* (Stuttgart: Reclam, 1995)

Dieter Lamping, *Moderne Lyrik. Eine Einführung* (Göttingen: Vandenhoeck & Ruprecht, 1991)

Birgit Lerman, Matthias Loewen (eds.), *Lyrik aus der DDR – Exemplarische Analysen* (Paderborn: Schöningh, 1987)

Arina Rotaru, 'May Ayim and Diasporic Poetics', *The Germanic Review* 92 (2017), 86-107.

Judith Ryan, *The Cambridge Introduction to German Poetry* (Cambridge: Cambridge University Press, 2012)

John Zilcosky, 'Poetry after Auschwitz? Celan and Adorno Revisited', in *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 79 (2005), pp. 670-91.

## **2. Unmasterable Pasts: Historical Controversies and the Politics of Memory**

Debates about the past have shaped the intellectual and political culture of post-war Germany more than that of other countries. These were often heated, drawn-out, and public controversies that involved not just historians, but also new and increasingly influential groups of intellectuals, both on the left and the right. The stakes were (or seemed) high, as different factions accused each other of whitewashing, revising, and instrumentalizing the past (*Geschichtsklitterung*) for political ends. Some of these debates, for instance the Fischer Controversy (about Germany's responsibility for the

outbreak of World War I) in 1962-70, the Historians' Controversy (about the singularity of the Holocaust) in 1986-87, and the on-going controversies, since reunification, over the Stasi and legacies of communism more generally are relatively well known and richly documented. Others, such as the controversies about Rosa Luxemburg and the revolutions of 1848 among Marxist historians in the GDR, or the more recent discussions about German liability for the Herero and Namaqua genocide (1904-08) have received relatively little attention in English-speaking scholarship. We will examine these debates to critically assess the emergence of distinctive new forms of historical consciousness, collective memory, and *Geschichtspolitik* (A. Assmann) in the two German states and the Berlin Republic. In particular, we will investigate the ways in which specific interpretations of the past served to buttress – or de-stabilize – the official ideologies of East and West Germany and, since 1990, the creation of a useable *Geschichtsbild* for a unified, multi-ethnic, and purportedly post-national society in the heart of Europe.

#### Introductory reading:

Aleida Assmann, *Der lange Schatten der Vergangenheit. Erinnerungskultur und Geschichtspolitik*, Bonn 2007.

Gordon Craig, "The War of the German Historians", *New York Review of Books*, February 15, 1987, 16–19.

*Journal of Contemporary History* 48,2, Special Issue: The Fischer Controversy after 50 Years (April 2013).

Carola S. Rudnick, *Die andere Hälfte der Erinnerung. Die DDR in der deutschen Geschichtspolitik*, Bielefeld 2011.

Johannes von Moltke, "Polemics and Provocation", *The New Fascism Syllabus* (June 2021), at <https://newfascismsyllabus.com/opinions/polemics-and-provocations/>

"Multidirectional Memory and Verwobene Geschichte(n) [Entangled (Hi)stories]: A Conversation between Iman Attia and Michael Rothberg", *Transit* 12.1 2019, at <https://transit.berkeley.edu/2019/attia-rothberg/>

#### Further reading:

Harald Schmid (ed.), *Geschichtspolitik und kollektives Gedächtnis. Erinnerungskulturen in Theorie und Praxis*, Göttingen 2009.

Peter Steinbach, *Geschichte im politischen Kampf. Wie historische Argumente die öffentliche Meinung manipulieren*, Bonn 2012.

Manuel Becker, *Geschichtspolitik in der Berliner Republik. Konzeptionen und Kontroversen*, Wiesbaden 2013.

Richard Evans, *In Hitler's Shadow: West German Historians and the Attempt to Escape the Nazi Past*, New York, 1989.

Norbert Frei, *Vergangenheitspolitik. Die Anfänge der Bundesrepublik und die NS-Vergangenheit*, München 1996.

Sebastian Klinge, *1989 und wir: Geschichtspolitik und Erinnerungskultur nach dem Mauerfall*, Bielefeld 2015.

Michael Klundt, *Geschichtspolitik. Die Kontroversen um Goldhagen, die Wehrmachtsausstellung und das „Schwarzbuch des Kommunismus“*.

Frank König, *Die Gestaltung der Vergangenheit. Zeithistorische Orte und Geschichtspolitik im vereinten Deutschland*, Marburg 2007.

- Jan Motte and Rainer Ohliger (eds), *Geschichte und Gedächtnis in der Einwanderungsgesellschaft. Migration zwischen historischer Rekonstruktion und Erinnerungspolitik*, Essen 2004.
- Edgar Wolfrum, *Geschichtspolitik in der Bundesrepublik Deutschland. Der Weg zur bundesrepublikanischen Erinnerung, 1948–1990*, Darmstadt 1999.
- Reinhard Kößler and Henning Melber, “Völkermord und Gedenken. Der Genozid an den Herero und Nama in Deutsch-Südwestafrika 1904–1908”, in: Micha Brumlik and Irmtrud Wojak (eds), *Völkermord und Kriegsverbrechen in der ersten Hälfte des 20. Jahrhunderts*, Frankfurt 2004, pp. 37–76.
- Gesine Krüger, *Kriegsbewältigung und Geschichtsbewußtsein. Realität, Deutung und Verarbeitung des deutschen Kolonialkriegs in Namibia 1904 bis 1907*, Göttingen 1999.
- Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*, Stanford 2009 [German translation: *Multidirektionale Erinnerung. Holocaustgedenken im Zeitalter der Dekolonisierung*, Berlin 2021; see also [Multidirektionale Erinnerung. Holocaustgedenken im Zeitalter der Dekolonisierung – Metropol Verlag \(metropol-verlag.de\)](https://www.metropol-verlag.de/) for links to reviews and debates about Rothberg’s book.]

### 3. Writing the subject from Nazism to Neoliberalism

This module complements the modules on “Unmasterable Pasts” and “German History though Poetry”, focusing on literary engagement with history, memory, and political cultures in the first person. We will assess autobiographical, semi-autobiographical and autofictional narratives, and other texts that engage first-person narration to convey the lived experience of politics and society. The module will develop participants’ knowledge of theories of narrative, narration, and autobiography.

Suggested texts (please consult with your supervisor about appropriate primary reading):

- Günter Grass, *Die Blechtrommel* (1959)
- Christa Wolf, *Kindheitsmuster* (1976)
- Theodor Michael, *Deutsch sein und schwarz dazu* (2013)
- Emine Sevgi Özdamar, *Mutterzunge* (1990)
- Charlotte Roche, *Feuchtgebiete* (2008)
- Herta Müller, *Atemschaukel* (2009); “Meine Finger” and “Drosselnacht”, in *Barfußger Februar* (1987)
- Ijoma Mangold, *Das deutsche Krokodil. Meine Geschichte* (2017)
- Olivia Wenzel, *1000 Serpentina Angst* (2020)
- Shida Bazayr, *Drei Kameradinnen* (2021)

Introductory reading:

- Butler, Judith, *Giving an Account of Oneself*. New York 2005
- Eakin, Paul John, “What are we reading when we read autobiography?” in *Narrative* 12 (2004)
- Herman, David, ‘Introduction’ in *The Cambridge Companion to Narrative*, ed. David Herman, Cambridge 2007

- Layne, Priscilla, 'Suspicious Spiral: Autofiction and Black German Subjectivity in Olivia Wenzel's 1000 Serpentina Angst', Brandeis University, 26 October 2020. Online: [brandeis.edu/cges/news-events/fall-2020/201026\\_layne\\_priscilla.html](http://brandeis.edu/cges/news-events/fall-2020/201026_layne_priscilla.html)
- Smith, Sidonie, and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives*, 2<sup>nd</sup> edition. Minneapolis 2010
- Wagner-Egelhaaf, Martina, 'Of Strange Loops and Real Effects: Five Theses on Autofiction/the Autofictional', in Alexandra Effe and Hannie Lawlor (eds), *The Autofictional: Approaches, Affordances, Forms*, Palgrave Macmillan 2022, 21-40

Further reading:

- Craig, Robert, "'Ist die Schwarze Köchin da? Jajaja . . .': Mimesis and Günter Grass's *Die Blechtrommel*". In *Monatshefte* 108 (2016), pp. 99-119
- Haines, Brigid, and Margaret Littler, *Contemporary women's writing in German: changing the subject*. Oxford: Oxford University Press 2004 (chapter on Özdamar, *Mutterzunge*)
- Haines, Brigid, "Return from the Archipelago: Herta Müller's *Atemschaukel* as Soft Memory". In Brigid Haines and Lyn Marven (eds), *Herta Müller*. Oxford: Oxford University Press, 2013, pp. 117-34
- Hall, Katharina, *Günter Grass's "Danzig-Quintet": explorations in the memory and history of the Nazi era from "Die Blechtrommel" to "Im Krebsgang"*. Berne: Peter Lang, 2007
- Jansen, Odile, "Wahrheit und Erinnerung: Die Spuren des Jahres 1945 in Texten von Christa Wolf" in Helmut Schmitz (ed), *A Nation of Victims?: Representations of German Wartime Suffering from 1945 to the Present*. Amsterdam 2007, 181-96
- Layne, Priscilla. "The Future Is Unwritten" (on Michael, *Deutsch sein*). In: *White Rebels in Black: German Appropriation of Black Popular Culture*. Ann Arbor 2018.
- Matthes, Frauke, and Lizzie Stewart (eds), *Emine Sevgi Özdamar at 70* (Special Issue of Oxford German Studies). *Oxford German Studies* 45 (2016)
- Moenandar, Sjoerd-Jeroen, "Narratives of Resistance and Resistance to Narrative: The Tragic Picaro as an Alternative Model for Life Stories". In *Global Media Journal* 14 (2020). Online: <https://www.hca.westernsydney.edu.au/gmjau/wp-content/uploads/2017/04/GMJAU-Narratives-of-Resistance-and-Resistance-to-Narrative1.pdf>
- Shopin, Pavlo, "Unpacking the Suitcases: Autofiction and Metaphor in Herta Müller's *Atemschaukel*", in *Seminar: A Journal of Germanic Studies* 50 (2014), pp. 197-215
- Spiers, Emily, *Pop-Feminist Narratives: The Female Subject under Neoliberalism in North America, Britain, and Germany*. New York: Oxford University Press, 2018.
- Katherine Stone, 'Matriarchal Morality: Women and Hope in Christa Wolf's *Kindheitsmuster* (1976)', in Stone, *Women and National Socialism in Postwar German Literature: Gender, Memory and Subjectivity*. Rochester, NY 2017.
- Yildiz, Yasemin, "Surviving the Mother Tongue: Literal Translation and Trauma in Emine Sevgi Özdamar" in Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition*. New York 2012

#### 4. Aesthetic acts of resistance

The sense of what needs to be resisted, what needs to be changed in society and culture shifts over time, with every decade tending to bring new challenges and a new sense of urgency. This module looks at artistic engagement with three areas of experience that have (among others) shaped cultures of resistance in the German-speaking countries since 1945: gendered experience, the experience of heteronormativity, and racialised experience. The focus is the potential of artistic form in literature and film to support or produce resistance to social and epistemic injustice. What might an aesthetics of resistance look like?

Suggested texts (please consult with your supervisor about appropriate primary reading):

Ilse Aichinger, *Spiegelgeschichte* (1949)  
Elfriede Jelinek, *Die Liebhaberinnen* (1975)  
Antje Ravik Strubel, *Unter Schnee* (2001)  
Philipp Khabo Koepsell, *Die Akte James Knopf* (2010)  
Sharon Dodua Otoo, *Herr Gröttrup setzt sich hin* (2016)  
Senthuran Varatharajah, *Von der Zunahme der Zeichen* (2016)  
Fatma Aydemir, *Ellbogen* (2017)  
Sharon Dodua Otoo, *Adas Raum* (2021)

Introductory reading

Fricke, Miranda, *Epistemic Injustice*. Oxford: Oxford University Press 2007  
hooks, bell, *Talking Back: Thinking Feminist, Thinking Black*. Boston: South End Press, 1989  
Medina, José, *The Epistemology of Resistance. Gender and Racial Oppression, Epistemic Injustice, and Resistant Imaginations*. Oxford: Oxford University Press, 2013  
Medina, José, "Epistemic Injustice and Epistemologies of Ignorance," in *The Routledge Companion to Philosophy of Race*, ed. Paul C. Taylor, Linda Martín Alcoff, and Luve Anderson (New York: Routledge 2018), 247-60.  
Mills, Charles W., "Alternative Epistemologies". In *Social Theory and Practice* 14 (1988), pp. 237-63  
Christina Scharff, Carrie Smith-Prei & Maria Stehle, 'Digital feminisms: transnational activism in German protest cultures', *Feminist Media Studies*, 16:1 (2016) 1-16  
Smith-Prei, Carrie, and Maria Stehle, *Awkward politics: technologies of popfeminist activism*. Montreal: McGill-Queen's University Press, 2016

Further reading

Bielby, Clare, and Frauke Matthes, "Gender and Sexuality" in Sarah Colvin (ed), *The Routledge Handbook of German Politics and Culture*. London: Routledge 2015, pp. 250-67  
Breger, Claudia, 'Affect(ive) assemblages: Literary worldmaking in Fatma Aydemir's *Ellbogen*', in Anne Fleig and Christian von Scheve (eds), *Public Spheres of Resonance*, Routledge 2019  
Colvin, Sarah, 'Talking Back: Sharon Dodua Otoo's *Herr Gröttrup setzt sich hin* and the Epistemology of Resistance". *German Life and Letters* 73 (2020), 659-79  
Eggers, Maureen Maisha, 'Knowledges of (Un)-Belonging: Epistemic Change as a Defining Mode for Black Women's Activism in Germany', in Sara Lennox (ed.),

- Remapping Black Germany: New Perspectives on Afro-German History, Politics, and Culture*. Amherst: University of Massachusetts Press, 2016, 33-45
- El-Tayeb, Fatima, *European Others. Queering Ethnicity in Postnational Europe* Minneapolis 2011
- El-Tayeb, Fatima, "Colored Germans There Will Never Be': Colonialism and Citizenship in Modern Germany," in *Extending the Diaspora: New Histories of Black People*, ed. Dawne Curry, Eric Duke, and Marshanda Smith (Urbana: University of Illinois Press, 2009)
- Ferree, Myra Marx, *Varieties of Feminisms: German Gender Politics in Global Perspective*. Stanford 2012.
- Haines, Brigid, and Margaret Littler, *Contemporary women's writing in German: changing the subject*. Oxford: Oxford University Press 2004 (chapter on Jelinek, *Die Liebhaberinnen*)
- Hopkins, Leroy T. (ed.), *Who Is a German? Historical and Modern Perspectives on Africans in Germany*. (Washington, DC: American Institute of Contemporary German Studies, 1999). Online: <https://www.aicgs.org/site/wp-content/uploads/2011/11/hopkins.pdf>
- Kilomba, Grada, *Plantation Memories: Episodes of Everyday Racism*. 5<sup>th</sup> edn Münster 2019
- Lennox, Sara, "Postcolonial Writing in Germany," in *The Cambridge History of Postcolonial Literature*, ed. Ato Quayson. Cambridge: Cambridge University Press, pp. 620-48
- Mazón, Patricia and Reinhild Steingröver (eds), *Not So Plain as Black and White: Afro-German Culture and History, 1890-2000*. Woodbridge 2005
- Oguntoye, Katharina, May Opitz and Dagmar Schulz (eds), *Farbe bekennen: Afro-deutsche Frauen auf den Spuren ihrer Geschichte*. Frankfurt/Main: Fischer, 1992
- Otoo, Sharon Dodua, "Dürfen schwarze Blumen malen?" Bachmann prize speech, online: <https://bachmannpreis.orf.at/stories/3050322/>
- Spiers, Emily, "Performing the 'quing of berlin': transnational digital interfaces in queer feminist protest culture". *Feminist Media Studies* 16 (2016), pp. 128-149
- Wright, Michelle, "Others-from-Within from Without: Afro-German Subject Formation and the Challenge of a Counter-Discourse," in *Callaloo* 26 (2003), pp. 296-305

## **5. Contemporary Jewish Writing in Germany and Austria (this module will not be taught 2022-23)**

This module examines the 'situational' identities of Jews in contemporary Germany and Austria through a selection of fictional and non-fictional writings and films. It explores whether the emergence of more 'situational' or 'positional' forms of Jewish identity in Germany and Austria has enabled Jews to move beyond the binary identities that defined them in the decades after the Holocaust as passive victims of German political violence and to develop new, viable, but also very diverse senses of 'belonging' in a quest to feel 'at home' in the societies that radically rejected them.

Suggested texts for study (consult your supervisor and choose 4-6 texts):

Robert Schindel (b.1944 in Bad Hall/Austria), *Gebürtig* (1992); *Der Kalte* (2013)

Henryk Broder (b.1946 in Katowice/Poland, emigration to Germany 1958) *Ich liebe Karstadt und andere Lobreden* (1987); *Volk und Wahn* (1996); *Die letzten Tage Europas* (2013)

Barbara Honigmann (b.1949 in East Berlin, emigration to France 1984), *Eine Liebe aus Nichts* (1991), *Soharas Reise* (1996), *Chronik meiner Strasse* (2015)

Ruth Beckermann (b.1952 in Vienna) *Die papierene Brücke* (1987); *Ein flüchtiger Zug nach dem Orient* (1999); *Those who go those who stay* (2013)

Robert Menasse (b.1954 in Vienna), *Die Vertreibung aus der Hölle* (2001); *Die Hauptstadt* (2017)

Maxim Biller (b.1960 in Prague, emigration to Germany 1970) *Der gebrauchte Jude* (2009)

Eva Menasse (b.1970 in Vienna), *Vienna* (2005), *Quasikristalle* (2013)

Julya Rabinowich (b.1970 in St Petersburg, emigration to Austria 1977), *Spaltkopf* (2008), *Die Erdfresserin* (2012)

Olga Grjasnowa (b.1984 in Azerbaijan, emigration to Germany 1996), *Der Russe ist einer, der Birken liebt* (2012)

#### Introductory reading:

Andreas B.Kilcher, ‚Was ist „deutsch-jüdische Literatur“? Eine historische Diskursanalyse‘, *Weimarer Beiträge*, 45 (1999), 4, 485-517

Erin McGlothlin, ‚Writing by Germany’s Jewish Minority‘ in *Contemporary German Fiction. Writing in the Berlin Republic*, edited by Stuart Taberner (Cambridge: Cambridge University Press, 2007), pp.230-246

*Reemerging Jewish Culture in Germany. Life and Literature since 1989*, edited by Sander Gilman & Karen Remmler (New York/London: New York University Press, 1994)

Andrea Reiter, *Contemporary Jewish Writing. Austria after Waldheim* (London/New York: Routledge, 2013)

*Jews and Austrian Culture*, edited by Deborah Holmes & Lisa Silverman Special edition of *Austrian Studies* 24:2016

Michael Brenner (ed.), *A History of Jews in Germany since 1945. Politics, Culture and Society* (Bloomington: Indiana University Press, 2018)

## **6. Performing Berlin in Film: between Possession and Dispossession**

Berlin is one of the great film cities of the world. Film has played a fundamental role in fashioning the city’s image and cultural self-understanding through the turbulent historical stations of the last 120 years. Against this backdrop, this option will consider what ways of being in the city are enacted in the new Berlin films of the last decades. Particular emphasis will be given to eight films, focusing on the lives of a set of young urban subjects and deploying different cinematic techniques to show the variety of ways in which the city can be performed – between possession and dispossession. By tracing these lives on screen, as they inhabit and negotiate the city, we will ask what kinds of agency they achieve in reorienting the life of the city from mainstream to margins through acts of redistribution, queering and decolonisation.



### Prescribed films:

*Lola und Bilidikid* (Ataman, 1999)  
*Der schöne Tag* (Arslan, 2001)  
*Stadt als Beute* (Dehne, Gronenborn, von Alberti, 2005)  
*Gespenster* (Petzold, 2005)  
*Prinzessinnenbad* (Blümner, 2007)  
*Oh Boy* (Gerster, 2012)  
*Auf den zweiten Blick* (Hagen, 2012)  
*Berlin Alexanderplatz* (Qurbani, 2020)

### Introductory reading:

*filmportal.de* (online resource with information on individual films)  
Tim Bergfelder, Erica Carter, Deniz Göktürk, Claudia Sandberg, *The German Cinema Book*, 2nd edn. (BFI, 2019).  
Judith Butler, Athena Athanasiou, *Dispossession: the Performative in the Political* (Polity, 2011)  
Sabine Hake, *German National Cinema* (2002), Chapter 7.  
Guntram Vogt, *Die Stadt im Film: Deutsche Spielfilme 1900–2000* (Schüren, 2014), esp. Introduction, pp. 733–44 and 757–92.  
Brigitta B. Wagner, *Berlin Replayed: Cinema and Urban Nostalgia in the Postwall Era* (University of Minnesota Press, 2015), esp. Chapter 4.  
Simon Ward, *Urban Memory and Visual Culture in Berlin: Framing the Asynchronous City, 1957–2012* (Amsterdam University Press, 2016), Chapter 4 & Conclusion.  
Andrew J. Webber, *Berlin in the Twentieth Century: A Cultural Topography* (CUP, 2008), esp. Chapter 6.

### On Berlin in film/prescribed films

Marco Abel, *The Counter-Cinema of the Berlin School* (Camden House, 2013)  
Regina Aggio, *Filmstadt Berlin 1895–2006* (Verlag Jena, 2007)  
Robert Blankenship and Jill Twark, “Berliner Sonderschule”: History, Space, and Humour in Jan Ole Gerster’s *Oh Boy* (*A Coffee in Berlin*), *Seminar* 53.4 (2017), 362–81.  
Christopher Clark, ‘Transculturation, transe sexuality, and Turkish Germany: Kutluğ Ataman’s *Lola und Bilidikid*’, *German Life and Letters*, 59 (2006), 555–72  
Wolfgang Jacobsen, *Berlin im Film: die Stadt, die Menschen* (Argon, 1998)  
Alexandra Ludewig, ‘Documenting Self-loathing or “We are proud of not being proud”’: *Neukölln Unlimited* and *Prinzessinnenbad* as Examples of Failed Integration’, *Journal of European Studies* 47.3 (September 2017), 275–89, 313–30.  
Sabine Müller, ‘In the Mood of a Fine Day: Embodied Cognition and Camera Mobility in the Berlin School’, *Style* 48.3 (1 September 2014)  
Guntram Vogt, *Die Stadt im Film: Deutsche Spielfilme 1900–2000* (Schüren, 2014), esp. Introduction, pp. 733–44 and 757–92.  
Simon Ward, *Urban Memory and Visual Culture in Berlin: Framing the Asynchronous City, 1957–2012* (Amsterdam University Press, 2016).  
Burhan Qurbani, Interview with Myria Georgiou on *Berlin Alexanderplatz*, <https://www.youtube.com/watch?v=ed3Td5tcCyw>; also many interviews for German media, e.g. <https://www.deutschlandfunkkultur.de/regisseur-qurbani-ueber-berlin-alexanderplatz-das-erste-was-100.html>  
Andrew J. Webber, *Berlin in the Twentieth Century: A Cultural Topography* (CUP, 2008), Chapter 6.

-----, 'Recasting Berlin: Topographical Turns in Christian Petzold's *Gespenster*', in *Debating German Cultural Identity since 1989*, ed. Anne Fuchs, Kathleen James-Chakraborty and Linda Shortt (Camden House, 2011), pp. 67–81.

-----, 'Slow Motion Pictures: Casting Inertia in Contemporary Berlin Film', in *Inert Cities: Globalization, Mobility and Suspension in Visual Culture*, ed. Stephanie Hemelryk Donald and Christoph Lindner (I. B. Tauris, 2014), pp. 203–17.

## **7. The Politics of Desire in German Cinema (this module will not be taught 2022-23)**

The question of who is allowed to desire whom, and whose desire may be represented on-screen, is inextricably linked with the social, legal, and cultural status accorded to those doing the desiring in a given time and place. Sexuality and intimacy can therefore offer an illuminating framework for examining the cultural politics of the post-45 Federal Republic, and the films on this module (fiction films and an experimental short) feature various erotic and romantic encounters that expose the limitations of what is permissible. They will prompt us to ask which desires are shown to be authentic and legitimate, and which are depicted as 'deviant'? Who holds power in the relationships shown? How is desiring 'differently' aligned with political activism in the films? How are different aesthetic and temporal moods (e.g. fantasy, speculative futures) used to negotiate a tension between utopian visions of intimacy, and the normative – often punitive - regulation of desire?

### Prescribed films:

*Angst essen Seele auf* (Fassbinder, 1972)  
*Die Jungfrauen Maschine* (Treut, 1988)  
*Heldinnen der Liebe* (short film, Percillier, 1997)  
*Fremde Haut* (Maccarone, 2005)  
*Auf der anderen Seite* (Akin, 2007)  
*Shahada* (Qurbani, 2010)  
*Futur Drei* (Shariat, 2020)  
*Große Freiheit* (Meise, 2021)

### Introductory reading

Sara Ahmed, *The Cultural Politics of Emotion* (Edinburgh: Edinburgh University Press, 2014)  
Jennifer Barker, *The Tactile Eye: Touch and the Cinematic Experience*. Berkeley: University of California Press, 2009.  
Richard Dyer, 'Entertainment and Utopia' in *Only Entertainment* (London: Routledge, 2002), pp. 19-35  
Michel Foucault, *The History of Sexuality, Vol. 1, An Introduction*, trans. Robert Hurley (New York: Vintage Books, 1978)  
Alice Kuzniar, *The Queer German Cinema* (Stanford: Stanford University Press, 2000)  
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