

Module title: Postmigrant Literature and Film after German Unification

Module code: GER6054

Credit value: 15

Level: 6

Pre-requisite modules:

Content Description

Since the Fall of the Berlin Wall, a rich literary and film scene has emerged that wrestled with Germany's past, with questions of remembering and forgetting, and the challenge of a multi-layered and hybrid German identity. As the German body politic has been reshaped, questions of otherness, exclusion and belonging, national identity and heritage have become more pressing topics in German society, and are often negotiated through immigrants. Taking this as a point of departure, the course investigates post-Unification literature and film by post migrants in Germany. The module will focus particularly on literary and filmic devices and the modes of narrating otherness, refuge, travel, and border crossing. How are borders being marked, crossed and shifted? How is Europe being represented? Where does it end? How are Otherness and national 'purity' being performed? What marks religious belonging? Are there postmigration figures, such as the pensioner, the fanatic, the academic, the preacher? These are some of the many questions the course aims to tackle. This module will require some independent screening of films.

Module Aims

By the end of the module students will be familiar with a wide range of text and film material by post migrants after German Unification, thus acquiring insight into post-war migration and the shift from first- to second-generation cultural productions of migrants. Students will have practiced close reading of films and literary texts. They will have practiced bringing postcolonial theory findings into critical dialogue with literature and film.

Learning Outcomes

Academic Content:

- A1 To grasp the socio-political changes after the Fall of the Berlin Wall and their impact on cultural productions.
- A2 To engage critically and analytically with texts and films.
- A3 To become acquainted with a range of contemporary cultural productions by migrants in Germany.
- A4 To question critically the shift from writing by guest workers of the first generation of migrants to the second generation post migrant belonging.
- A5 To address critically issues and practices around socio-political exclusion and belonging.
- A6 To question critically and analytically how literature and film practice remembering and forgetting of historical events.
- A7 To investigate intersectional issues combining race, class, gender and religion.
- A8 To engage with theoretical texts and critique.
- A9 To Engage with and respond critically to news writing and public discourse on post migrants.

Disciplinary Skills – able to:

- B1 Read texts and films in an analytical and critical manner.

- B2 Write clearly, accurately and persuasively.
- B3 Construct a coherent argument.
- B4 Use technical terms confidently and correctly.
- B5 Examine practices of othering.
- B6 Contribute to debates in an oral register.
- B7 Acquire, evaluate and process information.
- B8 Use technical terms confidently and correctly.
- B9 Develop a capacity to engage with material in its original language, using linguistic skills commensurate with the CEFR level appropriate for a level 6 module.

Attributes:

- C1 Engage critically with news outlets and media.
- C2 Recognise the value of operating in more than one language.
- C3 Learn how to learn.
- C4 Learn how to respond critically.
- C5 Learn how to argue and disagree.
- C6 Use language in a competent and confident manner.
- C7 Develop and exercise curiosity and initiative.
- C8 Reflect on the role of university and Higher Education in contributing and engaging in debates on post migrants.
- C9 Communicate effectively with a range of audiences.
- C10 Think independently.

Activity Hours

Activity Type	Time spent (hours)
Lecture	11
Seminar	11
Guided independent study	128
Total	150

Indicative Reading List

- Leslie A. Adelson, *The Turkish Turn in Contemporary German Literature* (New York et al.: Palgrave Macmillan, 2004).
- Emine Sevgi Özdamar, *Life is a Carawanserai Has Two Doors I Went in One I Came out the Other*, translated by Luise Von Flotow et. al. (London: Middlesex Univ. Press, 2000).
- Saša Stanišić, *How the Soldier Repairs the Gramophone*, translated by Anthea Bell (New York: Grove, 2009).
- Emine Sevgi Özdamar, *The Bridge of the Golden Horn*, translated by Martin Calmers (London: Serpent’s Tail, 2007).
- Margaret Littler, “Machinic Agency and the Powers of the False in Emine Sevgi Özdamar’s *Die Brücke vom Goldenen Horn* (1998),” in *Oxford German Studies* 45.3 (2013), 290-307.
- Margaret Littler, “Anatolian Childhoods: Becoming Woman in Özdamar’s *Das Leben ist eine Karawanserei* and Zaimoğlu’s *Leyla*,” in *Cultural Exchange in German Literature*, Edinburgh

German Yearbook 1, edited by Eleoma Joshua, Robert Vilain (Rochester: Boydell & Brewer, 2007), 176-190.

- Tom Cheesman, *Novels of Turkish German Settlement. Cosmopolite Fictions*, (Rochester, NY: Camden House, 2007).
- Sabine Hake et al., *Turkish German Cinema in the New Millenium. Sites, Sounds, and Screens*, (New York et al.: Berghahn Books, 2014).
- Kevin Smets et al., eds., *The SAGE Handbook of Media and Migration* (Los Angeles et al.: SAGE Reference, 2020).
- Gozde Naiboglu, *Post-Unification Turkish German Cinema: Work, Globalisation and Politics Beyond Representation*, (Cham: Palgrave Macmillan, 2018).
- Gueneli Berna, *Fatih Akin's Cinema and the New Sound of Europe*, (Bloomington: Indiana University Press, 2019).
- Deniz Göktürk et al., eds., *Germany in Transit: Nation and Migration 1955-2005*, (Berkeley: Univ. of California Press, 2007).
- Barbara Mennel. *Criss-Crossing in Global Space and Time: Fatih Akin's The Edge of Heaven* (2007), *Transit* 5 (1), <https://escholarship.org/uc/item/28x3x9r0>.
- Kutluğ Ataman, *Lola und Bilidikid* 1999.
- Barbara Mennel, *The Representation of Masochism and Queer Desire in Film and Literature*, (New York et al.: Palgrave Macmillan, 2007).
- Christopher Clark, "Transculturation, Transe Sexuality, and Turkish Germany: Kutlu? Ataman's Lola und Bilidikid," in: *German Life and Letters* 59(4), 555-572.
- Feridun Zaimoglu, "An Invocation to God" and "Skins", in *Twelve Grams of Happiness*, translated by Margot Bettauer Dembo, https://www.litrix.de/apps/litrix_publications/data/pdf1/Zaimoglu_Zwoelf_Gramm_Leseprobe_EN.pdf
- Karin E. Yeşilada, "'God's Warriors': A Green Thread in the Work of Feridun Zaimoglu," in Feridun Zaimoglu, edited by Tom Cheesman, Karin E. Yeşilada (Bern: Peter Lang, 2012), 145-166.
- Fatih Akin, *Im Juli* (2000).
- Mine Eren. "Cosmopolitan Filmmaking: Fatih Akin's *In July* and *Head-On*", in *Turkish German Cinema in the New Millenium. Sites, Sounds, and Screens*, edited by Sabine Hake and Barbara Mennel (New York et al.: Berghahn Books, 2014), 175-185.
- Claudia Breger, "Configuring Affect: Complex World Making in Fatih Akin's *Auf der anderen Seite* (*The Edge of Heaven*)," in *Cinema Journal*, 54.1 (2014), 65-87.
- Berna Gueneli, "The sound of Fatih Akin's cinema: Polyphony and the Aesthetics of Heterogeneity in *The Edge of Heaven*," in *German Studies Review*, 37.2 (2014), 337-356.
- Zafer Şenocak, *Perilious Kinship*, translated by Tom Cheesman (Swansea: Hafan, 2009).
- Moray McFowan, "Zafer Senocak's *Gefährliche Verwandtschaft* (*Perilous Kinship*)," in *The Novel in German since 1990*, edited by Stuart Taberner (Cambridge: Cambridge University Press, 2011), 79-93.
- Andreas Huyssen, "Diaspora and Nation: Migration Into Other Pasts", in *New German Critique*, 88 (2003), 147-164.
- Fatih Akin, *In the Fade* 2017.
- Fatih Akin, *The Cut* 2014.

- Kevin Robins, “A Challenge for Media Studies of Migration: 'As German as Me' – Still Not Reconciled”, in *The SAGE Handbook of Media and Migration*, edited by Kevin Smets et al. (Los Angeles et al.: SAGE Reference, 2020) 113-118.