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Literature of Movement: Trends, Developments, and Prospects in Transcultural Literature as Exemplified by Contemporary German-Language Texts

by

Katelyn Jean Petersen

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Abstract

The questions of categorizing, describing, and critically engaging with different types of literature require constant attention. This is particularly true in the case of literature that is rapidly changing, such as the body of works that has until now been referred to as intercultural, transcultural, or transnational literature written in German. By analyzing an exemplary corpus of texts written in German after the turn of the millennium – including *Der Weltensammler* (2006) and *Nomade auf vier Kontinenten* (2007) by Ilija Trojanow, *Wie der Soldat das Grammofon repariert* (2006) by Sasa Stanišić, *Alle Tage* (2004) by Terézia Mora, and *Zwischen zwei Träumen* (2009) by Selim Özdogan – I identify a new literary phenomenon which transcends existing categories such as intercultural, transcultural, and transnational literature and for which a new descriptor may be necessary. Expanding upon the work of Romance scholar Ottmar Ette, I propose the term "literature of movement" in order to develop analytical tools to embrace this/a new kind of literature developing out of ever more rapid globalization. Following the identification of seven trends in the text corpus, "literature of movement" is defined in this dissertation as literature that reflects the lived practices of movement and travel by using/employing/exerting motion in a trifold way - thematically, systemically, and stylistically – in order to facilitate the self-reflexive examination of narrative and narration itself. A crucial product of the instances of thematic, systemic, and stylistic movement exemplified by this text corpus is an increasing demand placed on the reader to navigate texts without the assistance of conventional narratological strategies such as consistent narrative

perspectives, identifiable settings, or the ability to situate characters culturally and

ethnically. I introduce the term "routeless reading" to describe a reading

experience that mirrors, or even reproduces, the ever-increasing mobility

exhibited by individuals in the era of globalization, and the attendant sensations of

uncertainty and dis-integration of identity. The result of the textual analysis

conducted in this thesis constitutes an attempt to introduce a new and flexible

concept, literature of movement, that will enable engagement with, and discussion

of, texts being produced now and in the future.

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"If it were easy, everyone would do it."

"If it is worth doing, it is worth doing well."

"They don't give PhDs to dummies at the U of A."

These are the three pieces of fatherly advice that have accompanied me throughout my PhD program, informed my approach to my studies, and buoyed my spirits when things got tough. It is fair to say that this PhD is the most difficult thing I have ever done. It has required more determination and staying power than any of my other exploits, and for an avid marathon and ultramarathon runner, that is saying a lot! All of the challenges, however, have been extremely valuable, and I'd like to take this opportunity to thank the people that made it possible for me to complete this degree.

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Abstract

Acknowledgements

Introduction

The primary goal of this study is to document and analyze trends in contemporary – i.e. written at the beginning of the 21st Century – literature, literature that until now has been described as intercultural, transcultural, or transnational literature written in German. By analyzing these trends, I will show how a body of literature is emerging to constitute a new literary phenomenon[1], for which a new term might be necessary. This thesis will investigate, on the basis of a corpus of five contemporary German-language texts first published between 2004 and 2009, where and how transcultural literature becomes what may be termed 'literature of movement'. The text corpus considered in this thesis includes *Der Weltensammler* (2006) and *Nomade auf vier Kontinenten* (2007) by Ilija Trojanow, *Wie der Soldat das Grammofon repariert* (2006) by Sasa Stanišić, *Alle Tage* (2004) by Terézia Mora, and *Zwischen zwei Träumen* (2009) by Selim Özdogan. Analysis of these texts will demonstrate the defining characteristics of literature of movement, as well as highlighting the term's advantages for literary analysis. I define the term literature of movement – a phrase derived from Ottmar Ette's *Literatur in Bewegung* (2001) – as literature that uses motion thematically and stylistically to facilitate the self-reflexive examination of narrative and the practices of movement and travel. What differentiates the literature at stake in my thesis from literature generally classified as "transcultural literature" is the use of

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[1] "Phenomenon" refers here to a noticeable trend, or collection of trends, within a body of literature. This can be contrasted to a category, which is a broader grouping of literary texts. Examples of categories to be discussed in this thesis would include guest worker literature, or intercultural literature. Neither phenomenon nor category should be confused with genre, however. Genres fall within either fiction, for example, mystery or science fiction, or non-fiction, for example, autobiography or essay.

figurative and literal movement, and the ways in which movement is used to engage with narrative and narration. Transcultural literature often spans multiple languages and cultures, blurring traditional boundaries and borders, but does so without necessarily offering a specific focus or method for engagement, such as using movement to engage with narrative. Following Wolfgang Welsch's conceptualization of "transcultural," this literature exemplifies and engages with the internal complexities and variances within given cultures, as well as the interaction between them. Welsch states: "transculturality is a consequence of the inner differentiation and complexity of modern culture […] Cultures today are extremely interconnected and entangled with one another" (197). Further intricacies of the category transcultural literature will be discussed in more detail in the following in order to distinguish this category from the literature of movement at stake in my dissertation, and to show how transcultural literature has informed the development of literature of movement.

For the purposes of this study, the term movement will refer, first of all, to various types of human movement, that is, the physical, mental, and conceptual traversal of distance, and often the crossing of real and conceptual boundaries or thresholds. Movement takes the form of, for example, exploration and pilgrimage, migration between and within nations, exploration of urban spaces, forays into spaces of memory, and transitions between not only waking and dreaming, but also various realities, realms of imagination, and historical time periods. The practice, whether intentional or not, of wandering is also a key instance of movement. Wandering can be aimless movement, movement for the sake of

movement, or undertaken with a view to education or exploration. The wanderer is also a recurring literary figure that has appeared historically in German-language literature and continues to appear today in characters such as Ilija Trojanow's fictional portrayal of Richard Francis Burton, or Terézia Mora's wanderer, Abel Nema. Finally, change can be represented as movement. Social change, for example, often takes the form of a "movement." Similarly, literary movements can indicate the emergence of new phenomena and changes in reception or hierarchical arrangements such as canon composition.

An important product of the instances of both thematic and stylistic movement exemplified by the text corpus examined here is an increasing demand placed on the reader to navigate texts without the assistance of conventional narrative "signposts" such as consistent, or even identifiable, narrative perspectives, identifiable settings, or the ability to situate characters culturally and ethnically. This 'routeless reading' experience – a term I introduce for the purpose of this thesis – not only mirrors, or even reproduces, for readers the ever-increasing mobility exhibited by individuals in the era of globalization[2], and the possibly attendant sensation of uncertainty, but it forces readers to constantly re-

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[2] Renowned social theorist and former director of the London School of Economics, Anthony Giddens, defines globaliztion as the "increasing interdependence beween individuals, nations and regions. [It] [d]oes *not* just mean economic interdependence. [It] [i]nvolves accelerated and universal communication, and concerns also political and cultural dimensions" (Giddens xii). Giddens also differentiates between the terms globalization and "global age" (Giddens ix), which he describes as "a state of affairs, a set of social conditions signaling many changes in our lives" (Giddens ix). In addition, Ottmar Ette draws attention to the performative aspect of globalization, stating that it is "ein Faktum und *zugleich* eine Fiktion, besser noch: eine Inszenierung" (*Bewegung* 15). According to Ette, it is a phenomenon that the world is staging for itself, creating such that it can be highlighted. For the purposes of this thesis, however, I shall continue to use the term "globalization" to denote the social, economic, and communicative changes occurring to make the world more interconnected and I shall focus on these as factors influencing type and content of literary production.

orient their own perspectives with respect to the narrative, and in doing so, to reconsider the purpose and structure of narrative itself.

The term literature of movement is drawn primarily from the work of Ottmar Ette, a German scholar of Romance philology. In 2001, Ette published a book entitled *Literatur in Bewegung*, in which he elaborates on the concept of movement in addition and relation to the spatially predicated theories dominating literary analysis at the time.[3] Ette himself predicts, and proposes to be the vanguard of, a new era of historical perception and analysis, one that will require a new relationship to a "veränderten und sich rasch weiterveränderten Räumlichkeit" (*Literatur* 13). It is no longer a question of looking at space, movement, or movement through space, but all of these together including the ways in which places, or sites of action – for example, "die Orte des Schreibens und die Orte des Lesens" – move and change with respect to one another (*Literatur* 11). Ette proposes to look at movement and the transgression of borders not only between cultures and national literatures, but also between divisions existing amongst different discourses. Text, reader, discourse, and immediate context are all constantly shifting with respect to one another in a changing constellation of meaning. Literature of movement foregrounds this movement in order to self-reflexively examine its impact on and appearance in narrative. Ette proposes to make the study of these constellations the basis for "ein neues Verständnis der sich mit diesen Literaturen beschäftigenden Wissenschaften jenseits von Grenzziehungen zwischen einzelnen wissenschaftlichen Disziplinen,

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[3] It is also important to note Elisabeth Herrmann's use of the term "Literatur der Bewegung" (376). According to Herrmann, this refers to "einer Literatur, die sich mit Mobilität, Reise, Ortwechsel und Grenzüberschreitung im weitesten Sinne beschäftigt" (376).

jenseits einer wissenschaftlich disziplinierten Gegenstandskonstruktion"
(*Literatur* 17). The goal of this study is to work with Ette's theories on movement
as an analytical tool to engage with literature, and by doing so to move beyond the
insights afforded by spatially-oriented frameworks to develop a new descriptive
framework based on movement through space. The literary phenomenon that will
be identified as literature of movement provides an example of how movement
can be operationalized[4] in literary analysis.

Overall, Ette supports a "Poetik der Bewegung" (*Zwischen* 19), an
overarching approach to, and vocabulary for, literary studies that centers on a
sensibility towards movement in opposition and relation to space. He describes
the purpose of this set of analytical tools as "nachhaltig für eine stärkere
Ausrichtung wissenschaftlicher Untersuchungen, die sich kulturellen und
literarischen Phänomenen widmen, an Formen und Funktionen von Bewegung zu
sensibilisieren" (19). This does not mean that literary studies should now neglect
space. Nor is Ette in support of challenging the spatial turn with a "vectorial turn"
(19). But movement within spaces and movement of spaces, each with respect to
others, need to be taken into view as their own specific cultural and literary
phenomena. Literature of movement is a literary phenomenon that endeavours to
do just this. It constitutes one possible strand of a Poetik der Bewegung, for
example, by introducing terms such as routeless reading.

Ines Theilen provides another example of a study carried out under the
rubric of the Poetik der Bewegung in her article "Von der nationalen zur globalen

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[4] Here, "operationalization" refers to taking a concept and identifying factors that allow it to be
measured, observed, or emiprically evaluated.

Literatur: Eine Lese-Bewegung durch die Romane *Die Brücke vom goldenen Horn* von Emine Sevgi Özdamar and *Café Nostlgia* von Zoé Valdés." Theilen uses Ette's theory as a basis for the "Lese-Bewegung" (318) she identifies as being based on movement appearing in multiple facets of a text. Theilen draws attention to the hybridity of texts, a hybridity that is stylistic and narrative (as opposed to referring to literary reflections of cultural hybridity), and argues of these texts,

> dass ihre spezielle Eigenschaft darin besteht, diese Hybridität der Literatur als deren generelle und konstitutive Eigenschaft lediglich deutlicher zu machen. Dies geschieht, indem Bewegung zum Strukturprinzip der Texte wird. Der Modus der Narration wird durch eine Bewegungsstruktur bestimmt. (320)

The idea of movement appearing within a text as both a mode of narration and a structural principle, and of these aspects reflecting one another to create a unique reading experience, is crucial as well to literature of movement as presented in this thesis. Characters find identity in movement, instead of association with a specific location, and readers similarly experience identification, or tendencies towards identification, with the characters through textual representation of their movement. Theilen also draws attention to the novelty of a reading experience predicated on movement and fluctuation instead of traditional narrative signposts. Faced with a protagonist with many names, but at the same time no single name, for example, Theilen states that "Die LeserInnen bleiben hilflos" (322); they are left to navigate the narrative without this indicator of direction. The routeless

reading experience, as described above and in more detail in Chapter Two,

requires a movement away from the "gängigen Konzepten der Konstruktion von

Identität" (329), both in terms of the author's character creation and the reader's

assumption of the identity/role of "reader". Routeless reading requires a great deal

more interpretive effort from the reader, and a much higher tolerance for

ambiguity[5] than many other types or styles of narrative.

There are subtle differences between Ette's "Literatur *in* Bewegung" and

the "literature *of* movement" described in this thesis. "Literature of movement"

refers to both a literary phenomenon and an approach to writing. It looks at how

movement is used in literature to critically engage with narrative and the act of

narration. It incorporates different aspects of one world, rather than the spaces

between different worlds and moves beyond "transkulturelle[…],

translinguale[…] und transareale[…] Dynamiken" (*Zwischen* 14) to place equal

emphasis on the existential and imaginative or psychological concerns and

experiences becoming more and more common to individuals worldwide.

Ottmar Ette put forward two further ideas to augment his description of

and engagement with transcultural literature. These are:

"ZwischenWeltenSchreiben" (*Zwischen* 14), described in

ZwischenWeltenSchreiben (2005) and "[Literatur] ohne festen Wohnsitz"

(*Literatur* 10), discussed in *Literatur in Bewegung* (2001). The former refers to

writing not "between" spaces, but rather while existing within multiple spaces at

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[5] While this thesis does not refer directly to the psychological concept, as such, it is worth noting that "ambiguity tolerance (AT) refers to the way an individual (or group) perceives and processes information about ambiguous situations or stimuli when confronted by an array of unfamiliar, complex, or incongruent clues" (Furnham and Ribchester 179), and is a well-documented phenomenon within the field of psychology. Variations on the term are also applied in linguistics.

the same time, be they cultural, linguistic, psychological or otherwise defined. Writing and existing in these "Zwischenwelten," (9), one does not achieve a complete identification with any particular world, but instead takes inspiration from and reflects the influence of all worlds concerned. This concept reflects contemporary experience, especially in the context of globalization, where individuals are exposed to and influenced by ideas, products, and events from around the world. Writing from multiple, often always already intertwined perspectives (which may be literally reflected by multiple narrators in a text), is an attempt "geokulturellen und biopolitischen Veränderungen und damit verbundenen literarischen und ästhetischen Entwicklungen gerecht zu werden" (14). Literature of movement, for example, reflects the trend towards narrative and genre collage, as well as collage of perspective, appearing in many contemporary texts and resulting in the meshing and juxtaposition of perspective and influence.

The latter of Ette's terms – "Literatur ohne festen Wohnsitz" – refers to literature that is not tied to a specific national, cultural, or discursive context. It hops back and forth between temporal and spatial, social and cultural contexts, incorporating aspects of each, and inhabiting the space of opposition between national and world literatures (*Zwischen* 14). Furthermore, the texts included in this study move from "[Literatur] ohne festen Wohnsitz" (*Literatur* 10), that is, literature with no *fixed* abode, to Literatur ohne Wohnsitz, or literature with no abode. Instead of jumping back and forth between specific contexts, interweaving them, or even existing in multiple contexts simultaneously, texts exemplifying the

literature of movement phenomenon can simply be unlocatable, offering no identifiable setting for the narrative. As such, these texts stylistically reflect their themes and content for readers, drawing audiences into a consideration of narrative itself, in addition to the cultural and linguistic foci of engagement with transcultural literature.

In that this phenomenon – literature of movement – is predicated on features internal to the texts exemplifying it, it allows for engagement with literature in a way that not only provides an awareness of current conditions, but that is also malleable enough to allow for future developments in literary content and style. While it is important to bear the contexts of writing and reading in mind, basing engagement with a text on something external to it, for example, the biography of its author, or the "authenticity" of the author's representation of a particular culture, is not a flexible analytical framework, nor one that does justice to the artistic value and uniqueness of the work. This is why more impartial factors, such as movement, provide useful frameworks for textual analysis. The literary phenomenon termed literature of movement does not designate a genre, or even a category necessarily, but rather a way of writing and engaging with the act of writing. At the same time, it is an approach to narration and storytelling as it critically examines the complexity and interrelationship of internal and external textual elements.

As new phenomena are being identified, new approaches to the literature until now defined as "transcultural literature," are required in order to keep pace with the kinds of texts that are being produced. In order to address the crucial

question of "what literary trends will come next?" this thesis investigates

strategies for literary analysis that are malleable enough to be applied to a variety

of new literary developments. In order to do this, I have chosen to examine a

corpus of five texts written in German by authors of non-German heritage and

native language. In addition to the overarching theme of movement, other related

topics investigated in this dissertation include identity formation, authenticity,

narration, and reading strategies, as these topics also feature prominently in the

corpus of texts examined and can be relevant to movement. While the

phenomenon that I call literature of movement is not necessarily specific to

authors with a history of migration or non-German heritage or native language, it

frequently appears in texts by these authors, as their thematic foci very often

include movement, language, narration, and the self-reflexive examination of

these. Since these are the texts and the author demographics that would

customarily be included in the designation of transcultural literature, it is

necessary to show what is specific about these texts that puts them at the forefront

of shifts in style, subject matter, and role with respect to German literature as a

whole.

The first two texts to be analyzed in this thesis, *Der Weltensammler* (2007)

and *Nomade auf vier Kontinenten* (2008) are both written by Ilija Trojanow. The

former is a fictional biography of the 19th Century English soldier, spy, explorer,

and writer Sir Richard Francis Burton. The text depicts Burton's travels through

India, the Middle East, and Africa from the perspectives of multiple different

characters. The latter is a travelogue describing Trojanow's retracing of Burton's

steps while completing research for *Der Weltensammler*. In this text, Trojanow intersperses his own writing with excerpts from Burton's texts, as well as photographs, drawings, and the first German translation of Burton's lengthy poem "The Kasidah of Haji Abdu El-Yezdi." These two texts are presented first because they herald the emergence of literature of movement. They exemplify, both individually and taken together, a collage of perspective and voice, as well as the increasing diversity of subject matter and genre. As such, they serve as an introduction to the kinds of trends that this thesis analyses. Within these two texts, fictional characters and historical personages traverse the same path, with their journeys being recounted through the genres of fiction, ethnography, and travelogue by Trojanow, Burton, and an array of fictional characters. This overlapping of, at times, very contradictory narratives creates a self-reflexive awareness of narrative itself and questions the reliability of narrators.

Saša Stanišić's 2006 novel *Wie der Soldat das Grammofon repariert* continues on from Trojanow's works – conceptually, if not strictly chronologically – to offer an intricate narrative and perspectival collage that draws upon multiple literary genres, such as the novel, epistolary, and poetry. Less common literary styles, such as the grade school essay, also appear. Stanišić's protagonist, Aleksandar, a young boy with a passion for storytelling, flees as a teenager with his family to Germany to escape the war in Bosnia-Herzegovina. The novel relates his journey via his own attempts to recapture through story-telling all he has lost; Aleksandar narrates a past and a home for himself over the course of the novel, but finds upon returning to his hometown of

Višegrad in Bosnia that his fabrications do not correspond with present-day reality. This novel also exhibits the trends identified in Trojanow's works, *Der Weltensammler* and *Nomade auf vier Kontinenten*, but foregrounds the tendency towards dis-integration and loss of identity, or the difficulties inherent in identity formation, in a globalizing world. Here "dis-integration" is meant to refer to a crumbling of identity and belonging predicated on national and/or ethnic distinctions, and to a movement away from social and cultural integration, whether this be the result of personal refusal, as is the case in *Wie der Soldat das Grammofon repariert*, where Alekander states "wenn jemand sagt, ich sei ein gelungenes Beispiel für Integration, könnte ich ausflippen" (154), or inability, as will be explored in *Alle Tage*. Given the protagonist's focus on storytelling, *Wie der Soldat das Grammofon repariert* also provides an increasingly self-reflexive look at the practice of narration, particularly in the form of memory.

The sense of dis-integration, and in particular, lack of identity formation that Stanišić introduces in his novel, is a major point of focus in Terézia Mora's novel *Alle Tage* (2004). Mora creates a polyglot protagonist of virtually unknown origins who wanders the streets of a city only identified as "B," unable to achieve any sense of belonging or establish any real human connection, with the possible exception of one young boy. This text employs a more ambiguous form of narrative collage, in that the narrative perspective changes frequently and the identity of the narrator is often unknown. As such, the novel demands even more of the reader in terms of acclimatizing to a routeless reading experience and engaging actively with the practice of narration.

Finally, the last novel included in this study, *Zwischen zwei Träumen* (2009) by Selim Özdogan, moves into the genre of fantasy, taking the reader into an unlocatable world where the consumption of other people's dreams is the primary form of entertainment. A clear parallel is drawn between dream, narrative, and the trajectory of individual life stories as the protagonist moves out of his dystopian reality into even more fantastical realms. Contrary to some of the other texts in this corpus, the protagonist does develop a sense of identity over the course of the novel, however, this sense of self remains precarious and is eventually defeated or rendered painfully impotent when the protagonist becomes trapped in the dream world, thus preventing him from interacting with anyone in the "real world." By blending dream, reality, and narrative, Özdogan draws attention to the practice of narration, but also critically examines ideas surrounding perception, media, commercialization, and alienation. These factors are examined within a framework of constant movement and re-orientation as characters transition between dream, waking, and different dimensions of reality.

Numerous other texts could be read with a view to examining aspects that transcend or augment the current understanding of transcultural literature written in German. These five were chosen because they best and most consistently illustrate the range of trends identified within the larger corpus. In my analysis of the texts listed above, I have identified seven trends that run through the corpus to differing degrees and mark the texts as border texts, texts existing on the edge of, and going beyond what has, to this point, been characterized as transcultural

literature. These trends are markers of the literary phenomenon that I call literature of movement.

The first trend is the greater diversity of subject matter and genre that distinguishes literature of movement from transcultural literature. *Zwischen zwei Träumen*, for example, uses the genres of fantasy and science fiction to examine narrative by comparing it to dream, and in doing so, offers a critical commentary on the prevalence of media and consumer culture. Secondly, movement, both stylistically and thematically, is a central feature of literature of movement. However, the kinds of movement this literature features are distinctly different from the concerns with migration and integration central to transcultural literature. Instead, literature of movement features self-reflexive engagement with narration, and a treatment of dis-integration and displacement. In other words, experiential aspects, or consequences of movement, particularly with respect to identity formation, are central to this literature.

The third trend is related to this shift in focus. While individual life trajectories and the idea of the "life narrative" (Ascari 17)[6] play a crucial role in this literature, it also shows a movement away from (auto)biographical writing, from the concern with authenticity, and from the role of the author as a cultural

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[6] Maurizio Ascari, a lecturer in English literature at the University of Bologna, defines "life narrative" as spanning "not only a variety of received literary genres, ranging from the novel to the memoir and biography, but also recently developed hybrid forms such as graphic novels, graphic memoirs and autofiction. The term *life narrative* encapsulates the idea that narrative is grounded in experience, both one's own and other people's" (17). Life narratives combine fiction – or the potential to "create alternate worlds" (17) – and the aspects of testimony and confession. This is a similar notion to Ottmar Ette's concept of *Lebenswissen* (*Überlebenswissen* 9), which refers to "ebenso ein Wissen über das Leben wie ein Wissen des Lebens von sich selbst, ebenso ein Wissen als wesentlicher Bestandteil des Lebens […] wie eine fundamentale Eigenschaft von Leben überhaupt, ebenso ein Wissen zum Leben wie ein Wissen im Leben" (*Überlebenswissen* 12). According to Ette, literature is a storage medium for precisely this *Lebenswissen*.

mediator. Literature of movement texts exhibit, as a fourth trend, a collage of perspective and voice. This requires the reader to actively re-orient to follow the narrative, thus moving with it. In addition to cobbling together narrative perspectives and voices, these texts may also incorporate significant paratextual elements, bringing the "nostalgic form of pastiche" (Ascari 26) into the here and now. The fifth trend, the dissolution of traditional narrative markers, combines with the fourth to produce what I have termed a "routeless reading" experience. Both of these trends are crucial to conveying a sense of movement to the reader and, thus, achieving the full impact of the texts. Without traditional narrative signposts and indicators, the reader is forced to navigate narratives in new and creative ways and to acclimatize to motion and ambiguity.

Complementary to these two is the sixth trend, a movement towards unlocatability in terms of setting and literary geography, as exemplified in particular by the final two texts included in this corpus. The crucial factor for figures within these texts is not where they are located, or where they are moving towards, but rather the act and process of movement itself. On the whole, "literature of movement" exhibits a seventh, more overarching trend – and that is a shift in literary identity. These texts are no longer marginalized or identified as being of less or different value than texts written by authors of German heritage, or with German as their native language. As such, a designation of such texts as transcultural literature is no longer appropriate. Transcultural literature carries with it connotations of a principally cultural focus and of an author acting as cultural mediator. Transcultural literature has often been considered as standing

apart from the mainstream of German literature. Instead, literature of movement is a phenomenon based on factors internal to texts, which can be viewed as a means of operationalizing critical engagement, but can also be looked at as an approach to writing. Following Ascari (2011), "what we need today are tools rather than lists" (7). Instead of simply assigning texts to any given category – that is, making lists – it is important to develop new ways of, or tools for, engaging with texts. The trends identified here allow readers to trace a text's self-reflexive treatment of narrative, but also allow writers to create instances of literature of movement, many of them "routeless" texts. Literature of movement uses motion thematically and stylistically. Theme and style mutually reflect one another to facilitate the self-reflexive examination of narrative and narration. This pointed focus is largely what differentiates it from the early transcultural literature. The seven trends briefly outlined here will be examined to the degree to which they appear in each text, both to describe this new literary phenomenon that I call literature of movement, and to speculate on where the literature of movement phenomenon may be "going," or what it might be turning into.

The first two chapters of this study review a selection of central categories within German literary criticism over the past approximately 60 years, and a selection of theoretical approaches for literary analysis, respectively. This review provides a comprehensive background and springboard upon which literature of movement, as a new phenomenon and approach within German literature, emerges. With globalization-related change occurring so rapidly, and being reflected in literature, it is necessary to introduce a proactive dimension to critical

engagement with literature, instead of relying on reactive categorization. Thus,

identifying malleable and operationalizable phenomena like literature of

movement becomes a new and promising strategy for literary analysis.

Chapter One: A Review of Select Literary Categories Appearing in German-Language Literature

The question of categorization, of how to divide literature into recognizable types, epochs, trends, or movements, and of how to describe and refer to these types provides a constant challenge in literary studies. Categories and groupings of texts are necessary to engage with any literary trends, movements, or phenomena that extend beyond one text, or any corpus produced by a single author. With each category, the crucial first step to engaging in any analysis is ensuring that there is a vocabulary to do so. There are exceptions and counter-arguments to every category proposed, but regardless of how accurately – or not – any category encompasses a text, it is necessary to have an adequate vocabulary to engage with it. One of Ottmar Ette's priorities in developing a "Poetik der Bewegung," as mentioned above, is to ensure that there is a sufficient vocabulary to incorporate considerations of movement into literary analysis. However, dynamic social and political considerations can quickly render any terms and distinctions obsolete, or at least inaccurate, as exemplified by changes and developments in inter- and transcultural literary styles in Germany over the past approximately six decades. This is not a reason to shy away from developing new vocabulary, however. Texts will rarely fit into any one category or genre perfectly.

Travel literature and world literature – or *Weltliteratur* – will be presented first in this chapter as literary categories essential to forming a basis for the development of literature of movement in terms of theoretical engagement and

textual characteristics. Numerous additional literary categories have emerged in, or been applied to, German literature over the last approximately sixty years, and each has contributed to the genesis of the literature of movement phenomenon. Since the first texts written by and about *Gastarbeiter* – for example, texts by Franco Biondi, Rafik Schami, Jusuf Naoum, and Suleman Taufiq – were published, multiple descriptors, or potential category names, have been used, analyzed, and either augmented or discarded in engaging with these texts. Category names include: guest worker literature; minor literature; migrant literature; migration literature; intercultural literature; transcultural literature; and transnational literature. This chapter will examine each of these categories in roughly chronological order, recognizing that literary categories are fluid, overlapping, and, in this case, becoming increasingly open as time goes on. Furthermore, this chapter will show which characteristics each of the categories discussed above has contributed to literature of movement. But, I also show how and why the above categories are no longer accurate or comprehensive enough to describe the literature under consideration in this dissertation. The selection of categories included in this chapter provides a history and illustrates a process that leads to literature of movement as one of many phenomena marking literary change and development.

Travel Literature

Travel literature constitutes the first category of literature crucial to forming a basis for the development of literature of movement. Travel literature is

the most extensive and most recognizable movement-based literary genre. Ottmar Ette asserts that

> Den Augangspunkt für eine grenzüberschreitende, in Bewegung befindliche Literatur wird die Reiseliteratur bilden, von der aus sich der Blick auf andere Räume, Dimensionen und Bewegungsmuster hin öffnen soll, welche die Literaturen des 21. Jahrhunderts prägen werden. (*Literatur* 10)

Ette believes travel literature will form the basis for the 21st Century's literature in motion – literature that both treats and reflects motion and the experiences of human movement. In literary studies, travel literature is where movement has been given the most detailed treatment, where writing has often been examined as a form of movement in and of itself, and, in addition, where movement has been treated as a metaphor (Gilleir, van den Abbelle, Zilkosky).

Travel literature provides examples of the examination of writing by using movement as a metaphor for writing. Thematic and stylistic movement, and representation of movement, in a text consistently draws attention back to the necessary incompleteness and subjectivity of literary accounts and representations. In her article "Figurations of Travel in Minority Literature," Anke Gilleir refers to "literature's self-awareness of its own incompletion, fragmentation, and disruption of reality" (259). Narrative is a necessarily incomplete representation of its subject matter, a principle that has been found to be foregrounded in literature of movement, for example, in Selim Özdogan's novel *Zwischen zwei Träumen*. As a result of increasing, and increasingly complex, patterns of human

movement, exchange, and synthesis, literary subject matter is also becoming more and more fragmented. Travel, movement, and migration, especially in instances of displacement and/or exile, as featured in *Wie der Soldat das Grammofon repariert* or *Alle Tage*, for example, highlight incompleteness, subjectivity – and thus the impossibility of authenticity, as well as the projection of the quality of authenticity – and the arbitrariness of direction. A focus on movement in literature, and the use of narrative strategies that mirror this, draws attention to the transience of meaning in literature and of the variable significance of the texts themselves. Literature thereby displays awareness of its own constructedness and incomplete representation.

In the preface to his book *Travel Writing: The Self and the World*, Professor of English, Casey Blanton, explains that the primary purpose of travel books is "to introduce us to the other […]" (xi). He states with respect to texts classified as travel literature "that typically they dramatized an engagement between self and world, […] the various ways the observing self and the foreign world reverberate within each work" (xi). Whether the text features an early explorer describing new lands and their political or strategic purpose for his/her home country, or a modern day voyager in search of self-realization or a change in lifestyle, travel literature deals with the intersection and mutual influence of the self, or the familiar, and the foreign. There is an important temporal distinction to be made between what is currently referred to as travel literature, and the texts that came before it;

genuine 'travel literature,' as opposed to what has been called

'pretravel,' depends upon a certain self-consciousness on the part

of the narrator that was not seized upon until after the Renaissance

and, in fact, not highly developed until the concern with

'sensability' in the eighteenth century. (Blanton 4)

Travel-based narratives and accounts have been produced and consumed for centuries, but it is the aspect of self-reflexivity that distinguishes what we refer to as travel literature; "By ruminating about itself as a tradition, travel writing began to gain the confidence and consolidation of a genre, however loosely defined" (Zilcosky 11). The critical and self-reflexive engagement with narrative that surfaces in analyzing this text corpus harkens back to the self-reflexive tendencies of travel literature. Literature reflects and engenders movement in that texts portray images, events, individuals, and constructions that are performative and constantly changing.

There are many literary styles that fall within the category of travel literature – journals, memoirs, reports, logs, and narratives of adventure and exploration. Travel literature is an incredibly heterogenous body of texts, and it is also a genre characterized by text-internal and text-external heterogeneity. External to texts, it is characterized by "categorizing tensions"; internally, it is also marked by intertextuality (Zilcosky 6) and hybridity of form and style (7). In order to achieve this, authors will often overlap trajectories, in addition to employing a stylistic pastiche. For example, Ilija Trojanow presents the overlapping trajectories of the historical figure of Richard Francis Burton, the

fictional character of Burton as created by Trojanow, and then of Trojanow himself in the two works *Der Weltensammler* and *Nomade auf vier Kontinenten*. There are some key characteristics of travel literature that are also crucial to what will be described as literature of movement. These are the construction of the foreign and the other, the description and reflection of the experience of a specific journey and the process of travelling, a tradition of personal and intellectual development and the examination of experience and self through movement, and finally, self-reflexivity on a literary level that leads to the examination of narrative.

Looking specifically at the German-language context, there is a notable tradition of travel and adventure literature written in German, from Goethe's *Reise nach Italien*, to Heinrich Heine's *Harzreise* (1824), to Wilfred Thesiger's autobiography *Mein Leben in Afrika und Arabien* (1987), to Feridun Zaimoglu's *Rom intensiv* (2007). As will be discussed in following sections, migration and intercultural literatures have often been touted as windows into "other" cultures, with their authors being looked to as cultural ambassadors. The wanderer, the outsider, the migrant and all that he or she encounters, learns, and projects have been topics of fascination explored for centuries in literature written in German.

Movement, travel, and change of place are key to personal and intellectual development. In fact, "the very image of thought as a quest is a commonplace in the history of philosophy and figures prominently in [many] canonical works" (van den Abbeele xiii – xiv). Even the words commonly used to describe the pursuit of such development repeatedly draw attention back to movement. We *explore* new ideas, *transcend* or *move beyond* preconceptions, *open up* new

horizons, and establish "critical distance" (Van Den Abbeele xiii). The figure of the wanderer, as one who undertakes extended travel, has often been linked with intellectual development, while at the same time remaining an outsider figure because of his/her transitivity.

The genre of the *Bildungsroman* provides an excellent example of the trend of travel or movement undertaken with a view to intellectual development. Since the publication of Goethe's *Wilhelm Meisters Lehrjahre* (1795), and even more so since the publication of *Wilhelm Meisters Wanderjahre* (1821) in the late 18th Century and the beginning of the 19th Century, the motif of the journey – be it with or without a concrete destination – and the figure of the traveler or wanderer have endured as essential components of many literary works written in German. The goal of these journeys may be "Bildung," education, migration, re-location, tourism, or simply movement, with historical travelers often choosing to journey on foot (Cusack 2). Though the motivations for journeys, the historical contexts in which they take place and which generate them, as well as authors' strategies of representation, have changed since the time of Goethe, the motif of journeys, travelers, and wanderers continues to appear not only in travel literature, but in other categories such as migrant, migration, intercultural, transcultural, and transnational literatures. These categories will be discussed in more detail in the following. To some extent, the major players in Germany's contemporary literature of movement have been recent immigrants and their descendants. These individuals are some of today's most prominent travelers and wanderers, though this is not always, and does not have to be, the case.

Traditionally, travel writing contains "connotations of race, gender, and class" (Zilkosky 9). Being written in the past primarily by upper class white men – reflecting the idea that travel is a marker of social and economic privilege – much canonical travel literature has played a role in "creating" the world and inventing the Other in the form of women, the economically disadvantaged, and people of color, and has done so from a Eurocentric, orientalizing perspective. Portrayal of the foreign becomes construction of the Other. One example of this is the Victorian sensibility that Richard Francis Burton is described as reacting to in *Nomade auf vier Kontinenten*, the environment that shaped him and in opposition to which he shaped himself. Trojanow comments on the prevalence of these conceptual frameworks even today;

> Das 19. Jahrhundert ist in hohem Maße gegenwärtig. Viele unserer Vorstellungen von Differenz – bezogen auf fremde Länder und Kulturen – wurden damals geformt. Wenn wir heute über Bräuche oder Stämme oder Kasten sprechen, denken wir innerhalb von Paradigmen – oder wiedersetzen uns ihnen –, die zu Lebzeiten von Richard Francis Burton (1821 bis 1890) geprägt wurden. […] Wir sind weiterhin konditionert von der Weltsicht des imperialen Zeitalters. (*Nomade* 16)

It is important to note the change in the "connotations of race, gender, and class" in literature written with a focus on critically engaging with narrative through stylistic and thematic movement. The texts in this thesis problematize these fabricated, reductive images and associations. They critically and reflexively

engage with notions such as authenticity, but do so by focusing on factors internal to the text, and thus without necessitating the consideration of extra-literary factors.

Zilkosky states that travel writing is characterized by a "built-in anxiety […] it exists not through its truth claims (in relation to 'actual travels') but through the very precariousness of these claims" (9). This same anxiety over authenticity, or the lack thereof, has often been present in engagement with intercultural and migration literature, however, literature of movement as described in this study shows the preoccupation with authenticity to be sharply waning, if not already a thing of the past. Casey Blanton asserts "the understanding that authenticity is not a stable entity, but a 'predicament of culture' is most often the final realization of this most recent travel writing" (xiv). Authenticity, as previously conceptualized, is projected onto texts based on readers' pre-existing, culturally-informed knowledge and expectations, and both literature of movement and recent travel writing reflect this.

One of travel writing's key characteristics is indeed its ambiguity with respect to "truth". It is very often *almost* autobiographical – anchored in the promise of truth, but tending towards fiction, with a consciousness of writing and reading fiction – as are texts in numerous other literary categories including migration and intercultural literatures and literature of movement, which, in a reading climate that overemphasizes the value of authenticity, can be a confusing teaser. Within the genre of travel literature, but also other genres and categories more generally, literary fiction also functions as a means to probe and subvert

public and political discourses. As Stuart Taberner states in *Contemporary German Fiction: Writing in the Berlin Republic*, "literary fiction is uniquely suited to probing and subverting a public-political discourse [and] can serve to deflate overblown rhetoric and to undermine official representations of reality" (2). This is a point crucial to the examination of the texts included in this thesis. Consideration of (auto)biographical veracity, for example, is external to a text, and an exaggerated emphasis on factors external to texts typically divert attention that should be paid to stylistic, linguistic, and narrative – in short, artistic – aspects of a text. As mentioned above, one of the important trends characterizing literature of movement is its increasing disregard for a text's status as authentic or not. In addition to this, the most important aspects of travel literature influencing the identification of literature of movement as a notable literary phenomenon are the construction of the foreign and the other through travel and the portrayal of the experiences involved, the notion of personal and/or intellectual development through movement, and the self-reflexive engagement with the practice of narration.

How World Literature, or *Weltliteratur*, Informs Literature of Movement

"World Literature" remains a highly disputed term and concept, with numerous definitions and approaches having been offered up by multiple literary scholars. A selection of these will be dealt with in detail for the purposes of this section. However, as others have already extensively discussed the terms *Weltliteratur* and world literature, I will not provide another definition,[7] but rather discuss those characteristics that are most relevant to the development of the

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[7] In fact, there is no commonly accepted definition of world literature, or *Weltliteratur*.

terms in a historical context and, in particular, the development of the concept of literature of movement. World literature provides a starting point for transcending juxtaposition and an arm's-length analysis of the foreign to reach oscillation, fusion, symbiosis, and productivity. It is a concept that fosters engagement with literature beyond national and cultural borders, and provides a forum for navigating the relationship between the foreign and the self. Furthermore, it forges networks of exchange and encourages new ways of reading – all of which are important facets of literature of movement.

For Goethe, the term "Weltliteratur" referred to the development of a network of literary exchange across national and cultural borders that would lead to current notions of cultural transfer and cultural synthesis. It juxtaposes the universal and the particular, foreshadowing modern treatments of the local and the global. Although globalization as it is conceived of today had not yet appeared, Goethe was both witness and party to cultural exchange through literature. He recognized the benefits of engaging with texts produced in other cultural contexts and valued the variety and uniqueness produced by translation, at times preferring to read his own works in translation for the fresh perspective he found in them (Damrosch 3-7). Similarly, Goethe insisted that national literatures regularly require the infusion of "fresh" foreign material in order to continue to develop and advance – "left to itself every literature will exhaust its vitality, if it is not refreshed by the interest and contributions of a foreign one" ("Passages" 8). Even during his lifetime, Goethe recognized the primacy of world literature over national literatures, stating that "Nationalliteratur will jetzt nicht viel sagen, die

Epoche der Welt-Literatur ist an der Zeit and jeder muß jetzt dazu wirken, diese Epoche zu beschleunigen" (Eckermann 198). Goethe's discussions with Johann Peter Eckermann, taking place from 1823 – 1827, mark a shift in what qualifies as world literature from a collection of national literatures to a network transcending national boundaries. According to Damrosch (14), Goethe mandated that a text must qualify as literature, first of all – and this depends on a given community's consensus as to what "literature" means – and it must circulate beyond its point of origin, whether in translation or in the original language. Goethe saw beyond the strictures of national distinctions to formulate the concept of an international network of exchange between authors and critics that foreshadowed the current state of literary production.

Despite his worldly style of reading and the open-mindedness that might appear to attend a concept like "Weltliteratur," Goethe regarded cultures as closed entities, as spheres bouncing off one another, and directed his focus primarily towards Western Europe, and Greece in particular, stating that "im Bedürfnis von etwas Musterhaftem müssen wir immer zu den alten Griechen zurückgehen" (Eckermann 198). According to Heidi Rösch, "das Konzept der Weltliteratur [war] eine Reaktion auf die Internalisierung des Handels, der Technik und der Kommunikationsmedien" (Rösch 100). The intent of these authors was meeting and exchange, but not intermingling. Goethe's descriptions of other cultures are characterized by generalization and a slight condescension as he practices an "imperial self-projection" (Damrosch 8) and continues to assert that, however much value may be exacted from the literatures of other cultures, ancient

Greek and Roman texts remain touchstones and will never be exceeded in terms of poetic value.

Travel, the meeting of cultures, and the act of writing itself become themes in Goethe's writing, as, for example, in *West-östlicher Divan* (first published 1819), with the collection reflecting Goethe's personal development as a writer and the particular desire of the poet to be regarded as a traveler, and specifically, a traveling merchant. The metaphor of traffic and commerce in ideas – indeed, a market to which authors and nations bring their literary and intellectual wares for exchange – is key to looking at *Weltliteratur* as a network or system, which is one of Goethe's primary contribution to the concept.

Goethe's network of *Weltliteratur* could be seen as forming the basis for the network of circulation and reception referred to by scholars such as David Damrosch, who views world literature as an "elliptical refraction of national literatures," "writing that gains in translation," and "not a set canon of texts but a mode of reading: a form of detached engagement with worlds beyond our place and time" (282). Damrosch refers here to both writing and reading, indicating that world literature encompasses both acts. While I find the idea of *Weltliteratur* as a mode of reading, or requiring a new practice of reading, very valuable, I do not agree with Damrosch's descriptor "detached". Reading both *Weltliteratur* and literature of movement, I will argue, requires a greater flexibility and a greater tolerance for ambiguity than many readers may be used to. However, it requires as much, if not more, engagement and active consideration than other literatures. *Weltliteratur* is constantly shifting as it is intimately connected to world-historical

events and processes, as well as to the individuals who read it, and the context within which it is read. As with any network, it is also characterized by transfer. Doris Bachman-Medick calls for a new conceptualization of *Weltliteratur* that extends beyond the traditional concept, as defined in European history:

> Weltliteratur heute bedeutet mehr als das in der europäischen Geschichte lange verfolgte, utopische Konzept, Beispiele von Alterität in die kulturelle Selbstdefinition der eigenen Gesellschaft hereinzuholen. Gefordert ist vielmehr ein aus den einzelnen Gesellschaften und Nationen gleichsam "ausgelagerter" Bereich des Oszillierens zwischen den Kulturen. Hier ist jenseits der Vorstellung von multikulturellen Synthesen, ja von "Symphonien" von Kulturen, eher die Produktivität von atonalen Ensembles, von Grenzerfahrungen, Widersprüchen, Hindernissen und Konflikten zwischen den Kulturen aufzuspüren. ("Multikultur" 273)

The progression from exchange and dialogue to mixing and mutual influence and then finally on to a state of always already intermingled and oscillating describes the progression from Goethe's conception of *Weltliteratur* to present day ideas focusing on, but also moving beyond, transculturality. As Bachmann-Medick points out, new configurations and constellations of cultural interaction and influence are coming to the fore, reflecting new levels of text production located both within and beyond traditional conceptions of culture and nation.

Following this, one of the most salient features of newer conceptions of *Weltliteratur* is the creation of a "subnational-transnational (or universal) dialectic"

(Pizer 7). In her article "Migrationsliteratur als neue Weltliteratur?" Heidi Rösch

describes the differentiation of global and local influences in literature today,

stating: "in der Literatur verliert das Nationale als kulturelle Leitidee zunehmend

an Bedeutung, an ihre Stelle treten einerseits globale, andererseits lokale oder

regionale Einflüsse, die die Literaturen durchaus unterscheidbar machen" (105).

She goes on to state that *Weltliteratur*, defined as literature, "die ihrem Ursprung

nach nicht mehr an einen Ort gebunden ist" (107), should reflect a process of

integration as opposed to addition and that it demands one look not only outwards,

but also inwards, using these two perspectives and their interplay to develop an

understanding of location within, and also of movement through, the literary

network. To this point, then, the following ideas are of particular importance to

both past and current conceptions of world literature: exchange within a network,

transcendence of nationally based literary categories, literature that gains in

translation and, in accordance with its source, is no longer tied to any single place.

As national and cultural boundaries become more malleable, attempts to

engage with literature beyond these boundaries require equally malleable

frameworks that apply to both writers and readers. One crucial factor appearing in

discussions of world literature that is particularly relevant to literature of

movement is the need for a new approach to reading. As stated above, David

Damrosch claims that world literature itself is "not a set canon of texts but a mode

of reading" (282). Ines Theilen, in writing about the role of motion in texts by

Emine Sevgi Özdamar and Zoé Valdés, also draws attention to the role of the

reader and the need for new approaches to reading in order to adjust to the

mobility and hybridity of texts. Theilen states that "die LeserInnen bleiben hilflos" (Theilen 322) with respect to identifying and ordering characters who are given no name or familiar defining characteristics. This is also often the case when reading literature of movement as the characters introduced in texts are often without traditional markers of identity (that is, name, country of origin, city of residence and so on). It is my contention that this is intentional; the new mode of reading necessitated by literature of movement is not a "form of detached engagement" (Damrosch 282) with foreign and inaccessible worlds, but rather a means of mirroring experiences that are becoming more and more common globally, for example, migration, the mapping of a unique and global life trajectory or story, the condition of statelessness, or the dual consciousness that results from living far from family and loved ones. In the texts examined here leading to the phenomenon of literature of movement, the narrative anchors traditionally found in texts, such as names, character histories, countries of origin, physical and cultural locations, and narrative continuity are often absent, creating a reading experience largely free from direction. Consequently, the reader is forced to increase his or her tolerance for ambiguity, to learn to navigate through the unidentifiable and unlocatable, whether geographically or culturally, within a text, and, perhaps most importantly, to realize that "das Fremde wird im Eigenen erkannt" (Theilen 331). When confronted with a text clearly marked by the "foreign," whether in terms of content or narrative presentation or both, but written in German,

> die deutschen LeserInnen [müssen] das Eigene als fremd erkennen,
> d.h. sie werden angehalten, die eigene Sprache distanziert zu
> betrachten und das Fremde im Eigenen zu erkennen. Aus dieser
> Form des Begreifens kann eine Überlagerung der Kulturräume, ein
> Ineinander der Kulturen entstehen. (Theilen 331)

World literature, or *Weltliteratur*, as a category of literature provides one of a number of helpful points of departure for identifying new literary phenomena in that it prompts a new way of reading, encourages trancendance of the juxtaposition between the self and the foreign, and introduces the concept of literature as a network and forum for exchange. However, in and of itself, it is an unwieldy category that is both too general, and too often re-conceptualized, to provide a workable framework for analysis.

In her 2007 work *Global playing in der Literatur: Ein Versuch über die Neue Weltliteratur*, Elke Sturm-Trigonakis attempts to reformulate the term "auf transnationaler Ebene im Bereich hybrider Literatur" (46). Texts are required to exhibit two characteristics to qualify as *Neue Weltliteratur* – they must exhibit a thematic focus on the phenomena of globalization and regionalization and they must be multilingual (244), which provides an example of a structural category that can be applied to texts of and within the context of globalization. While these requirements make *Neue Weltliteratur* very similar to categories such as *interkulturelle Literatur* and *transnationale Literatur*, which are also based largely on multilingualism and a thematic focus on the meeting of cultures and the transcendance of borders, Sturm-Trigonakis' presentation of her theory focuses on

systematic operationalization. While operationalization is helpful, what is needed is not necessarily a permanent category, but rather a designation that "ihre Veränderbarkeit eingeschrieben [trägt]" (Theilen 320). In a similar manner to Sturm-Trigonakis' *Neue Weltliteratur*, the texts examined here point to the necessity of the operationalization of categorization based on text-internal characteristics, focusing on the use of stylistic and thematic treatments of movement in order to critically engage with the purpose and practice of narration.

Guest Worker Literature

To establish a historical context for the texts and trends in question, I will first examine intercultural writing in Germany produced since shortly after the arrival of the *Gastarbeiter* or guest/migrant workers. This refers to the time period from the second half of the 20th Century to the present. With the *Wirtschaftswunder* and the economic boom that occurred during the 1950s, West Germany suffered a labor shortage, largely lacking workers for less skill-intensive occupations. Many of these positions were filled by migrant workers from the poorer Mediterranean or Balkan nations with whom Germany established recruitment contracts beginning in 1955 (Schmelz 64). These workers were euphemistically referred to as *Gastarbeiter* or guest workers, as it was expected that they would return to their lands of origin after working temporarily in Germany. Contrary to expectations, however, many guest, or migrant, workers remained in Germany, marrying and/or bringing family members to Germany as well.

From the social phenomenon of *Gastarbeiter* emerged the term *Gastarbeiterliteratur*, or literature written by guest workers, which refers to a largely autobiographical body of literature written by first generation immigrants who came to Germany for economic reasons. The designators "Ausländerliteratur", foreigner literature, and "Literatur der Betroffenheit," or literature of consternation, have also been applied to literature stemming from and describing the migration of foreign workers to Germany. The former term is employed in *Eine nicht nur deutsche Literatur. Zur Standortbestimmung der 'Ausländerliteratur,'* a 1986 anthology edited by Irmgard Ackermann and Harald Weinreich. The latter term, *Literatur der Betroffenheit*, is a politically oriented designation coined by Franco Biondi and Rafik Schami in 1981, referring to the frustration expressed by many migrant authors at poor working conditions, racism, and difficulties integrating, and being accepted into German society. The legacy of these works is at least partially responsible for the assertive tone of anger and protest informing many more contemporary texts, for example, Feridun Zaimoglu's *Kanak Sprak* (1995), as well as socially conscious groups and movements such as *Kanak Attak*.

While *Gastarbeiter* in the second half of the 20th Century constituted the most visible immigrant demographic, many immigrants choose Germany for purposes of study, as a place to seek asylum, or as a destination promising better living conditions. Regardless of individual motivations, as a result of these permanent resettlements, whether intentional or not, Germany's status as an *Einwanderungsland* and a destination for immigration has changed radically over

the last sixty years, or perhaps more accurately, while Germany has long been a destination for migrants, its perception of itself as an *Einwanderungsland* continues to be contentious to this day.

Klaus Bade, professor, political advisor, and migration expert, describes a disjuncture between the longstanding fact of migration to Germany and the German perception of Germany as a destination for migration, the latter being fed by what Bade terms a "Desintegrationspublizistik". In a lecture delivered in Dresden in 2011, Bade describes Germany as a "mental verklemmtes Einwanderungsland" that has convinced itself it is not an *Einwanderungsland* through precisely this *Desintegrationspublizistik*. Whether it is the result of sensationalism, blatant racism, or polemics such as Thilo Sarrazin's 2010 book *Deutschland schafft sich ab* that include all of these things, the public – or publicized – picture of migration to Germany is very different from its reality.

Compared to countries with more established reputations as destinations for immigration, Germany's status as an immigration country is relatively new, with the majority of inhabitants with a foreign background being first generation migrants. Germany's migrant population is also diversifying. In addition to individuals arriving from the aforementioned contract partner countries, ethnic Germans are repatriating from Eastern Europe and the former Soviet Union, and, since the 1970s, Germany has been a destination for immigrants and asylum seekers from multiple continents (Schmelz, 64).

Political and social changes are, of course, accompanied by changes in public perception, but these often progress at a much slower rate. These changes,

the fact that some changes take place quicker than others, and the difficulties ensuing from this are reflected in literature, and ruminated upon by literary authors and scholars. Literature also continues to play an active role in producing or inciting change. For example, Charmine Chiellino, intercultural literary scholar and Adelbert-von-Chamisso Preis winner (1987), points out that adjusting to increasing immigration and numbers of asylum seekers continues to be a challenge for Germany, "weil es Deutschland nicht gegeben ist, sich als Einwanderungs- und Asylland im klassischen Sinn zu begreifen" (Chiellino 2007 VI). Chiellino explains that this conceptual difficulty stems from the fact that Germany maintains and strives to maintain an identity of superiority in relation to many of the countries from which immigrants originate.

Because, according to Chiellino, Germany traditionally places itself above the nations from which it receives the majority of its immigrants – be it economically or socially – conceiving of itself and its national identity a) as being constituted in part by these immigrants; and b) as belonging to a broader, more diverse, and less hierarchically organized European community and culture poses conceptual difficulties. Ruth Mandel confronts the changing identity and perception of immigrants in Germany in *Cosmopolitan Anxieties* (2008). National narratives of homogenous culture and identity, as well as the idea of stability and rootedness grounded in the concept of *Heimat*, remain prevalent in much of Germany. (Im)migrants and diasporic peoples challenge both of these notions, by virtue of the mobility and variety inherent in their identities. Also, in negotiating its new status as a destination for immigration, Germany is aware that the

international community is watching. Given its history of catastrophic hate and discrimination, the need to at least appear to act in an accepting, "tolerant" manner adds an additional pressure. Mandel engages, in particular, with the concept of cosmopolitanism, arguing for a reevaluation of what she sees as an elitist cosmopolitan aesthetic and an acknowledgement of the ability of translocal individuals (for example, immigrants, settlers, or refugees) to inhabit and adapt to multiple localities. Mandel emphasizes the essential role played by immigrants and other translocals in creatively mediating between – instead of endangering – German *Leitkultur* and minority cultures (50).

Public debates surrounding the politics of immigration in Germany, *Einwanderungspolitik*, are important for literary phenomena, including literature of movement, as these points provide a historical context reaching to the present day that encourages a focus on migration, integration, and identity formation, all of which are precursor themes to the notion literature of movement that will be developed here. Furthermore, *Einwanderungspolitik* has engendered a social and political preoccupation with integration, culture, and multiculturalism, all of which are reflected in both literary and sociological texts, as described below.

Though Germany has made some important gains in acknowledging itself as a destination for immigration and a welcoming society, there is still a great deal of work to be done to achieve a functioning model for the integration of first and subsequent generation immigrants. Even as recently as 1992-93, the growing immigrant population in Germany was described by the administration as a "national crisis," a "foreigner and asylum problem" (Schmelz 68). More recently,

in 2010, Kanzlerin Angela Merkel declared the principle, or approach, of

"Multikulti" to be "absolut gescheitert"

(http://www.spiegel.de/politik/deutschland/0,1518,723532,00.html). The ideas of

a peaceful, but separate, "nebeneinander" and structured dialogue occurring

between fixed cultural points have given way to free movement within a network

of social, cultural, and economic influences that are always already present.

Socially speaking, and as reflected in literature and other media, individual

allegiances and affiliations are taking precedence over and assuming greater

significance in the portrayal of individuals than is their membership in culturally

or ethnically determined groups.

There is a growing body of literature written in German by authors of non-

German heritage that does not focus solely on questions of migration, integration,

or culture. Literature thematizing human mobility and the migration experience

has also become more common, and much more popular, as a consequence of

increased immigration and immigration's growing prominence, and acceptance, in

the public eye. As a genre, or perhaps more appropriately, as a group of texts

characterized by an intercultural literary style, this literature, and, of course, the

manner in which it is described and referred to, continues to change and vary as

rapidly and extensively as the immigration and integration experiences inside and

outside of Germany.

Various descriptive phrases have also been put forward in addition to

category names, such as Ackermann and Weinreich's designation "deutsche

Literatur von Autoren nichtdeutscher Muttersprache" (9). This phrasing was

"lange Zeit die hilfreiche aber auch problematische Formel, mit der versucht wurde, ohne Ausgrenzung und Diffamierung mit dem Phänomen einer Literatur der Migration umzugehen" (Schenk et al, VII). However, neither German native speakers with non-German heritage nor authors of non-German heritage who choose to write in their native language are included here. As intercultural configurations continue to diversify, it will only become more difficult to find a suitable, all-inclusive but not overly general, description of the intercultural and migration-themed literature being produced in Germany, and all over the world. In fact, the creation of such a description would likely be far too prescriptive to be helpful in engaging with individual texts.

In *Fremde: Discourse on the Foreign* (1995), Carmine Chiellino refers to "literature and art produced by foreigners" (20), to "foreign artists" (25), "this literature" (37) and "this mode of writing" (45) to describe literary works by immigrants in the German national setting. His choice of words, or perhaps inability to choose words - always different, yet equally ambiguous – points to the difficulty in coherently and accurately addressing and defining a literary category. Categories, distinctions, and terms can be too specific, too vague, or either intentionally or unintentionally controversial. In scholarly work on intercultural literature in Germany, words such as 'conflict,' 'reconciliation,' 'difference,' 'enrichment,' 'between,' 'integration,' and 'multicultural' constantly reappear. All of these words, as well as the terms listed above, depend for their meaning on the maintenance of divisions, differences, and often arbitrarily drawn borders.

As second, third, and even fourth or fifth generation immigrants – many of whom are German citizens and claim German as their native language – contribute texts, ideas, opinions, and influence to the literary field in Germany, literary distinctions based on author background and cultural affiliation or approach become decidedly muddied. Furthermore, the vast – and growing – array of intercultural experiences and subject matter, as well as rapidly increasing mobility, travel, and networking of influences, result in a blurring of established distinctions. Categorization according to nation, in particular, is becoming less accurate, less reliable, and less relevant. Individuals increasingly identify with multiple national identities, or no one specific national identity, or instead with a group or demographic existing outside, or parallel to, national distinctions. Others choose to identify themselves according to their mobility, their movement between spaces, as opposed to aligning themselves with any given space. In *Writing Outside the Nation*, Azade Seyhan (2001) describes the metamorphosis that categorization according to nation has undergone in recent times:

> [I]n the self-reflexive ethos of the postnational era, the concept of nation is troped into a notion of ongoing migration. The 'symbolic denominators' of nation building cross borders and restage themselves as memories of different 'imagined communities', those of women, migrants, 'guest workers', or political refugees. (129 – 130)

Literature in the "postnational era" – a time and/or space where individuals and events are no longer defined according to national boundaries – can be best

described not according to rigid categories, borders, and boundaries, but rather in the context of movement and change.

While factors external to a text – for example, nation of production or nationality of the author – can be reflected in texts, and while the context in which a text is written and read can be useful in analyzing that text, focusing on concepts such as those listed above - 'conflict,' 'reconciliation,' 'difference,' 'enrichment,' 'between,' 'integration,' and 'multicultural' – makes it difficult to hone in on the literary and artistic characteristics of a text; the social and political context in which the text was produced continues to hold sway. It is necessary, however, to privilege characteristics internal to the text in analysis, and literary terminology should reflect this. Movement appears in both style and theme in the texts at stake here, and it is the interplay between these aspects that encourages examination of the practice and significance of narrative itself. Such a framework for textual analysis prioritizes literary and stylistic characteristics, incorporates external or contextual features, and encourages an examination of the interplay between the two.

Bearing in mind the notion of literary categories as (necessarily insufficient) constructs created to enable engagement with groups of texts, we can move into an examination of categories of German-language literature preceding and contributing to what I will term literature of movement. The trend of literature written by guest workers – to which I will refer in the past tense, given that the term is no longer used to refer to contemporary literature by writers of non-German heritage – had many traits in common with the more general tradition of

worker's literature, which describes the daily existence and living conditions of the working class.

Guest worker literature provided readers with a means of seeing across the social, economic, and cultural barriers that result from movement in the form of migration. These authors were members of the working class, in addition to being immigrants, thus offering readers a window into multiple very different, often under-privileged, existences. As a consequence, guest worker literature facilitated "the voyeuristic readings of the 1980's which used literature by foreigners to show the reader on the street or in the plant what the people he or she didn't want to meet were really like, and how they thought" (Chiellino, *Fremde*, 50 – 51). Thus guest worker literature gave readers insight into a foreign way of life – however geographically close it may be – and functioned as a means to create and maintain distance by providing a vicarious experience or understanding of this way of life that did not require any actual interaction.

Because guest worker literature was looked to as a source of information, an account of foreign circumstances that fascinated readers but with which they likely wanted little to do personally, the question of authenticity again becomes relevant. Guest worker literature was key in setting a foundation for the way in which German literature by authors of non-German heritage is read in Germany today. Guest worker literature serves as a starting point not only for literary trends, but also for trends in critical and public reception and expectation. The assumption of a text's veracity based on its correspondence with actual events in the life of the author, especially with regard to cultural subject matter, is a

phenomenon that marked guest worker literature and literature of consternation, and has persisted into today's reception of inter- and transcultural literature. According to Wolfgang Behschnitt and Thomas Mohnike:

> Wie schon im Fall der 'Frauen-', der 'Arbeiter-' oder anderer Gruppenliteraturen sind auch hier die Biographie des Autors und der Bezug auf seinen Erfahrungshintergrund wesentliche, wenn auch nicht hinreichende Voraussetzungen, um einen literarischen Text dieser Kategorie zuordnen zu können […] Für […] die Rezipienten […] ist neben der mimetischen Wirklichkeitstreue die Glaubwürdigkeit des literarischen Textes im Sinne seiner Autorität zweifellos ein wichtiger Faktor. Wie aber wird der Text autorisiert? Zunächst einmal durch seinen Autor und – das ist im Zusammenhang der interkulturellen Literatur wesentlich – durch dessen kulturellen Zugehörigkeit (2).

Following the value placed on authenticity the authenticity of a text was often gauged by its author's heritage and his or her verifiable "foreignness." Attention to the characteristic of foreignness was enabled by the fact that guest worker literature was often written in a very creative linguistic style[8], preceding the *Mehrsprachigkeit* characterizing inter- and transcultural literature, and Elke Sturm-Trigonakis' *Neue Weltliteratur*.

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[8] In her article on Terézia Mora's novel *Alle Tage*, Anke Biendarra writes that "most authors with a migratory background functionalize spoken language in a highly reflexive, innovative way, and their aesthetic decisions are often influenced by a tradition of oral narration and multilingualism, which leads to hybrid forms of literature" (47).

While guest worker literature was usually written in German, it was written by non-native speakers and often by comparatively uneducated individuals – or stylized to appear this way – and therefore a unique, creative, self-reflexive, and at times flawed use of the German language became a characteristic of the genre. Examples include the poetry of Zehra Çirak, José Oliver, and Gino Chiellino, as well as novels by well-known authors such as Franco Biondi and Emine Sevgi Özdamar.[9] As a result, a vernacular emerged, supported and paralleled by literature, which was alternately refered to as *Gastarbeiterdeutsch*, "Fremdendeutsch" (von Zimmermann, 19), or *Kanakdeutsch* in the specific case of Turkish migrants. Language and language use practices contribute to the formation of group identity, the establishment of solidarity, and the actualization of political goals. Language can be used to subvert and to create new spaces in which to operate.

At this point in time, the designation *Gastarbeiterliteratur*, "guest worker literature," is no longer applied to contemporary literature for a number of reasons. First and foremost, it has become overly reductive and as such can no longer be considered accurate. Authors who have migrated to Germany for personal, political, or educational reasons are not included in the term, nor are descendants of guest workers and other migrants who may have spent all or the vast majority

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[9] For example, Özdamar's narrator in *Die Brücke vom Goldenen Horn* describes her companions during her first days in a women's residence in Germany, where she has come to work in a factory; "[n]ach der Fabrikarbeit trugen sie in Wonaym Morgenmäntel in hellblauer Farbe aus elektrisierten Stoffen" (19). The incorrect spelling of Wohnheim (Wonaym) mimics a language-learner's mispronunciation or misspelling of new words. The choice of "elektrisiert," or electrified, to describe static electricity in fabric, is also reminiscent of a new language learner chosing the closest approximation to the word they really want. Özdamar uses language that not only reflects the process of language learning, but that stages naïveté to remind readers of the childlike state of being a new language learner and to convey to the reader the feeling of not being able to communicate beyond the simplest of messages.

of their lives in Germany. Furthermore, the term "guest worker literature" implies a relatively limited thematic field focused on the migration experience and the obstacles faced when living and working in Germany as a foreign worker. And finally, due to the negative connotations that the terms "Gastarbeiter" and "Ausländer" have accumulated over the years, and both terms' dependence on exclusory borders and boundaries, they are now understood as being discriminatory. In fact, many authors refuse this categorization as degrading. Aysel Özakın, for example, states that the label *Gastarbeiterliteratur* implies a "second-rate genre created by German literary critics for foreign authors" (Kenkel 183). Furthermore, in the last decades, German literature by writers of non-German heritage has evolved both thematically and linguistically in correspondence with the diversification of experiences impacting each successive generation. Categories such as *Gastarbeiterliteratur* are too focused on external markers such as the nationality of the author. By contrast, my analysis of the texts in this dissertation will show literature of movement to focus on features internal to the text to determine designation, thus relieving any dependence on the biography or experiences of a text's author. Indeed, changing views on the value of a text's authenticity tie *Gastarbeiterliteratur* to the idea of literature of movement and provide one of the primary trends, which make the emergence of this latter phenomenon possible.

Minor, Migrant, and Migration Literatures

The concept of a "minor literature" put forth by Gilles Deleuze in reference to the body of texts produced by Franz Kafka is useful in considering

guest worker literature and, to some extent, migrant literature. These literatures all stem from or reflect the experiences of minority cultures, and therefore emphasize the unequal, hierarchical structures in which these cultures are located. Minor literature is always politically charged, as are these literary categories.

A minor literature is a body of texts that shares three primary characteristics. Firstly, a minor literature is not written in a minor, or rarely spoken, language. It is written in a major language, but in a manner that subverts the majority, or authority, of this language from within. Minor literatures deterritorialize major languages, employing them in new ways, making them "appropriate for strange and minor uses" (Deleuze 17). Secondly, everything in a minor literature is political. While individual concerns certainly appear, they either reflect or contain conflicts or issues of a broader nature. Finally, all texts appearing in a minor literature assume a collective value. Texts belonging to minor literatures take on the role of "collective enunciation" (17). The author speaks for a larger group of people who feel they are represented by his or her choice of content, views and opinions, or use of language. Guest worker literature, for example, does precisely these things, often providing examples of minor literature texts – authors deterritorialize German by inflecting it with phrases and idioms from other languages, as well as by writing in a grammatically imperfect manner and/or consciously reflecting on the processes of language learning and writing in a language not one's own; topics such as migration, integration, discrimination, poverty, and life as a member of a minority are all politically charged and embedded in hierarchical formations. The few guest workers who

chose to write about their experiences were indeed describing the tribulations of silent multitudes. This literature appeared within the larger body of German literature intended for a German audience, but was written with the intent of sticking out, of drawing attention both to itself and to its content, and of causing readers to question what it was they were reading and, in the end, to question their personal relationships to it and to the subject matter represented.

Literature of movement, as it will be developed here, is not a minor literature, though it will be shown to serve a similar subversive or destabilizing purpose. It has more to do with destabilizing and questioning narrative and perceptions of reality, however, than with subverting any given language or the perceived dominance or social role of that language. The textual examples considered in this thesis are written in German, often by authors of non-German heritage and native language, and thus exhibits the creative influence of other languages and cultural spheres. However, at this point, neither the intention nor the effect is to undermine the German language, or its "majority". The authors considered here have chosen German as their literary language.

Gradually, the term "migrant literature" came to replace the term "guest worker literature." Migrant literature is a broader category as it encompasses works by immigrants as well as works by Germans of non-German heritage. Texts written by descendants of guest workers, for example, could be placed within the category of migrant literature. In his article "Ota Filip im tschechischen und deutschen Kulturkontext," Milan Tvrdik states with regard to migrant literature:

Umschreiben lässt sich der Begriff als "Literatur von Migranten"

bzw. "Literatur von Minderheiten" und bedeutet Literatur der

deutschen Sprache, die von den ursprünglich anderssprachigen

Autoren verfaßt ist, die das Deutsche als ihre zweite

Schreibsprache gewählt haben und die ihre Werke auf die

deutschsprachige Umgebung richten. (4)

Though the term can technically be used to refer to all literature written by authors of non-German heritage, it still carries with it implied exclusions. For example, second, third, and fourth generations immigrants do indeed have a history of migration in their family and may still be influenced by or adherent to non-German cultures and traditions. Many of these individuals, however, speak German as a native language, hold German citizenship, consider themselves to be German, and would take great exception to being referred to as migrant or minority writers. Heidi Rösch asserts: "immer wieder gibt es immigrierte oder minderheitenangehörige AutorInnen, die sich […] vehement gegen eine solche Zuordnung wehren" ("Diskurs" 1).

The term "migrant literature" also implies that the subject matter will have to do with migration and/or the life and culture of "other" nations and peoples. Though the migration experience and the attending processes of integration and identity development continue to play a primary role in this literature, thematically, migrant literature can be very diverse. Special cases of migrant literature include migration literature and exile literature. Migration literature is a branch of literature that deals specifically with topics surrounding migration. As

such, migration literature offers "eine Öffnung zu einheimischen AutorInnen" (Rösch, "Diskurs" 2). Any author can write about migration, regardless of whether or not they are living in their country of birth or have migrated themselves. In this way, the designation "migration literature" serves to expand the field of migrant literature.

In the case of migration literature, a great deal of focus is directed on the host or receiving society – in this case, German society. It focuses on, among other things, the challenges faced by German society in coming to terms with its changing constitution. Rösch states:

> Dabei schließt der Gegenstand Arbeitsmigration auch die Folgen für die bundesdeutsche Gesellschaft, die sich faktisch zu einer Einwanderungsgesellschaft bzw. multiethnischen Gesellschaft entwickelt und Probleme des Strukturellen und alltäglichen Rassismus zu bewältigen hat, ein. ("Diskurs" 2)

She describes "Migrationsliteratur" as being an expression "der sehr viel deutlicher als der der Migrantenliteratur auf die bundesdeutsche Gesellschaft nach 1955 fokussiert ist" ("Diskurs" 2). In contrast to migrant literature, migration literature, in its focus on the challenges and issues facing, and encountered within, German society, often places less emphasis on the biography of the author. Contrary to the case of migrant literature, a text is classified as migration literature according to its thematic content and narrative perspective, not according to the biography of its author.

Both terms – migrant literature and migration literature – can be seen as both limiting and expanding its respective counterpart. Migration is not limited to the migration of workers, migration could also include internal migration, as from East Germany to West Germany or vice versa, and an author must not necessarily have migrated him or herself in order to write migration literature. For example, German author Sten Nadolny writes, in his novel *Selim oder die Gabe der Rede* (1990), of the immigrant experience, paying particular attention to the ways in which language shapes experience and interaction.

The perception and reception of migrant and migration literature continue to be shaped by traditional divisions, distinctions, and assumptions. In "Migrationsliteratur als neue Weltliteratur" Heidi Rösch begins by stating that "immer noch wird Migrationsliteratur vorwiegend als autobiografische oder dokumentarische Literatur von Migranten rezipiert und nicht als Literatur mit poetischen Ansprüchen wahrgenommen" (89). Migrant and migration literatures exist within a hierarchical discourse, much like minor literature, and will remain in this position as long as they are read first and foremost within the context of migration. When poetic value takes a secondary position to subject matter and author biography, it is the author's person and authority being evaluated rather than the literary aspects of the text. In contrast to exile literature, which classifies authors as contributing to the literature of their native country, authors of migrant and migration literature orient themselves towards their host society and contribute to that nation's literature.

As discussed in the introduction to this chapter, because these texts and authors do orient themselves towards the host society, they often end up fulfilling the function of cultural intermediaries,

> weil sie migranten- bzw. minderheitenspezifische Leseerwartungen vor allem bei Nicht-Migranten bzw. Mehrheitsangehörigen durch Autobiografien oder Berichte über das Leben von Migranten bzw. ethnischen Minderheiten, die im Blick auf eben dieses Lesepublikum verfasst worden sind, befriedigen. (Rösch, "Migrationsliteratur" 91)

Whether texts are intentionally tailored to the expectations of a specific audience or not, the subject matter and the personal heritage of the author influence the manner in which they are read. While these texts may indeed be useful and informative cultural documents, being read first and foremost as such often directs attention away from their literary or poetic value.

However, migrant and migration literature can also take a different approach to facilitating cultural understanding. As previously mentioned, this literature exists within a network of hierarchical social and literary relations; it is influenced by the effects of social and political power differentials. In light of this, it can be critical of the host society and/or serve as a warning of discontent and animosity:

> Im Unterschied zum kulturvermittelnden Erzählen, das Lesern der Mehrheit eine mehr oder weniger kritisch determinierte Perspektive auf das Leben von ethnischen Minderheiten gibt,

gestalten dominanzkritische Erzähler die Texte aus der Perspektive

diskriminierter Gruppen und legen die Mechanismen der

Dominanzkultur offen. (Rösch, "Migrationsliteratur" 94)

These texts form a *Randgruppenliteratur*, a literature of peripheral or marginal

groups. Feridun Zaimoğlu's texts *Abschaum*, *Kanak Sprak: 24 Mißtöne vom

Rande der Gesellschaft*, and *Koppstoff* provide examples of such

"dominanzkritische" texts. Zaimoğlu criticizes power relations and the

consequences of these not only thematically, but also through his appropriation,

intentional distortion, and augmentation of the German language. Even

Zaimoğlu's titles, evoking as they do conflict between social groups and

demographics, reference the subversive nature of the content and language found

within.

In exploring contemporary German-language texts focusing on human

migration and movement, there is a noticeable trend towards examining cultural

and social integration from multiple angles. These texts belong to various genres,

some subversive, as those described above, but some are humerous, as, for

example, Hatice Akyün's novels *Einmal Hans mit scharfer Soße* and *Ali zum

Dessert*, and some are analytical, as Necla Kelek's sociological treaties *Die

Fremde Braut* (2005) and *Die verlorenen Söhne* (2006). Seyran Ateş, a German

lawyer of Turkish descent has also produced an extensive and critical body of

literature on the lifestyle and practices of some Muslim immigrants in Germany,[10]

focusing on what behaviors need to change in order to achieve successful

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[10] For example, the article "Islam needs a sexual revolution" appearing in *Der Spiegel* in October 2009: http://www.spiegel.de/international/europe/0,1518,654704,00.html.

integration into German society. However, Ateş' criticism is not unidirectional; her work and writing also offer critical perspectives on German society and politics.

Texts with a thematic focus on integration are often socially conscious, sometimes confrontational, and very often include personal anecdotes or stories gained via interviews. The goal seems to be to identify and critically engage with the (largely) cultural factors impeding integration. This, of course, assumes integration to be a desired result. Authors show that they are aware of the issues hindering integration on both sides, and are aware of the flaws in the notion of integration in the first place. Examples of literature focusing on cultural and social integration demonstrate that these authors engage in more measured, and perhaps more self-reflexive, analysis than their literary predecessors producing guest worker literature. However, it is often the case that these individuals occupy social and economic positions that allow for a privileged point of reflection. Instead of discussing the process of integration, the text corpus examined here does not necessarily foreground it. Integration is either assumed to have happened, or is presented as something that did not and will not happen, a reductive concept that forces individuals to think or act according to pre-defined moulds. At times, it is actively resisted, as is the case in *Wie der Soldat das Grammofon repariert*.

Furthermore, literature of movement is not necessarily minor literature. Its goal is not to subvert a language, but instead to challenge common assumptions about the acts of narration and reading, and the range of uses of a language within a given social milieu. Literature of movement texts will be shown to self-

reflexively engage with the practice of narration through such strategies as unreliable narrators or parallel but different renditions of the same story. They encourage the reader to think about the role and practice of narration. Through the concept of routeless reading, that is, depriving readers of the textual markers and identifiers they are used to using to situate characters and settings, literature of movement texts unsettle readers, pushing them to examine their own expectations and practices, while at the same time engaging in a reading experience that mirrors the wandering, sometimes uncertain, path of characters within the texts.

Intercultural Literature and the Fundamentals of Intercultural Writing

Ottmar Ette discusses the implications of the three prominent prefixes – "multi," "inter," and "trans" – in his 2005 book *ZwischenWeltenSchreiben*. According to his understanding, "multi" implies coexisting, but not touching; "inter" implies touching, overlapping, and dialoguing; and "trans" implies an inextricable interwovenness. Ette provides examples from the contexts of culture and language (20 – 21).

Intercultural literature is closely related to migrant and migration literature; both migrant and migration literature often provide examples of intercultural literature, however intercultural literature is a broader category than either migrant or migration literature in terms of subject matter commonly handled and the fluid integration of multiple cultural influences. Intercultural literature is written by authors whose points of view and/or subject matter are influenced by multiple cultural spaces. Intercultural texts also circulate through, and are relevant to, more than one cultural space. They are "ethnisch mehrfach

adressiert" (Rösch, "Migrationsliteratur" 98). As a writer with more than one realm of cultural experience and perspective to draw from, it is possible to orient one's cultural productions toward one's native location and/or toward one's chosen location of residence or identification - to either end of the axis, so to speak. There are also authors, for example Emine Sevgi Özdamar, who orient themselves not so much in either, or even both, directions, but rather towards readers with experience in multiple languages and cultures.

The term intercultural – imbued as it is with connotations of exchange and dialogue – implies that this is literature that may serve an intermediary or ambassadorial purpose, whether intentionally or not. As Carmine Chiellino points out, there is more to intercultural literature than simply providing accounts of "other" cultural experiences; "All zu oft sind Kunst und Literatur der Minderheiten als Spiegel der menschlichen Situation der Einwanderer, Asylsuchenden und Repatriierten mißverstanden worden" (Chiellino, "Interkulturelle" VIII). Instead of simply mirroring, intercultural literature engages, being both located within and active in the creation of discourse:

> [I]nterkulturelle Literatur meint einerseits, dass sich Literatur im interkulturellen Diskurs befindet, was die Interkulturalität in der Literatur verortet. Andererseits verweist dieser Begriff darauf, dass mittels Literatur ein interkultureller Diskurs angeregt wird. (Rösch, "Migrationsliteratur" 97)

Intercultural literature often portrays the formation of a synthesis between multiple cultures and cultural practices. As such, the challenges of integration are

often foregrounded. Because the foreign and the familiar can only exist in opposition to one another, each making the other possible, engagement with the foreign prompts self-reflection in both reader and writer. The interculturality of literature is significant both on the level of the text and on the level of sociocultural context (von Zimmerman 8). Thus, there are two levels of analysis possible – a primarily level focusing on textual analysis, and a secondary level looking at what the contexts of reading and writing could add to the experience of a text.

By facilitating and providing a site for exchange between cultures and the examination of both the foreign and the familiar, intercultural literature often serves as a vehicle for the development of personal and group identities. Cultural differences and processes of identity formation are staged in literature and can thus be experimented with. It is possible to identify specific features of intercultural writing. With regard to the strategies of intercultural writing Christian von Zimmermann states:

> Interkulturelle Schreibweisen können sich auf jeder Ebene des Textes manifestieren, und die umfassen nicht allein literarische-ästhetische Phänomene im engeren Sinn, sondern auch paratextuelle Zuschreibungen, Autor-Leser-Beziehungen. Der interkulturelle Effekt dieser Schreibweisen beruht in der Vermischung zweier kultureller Aussage-, Wissens-, und Handlungssysteme in einem kulturellen Eklektizismus mit dem

Anspruch einer eigenen – jeweils im interkulturellen Schreiben

konstituierten – 'Identität.' (15)

Intercultural writing can, of course, include a mixture of more than two cultural standpoints and systems of knowledge. The key point is that exchange takes place on multiple levels and results in insights regarding the formation of identity and the personal, social, and political constellations one functions within. Christian von Zimmermann also asserts that intercultural writing is characterized by a certain open-mindedness and understanding of the world. Intercultural writing should contribute to understanding. For example, in the context of migration, works should be sufficient "das Kulturthema Migration in den Texten zu inszenieren, einen Beitrag zu diesem Thema zu leisten und in diesem Rahmen pragmatisch eine Leistung zu erbringen" (von Zimmerman 22). Literature provides a space for the staging of and experimentation with different "drafts" of any given identity. It is a vehicle for experimentation and exploration.

Germany has the largest percentage of inhabitants with a personal or familial history of migration of any nation in Europe (Joachimsthaler 19). Consequently, in the last many decades – though literature stemming from and influenced by cultures and languages other than the German has been present in Germany for centuries - literary and academic institutions are becoming increasingly aware of contemporary literature written by authors with a native language other than, or in addition to, German, and who have a history of immigration. Newspapers and magazines are paying more attention to issues

surrounding migration and literature thematizing migration, for example, and

institutions of higher education also reflect an awareness in their course offerings.

Intercultural literature challenges homogenous conceptions of nation,

personal identity, and national identity; it encourages the dissolution of concrete

cultural definitions – in particular those finding their basis in the concept of nation

– especially after the collapse of East/West power divisions in Europe; it

transcends nationalistic and imperialistic histories and undermines binary

oppositions such as foreign and familiar, or self and Other. Intercultural literature

draws attention to the illusionary nature of notions such as that of homogenous

cultural spheres. It articulates foreignness, encountering the foreign as well as the

experience of being foreign, while preventing any concretization of the concept.

In doing so, intercultural literature written in German encourages reflection on not

only the idea of the Other and encounters with the Other, but also on the meaning

of "German" literature and "German" identity, and how these are complex and

rapidly changing ideas.

However, because it is so difficult to identify what the descriptor

"intercultural" refers to, or does not refer to, the term is, according to Schmitz, at

the same time too broad and too specific (8). Nearly all literature could be

considered, in one way or another, to be influenced by, or reflective of, multiple

cultural standpoints. Indeed, there is a great deal of literature written in German

by German authors –Juli Zeh, for example – that is clearly intercultural in

nature.[11] Furthermore, numerous authors with a history of migration vehemently

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[11] Juli Zeh's 2004 novel *Spieltrieb* contains elements of both intercultural and transnational writing. It incorporates characters from multiple cultural backgrounds, as well as characters with

insist upon being regarded and described as German authors. Schmitz points out that "die spezifische deutsche Situation darin besteht, dass die gesellschaftliche Entwicklung der der Literatur hinterherhinkt" (9). This results in the overshadowing of writers such as Terézia Mora, Ilija Trojanow, or Yoko Tawada, who do not belong to greater, or more noticeable, immigrant communities because of their national background and the conditions of their immigration to Germany.

Terms and concepts such as migration literature, trans- or intercultural literature, diasporic writing, or axial writing[12], herald a shift in the way literature is described, but also received and conceived of. These terms are based on extra-literary and extra-aesthetic phenomena (Schmitz 9-10). Making social phenomena, of which there are almost infinitely many possible permutations and constellations, the criteria upon which literary distinctions are made results in these distinctions being ambiguous at best, with countless exceptions attending every rule set, and subject to constant change. The most traditional, most basic genres are determined by theme and content, for example, mystery or science fiction. However, what is being attempted now is the grouping of literature not necessarily according to its content, though "migration literature" does focus on a particular thematic

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undefinable cultural backgrounds. The influence of multiple languages and literary traditions is evident, and the setting moves between countries, cultures, and discourses. Furthermore, there is a clear juxtaposition of the global and the local, with global events influencing and being reflected in local happenings and vice versa.

[12] Tom Cheesman et al. discuss the term "axial writing" as referring to texts spanning distances traversed by transnational communities. "Axes" connect locations of diasporic origin and settlement, and traffic along these axes is foregrounded in axial writing and other art forms, all of which also travel along these axes. Axial writing is necessarily politically active writing, with authors often occupying ambivalent positions with respect to multiple national cultures; "Axiality is a position from which cultural political interventions not only can but must be made. Just as the work of 'national' writers constructed national cultures as 'imagined communities' over the past two centuries, axial writers may now be engaged in constructing new, transnational cultures as imaginative sources of identity" (http://www.transcomm.ox.ac.uk/wwwroot/cheesman.htm, accessed November 12, 2010).

spectrum and represent a particular style of writing, but rather according to the social and political circumstances under which it was composed, and to which it responds.

While certainly a valid strategy, there are a number of dangers inherent in this practice, not least of which is ceasing to evaluate literature based on its literary value and uniqueness, but rather solely according to its political significance or positioning. With literary terminology being based in social and political phenomena, there is also the danger of stereotypes infiltrating and inflecting interpretations of literary texts and theories (Schmitz 10). The emphasis on hybridity in intercultural writing, and the hybrid identities born of immigration and integration, recalls post-colonial theory and the complex – and not necessarily applicable to the situation of present-day Germany – power relations it implies. Symmetry and equality between cultures may be assumed to exist where it does not, or alternately, overlooked where it does.

Finally, there is the risk of assigning intercultural literature a didactic function, that is, assuming it provides intercultural insight to individuals without personal intercultural experience, where this may not be the intended purpose of the texts (Schmitz 11). As a result, those labeled as intercultural writers may feel constricted, or may actually be regarded as such by readers and publishers, with respect to the subject matter and narrative perspectives available to them.

Although they are very useful in a number of contexts, there are also points upon which the terms "intercultural literature" and "intercultural writing" must be expanded or altered. As implied by the prefix 'inter,' along with the

importance of national distinctions, the importance of dialogue and pointed exchange has evolved as well. Some experts – cultural theorist Doris Bachmann-Medick, for example – have called for a replacement of dialogue with open description and narration. Like the popular metaphor of building bridges between different cultures and belief and value systems, the idea of engaging in dialogue from two different standpoints can be seen as encouraging the maintenance of distance between these standpoints. Just as the two ends of a bridge are anchored a certain distance away from one another, "dialogue" requires interaction between two defined and separate positions (Bachmann-Medick, Adelson).

Furthermore, the term "intercultural literature" places culture in the foreground, often to the detriment of other aspects of a text. Much of the migration and intercultural literature appearing in Germany today – especially that with a stronger sociological than fictional bent – focuses squarely on culture, religion, and heritage. Works by Hatice Akyün and Necla Kelek provide examples of fictional and sociological texts, respectively, that thematize culture, religion, and individuals' relationships with their countries and cultures of choice and of origin. Even when this is done in an attempt to make the "Other" more accessible to German readers, it can contribute to a skewed picture of this Other and his or her real situation, and excludes many important aspects of life and communication. Beverly M. Weber addresses precisely this concern with a focus on the consequences for female immigrants: "The relegation of immigrant women to the realm of culture has produced a dearth of research on immigrant women's positioning in Germany in relationship to economics and politics" (Weber 20).

This exaggerated focus on culture and its more shocking practices such as forced marriage or honor killings also leads to "a conflation of the 'immigrant woman' with 'Turkish woman' and in turn with 'Muslim woman,'" (Weber 20), who is in turn constructed as a "victim of culture" (Weber 23). Issues of political and economic positioning and education, for example, are not taken into account. Thus, despite its many advantages and applications and its success in inciting dialogue, "intercultural literature" places a disproportionate emphasis on culture and the role of the author as a mediator – two points which are becoming less useful in current literary analyses, and new methods of operationalizing it.

Intercultural literature's primary contribution to literature of movement is its challenge to homogenous conceptions of nation, and personal and national identity. Intercultural literature encourages malleable cultural definitions, transcends national and imperial histories, and undermines binary oppositions. Furthermore, intercultural literature is a venue for the exploration of foreignness while preventing any concretization of the concept. As such, intercultural literature written in German encourages reflection on both the idea of the Other and on the meaning of "German" literature. These are characteristics are carried forward into literature of movement and employed in the examination of movement and its consequences, and the self-reflexive analysis of narrative.

Transcultural Literature

In terms of language, Ette describes a "*translinguale* Situation" (*Zwischen* 21); "hiermit [ist] ein unabschließbarer Prozeß ständiger Sprachenquerung gemeint […]. Zwei oder mehrere Sprachen sind dabei nicht mehr ohne weiteres

voneinander zu scheiden, sondern durchdringen sich wechselseitig" (*Zwischen* 21).

The idea of a transcultural society, by contrast, was first developed in the 1960s.

Since then, it has been further developed, notably by Wolfgang Welsch. In much

the same manner as Ottmar Ette, Welsch examines the terms "multiculturality"

and "interculturality" before settling upon "transculturality" as the most accurate

descriptor of contemporary social and cultural conditions. Both multiculturality

and interculturality proceed from a traditional conception of cultures as "islands

or spheres" (Welsch 197), as separate, homogenous entities. Any contact between

them, according to this model, is analogous to two spheres bumping into one

another, or bouncing off one another. Boundaries remain rigid and, while

information can be exchanged, no change takes place as a result. As Welsch and

other cultural theorists such as Doris Bachmann-Medick point out, there is a need

for the replacement of dialogue – any interaction undertaken between set points of

perspective – with open description and narration that can be engaged with and

assimilated, resulting in change and widening of perspective.

    The idea of transculturality, in accordance with Ette's understanding of the

implications of the prefix "trans" as well, takes into account the internal

complexities and constant variations characteristic of every culture, as well as

recognizing the degree to which cultures are becoming inseparably linked with

one another. Welsch writes:

> Cultures today are extremely interconnected and entangled with
>
> one another […] Lifestyles no longer end at the borders of national
>
> cultures […] The new forms of entanglement are a consequence of

migratory processes, as well as of worldwide material and

immaterial communications systems and economic

interdependencies and dependencies. […] Henceforward there is

no longer anything absolutely foreign. Everything is within reach.

Accordingly, there is no longer anything exclusively 'own' either.

Authenticity has become folklore, it is ownness simulated for

others. (197-198)

Instead of foreignness, things are now characterized by different degrees of

familiarity. These degrees, senses of familiarity, can be naturally occurring or

constructed, as categories, boundaries, and concrete distinctions such as "foreign"

and "familiar" are dissolving largely as a result of economic and communication

systems, which allow for an ever-increasing movement of people, resources, and

ideas. Texts, literary and otherwise, have played and continue to play a crucial

role in the attrition of the foreign through various forms of entanglement and

synthesis. In her article "Against Between: A Manifesto," Leslie A. Adelson

emphasizes the waning of the purely foreign, as well as the internal complexity of

cultural systems. She argues against the sort of enforced separation, or "the fiction

of betweenness" (139), perpetuated by the intercultural model. Adelson writes:

"Cultural contact today is not an 'intercultural encounter' that takes place between

German culture and something outside it but something happening *within* German

culture between the German past and the German present" (133). Cultural transfer

and synthesis is something that happens between, but also within, established

cultural and national categories. Furthermore, it can happen along temporal lines as well, occurring between different eras and generations.

The term "cultural transfer," while a substantive rather than an adjective, is tantalizingly close to "transcultural." It is also certainly relevant to the discussion of intercultural literary forms. Thomas Keller writes that transfer refers to the movement of people, goods, and knowledge from one system to another. Cultures themselves are not transferred, but rather transfer happens between cultures; not, however between cultural "spheres" or national cultures, but rather between groups, individuals, and institutions, all of which exist within what tend to be identified as national cultures. Cultural transfer is a creative process; it generates new orders and new connections that not only extend across, but also serve to dissolve, boundaries. Thus, in the case of texts, the individual author or creator, and their biographical contexts are again brought to the fore (Keller 102). While it may seem to contradict the manner in which focusing on an author's biography is presented as reductive in the case of migrant literature, biographical context can be a useful and enlightening tool for textual analysis if it includes a spectrum of content extending beyond culture and ethnicity.

Maurizio Ascari notes the "performative power of literature to cross cultural barriers and weave a network of connections" (6), however, because the term "transculturality," especially when applied to a body of literature, contains the word "culture," to which readers are quite sensitized, it could still result in excessive emphasis being placed on culture, and excessive attention being paid to uncovering cultural traces during the reading process. Furthermore, Ascari notes

that the "various linguistic and cultural declinations of contemporary novels are

often rooted in the hybrid identities of their authors," enhancing the public

perception of authors as "cultural mediator[s]" (11). The dangers of reducing

groups and individuals by identifying them first and foremost as members of a

particular culture or ethnicity have already been discussed. In the context of

literature, this could lead to other aspects of both content and form, such as the

relationship between narrative and geographical location, being neglected.

Literature dealing with the crossing and dismantling of boundaries offers a greater

breadth of themes, styles of language use, and instances of narrative creativity

than can appropriately be described as simply "transcultural".

One point that Ascari does raise with respect to his examples of

transcultural literature that warrants mention and carry over to the category of

literature of movement is the idea of the "life narrative" (17). Life narratives

explore "the act of narrating as a quest for meaning" (20). As literature of

movement texts offer a point of focus on self-reflexive engagement with narrative,

the idea of exploring narration as a quest for meaning within an individual life is

very important. In fact, each text in the corpus examined here is strongly based on

the life trajectory of its protagonist, and each of these protagonists uses narration

as a key element in their day-to-day lives and in their conceptions of self. For

Richard Francis Burton (both character and historical personage), a hugely

prolific writer, the narration of his voyages and discoveries is essential to his life's

work. In the case of *Der Weltensammler*, the narratives others tell about him are

key to the author's construction of his character. Trojanow's narrator in *Nomade*

auf vier Kontinenten intertwines his own narratives with those of Burton to create a richly layered portrayal of his and Burton's journeys. Stanišić's protagonist intentionally styles himself as a storyteller, using narration to capture his past and bring it with him into an uncertain future in Germany, but also to work through the trauma of the violence and loss that he has suffered. Abel Nema, in *Alle Tage*, is subject to the narratives of others, exerting no agency and allowing himself to be scripted into the roles of son, lover, husband, and father by those around him. Finally, Selim Özdogan's protagonist, Nesta, engages in constant dialogue with narrative and the act of narration by likening it to dreaming and – in Nesta's world – the recreational enjoyment of the dreams of others. Each of these texts focuses pointedly on the life of its protagonist, displaying a primacy of the individual and "his/her complex web of affiliations and allegiances" (Ascari 18) in literature of movement.

It is not only literary theorists who emphasize the growing importance of looking at an individual's web of allegiances. Economist Amartya Sen also argues that all identities are "robustly plural" (19)[13] and it is precisely the reduction of individuals to single, culturally or religiously based identities that leads to much of the enmity and violence happening in the world today. Transcultural literature begins to chip away at these generalizations. Literature of movement, which will be shown to introduce the necessity of routeless reading, takes the importance and

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[13] Sen identifies himself, for example, as "at the same time, an Asian, an Indian citizen, a Bengali with Bangladeshi ancestry, an American or British resident, an economist, a dabbler in philosophy, an author, a Sanskritist, a strong believer in secularism and democracy, a man, a feminist, a heterosexual, a defender of gay and lesbian rights, with a nonreligious lifestyle, from a Hindu background, a non-Brahmin, and a nonbeliever in the afterlife" (19). There are, undoubtedly, also numerous other social and economic factors that play into the confluence of characteristics that is his identity.

the complexity of the individual yet further. Literature of movement texts will be shown to feature unidentifiable/unlocatable (whether geographically or culturally) characters, places, and landscapes. *Alle Tage* and *Zwischen zwei Träumen*, for example, offer protagonists that are difficult to situate by any traditional means. Readers must become familiar with them via their language(s), their characteristics, their personality, their current trajectory, and their interactions with others, rather than via the factors one might traditionally depend upon, such as name, culture, country of origin, or ethnicity (especially in the case of a text in which cultural situatedness, or life trajectory through various cultural spaces, plays an important role). This reflects a shift in perspective for which many German authors have expressed a need. Echoing Amartya Sen in his call for the recognition of Muslim (immigrants) in Germany as, above all, unique individuals, Hilal Sezgin states that "Wirklich angemessen wäre nur eine Karte im Maßstab 1:1 […] Überhaupt würde ich die These wagen: Muslime sind beinahe normale Menschen. Stärkere These: Individuen sogar! Mit unterschiedlichen Fähigkeiten und Berufen, Träumen und Ängsten" (Sezgin 46). It is, at least in part, through this value placed on the individual – especially in the face of social pressures such as the intense stereotyping of Muslims in Germany – by removing indicators that allow for cultural and ethnic characterization that "routeless reading" carries over from and expands upon transcultural literature into literature of movement.

Transnational Literature

Transnational literature can be distinguished from intercultural and transcultural literature primarily in that it does not typically thematize the process

and experience of cultural synthesis, but rather exhibits an always already existing and inextricable intermingling of sources and influences. Questions of fictionalization, choice and use of language, geography – both in terms of literary setting and metaliterary factors such as translation, circulation, and reception – the fluent juxtaposition and often synthesis of the global and the local, and a broader range of thematic material are also notable differences between transnational and intercultural writing. In fact, it is increasingly the case that some authors, many of whom have migrated at least once and perhaps multiple times, choose to write in languages other than their mother tongue. Their writing is inspired by a global network of influences and, in turn, often through translation, reaches audiences throughout the world, enabling constant and pervasive interaction.

In her book *Writing Outside the Nation*, Azade Seyhan describes instances of literary production occurring outside of – or in spite of – national contexts and borders. She shows national boundaries and designations, as well as the history based on these concepts, to be constructs, and outlines their social, psychological, and geographical consequences. Diaspora, exile, migration, and memory are all shown to be experiences that allow – or perhaps even necessitate – the transgression and transcendence of national constructs. Literature is a means by which personal and collective memory is transmitted beyond borders, boundaries, and official versions of history.

Seyhan asserts that the current critical vocabulary is not adequate to describe the emerging (re)conceptions of nation and nationality and the literature

that portrays these. With regard to defining or describing transnational literature,

Seyhan writes the following:

> Following Appadurai's usage of the term *transnational*, I
>
> understand transnational literature as a genre of writing that
>
> operates outside the national canon, addresses issues facing
>
> deterritorialized cultures, and speaks for those in what I call
>
> "paranational" communities and alliances. These are communities
>
> that exist within national borders or alongside the citizens of the
>
> host country but remain culturally or linguistically distanced from
>
> them and, in some instances, are estranged from both the home and
>
> the host culture. (10)

There is an increasing number of communities existing beyond or beside national

designations. National, ethnic, and cultural identities are constantly being

disassembled and rebuilt through the media of language and literature. Seyhan

uses the idea of transnational literature as a vehicle for identity formation in the

context of diaspora, exile (whether internal or external), and migration. Given the

prioritization of culture and the preservation of lived experience, these instances

could be addressed using the terms inter- and transcultural. "Transnational"

cannot be appropriated to refer solely to the concerns of specific groups. Focusing

to this extent on the formation of paranational enclaves also serves to draw new

borders and distinctions, which is not necessarily in keeping with a literature of

border crossing that reflects cultural synthesis. Such emphasis also has the effect

of reserving the category for authors of a certain background, with certain political motives, or dealing with particular subject matter.

Seyhan discusses the language used and produced in transnational literature, stating that this literature is often bi- or multilingual. Similarly, Heidi Rösch proposes a specific term to describe the synthesis of multiple languages and the contexts behind them. Her description emphasizes the manner in which multiple languages and dialects become interwoven according to a writer's, or a speaker's, personal linguistic experience and repertoire:

> Mehrsprachigkeit wird […] zum Erfahrungsschatz, der nicht mehr in besonders geformten Gedichten zum Ausdruck gebracht, sondern zum integrierten Bestandteil seiner lyrischen Sprache wird. Ich bezeichne diese Form der Mehrsprachigkeit nicht als bi- oder multi-, sondern als interlingual. ("Migrationsliteratur" 95)

This ties into the idea of literature as a collective reservoir of life experience. Language holds life experience through past, present, and future meanings and connotations, as well as connections to other languages. As identities move away from the confines of traditional national and ethnic designations, authors move away from being or feeling tied to one language or audience. People are becoming free and able to experience, and to record and relate these experiences, in multiple languages.

Transnational literature can cross or lift boundaries, be they spatial, linguistic, or conceptual. It thematizes and is simultaneously produced by border transgressions, reflecting a trend towards identity being formulated according to

encounter, overlap, synthesis, and movement. Transnational literature is also a

literature of combination, bringing together seemingly disparate temporal and

spatial realms and offering uncommon juxtapositions. Some transnational texts

are written in German for a German audience, but are set in non-German speaking

locations. The question of what makes literature transnational is connected to the

geography of literature. In terms of the geography of literature, it is important to

differentiate between the setting or physical location of a narrative and the

metaliterary geography (that is, where the text circulates, what languages it is

translated into, how it is received and where). It is largely the juxtaposition of

character and physical location – how a character moves within a given narrative

geography, how they negotiate and integrate the local and the global, and how

geography sets the scene for plot elements – that indicates the sort of boundary

transgression and already effected cultural synthesis characteristic of transnational

literature. In a manner similar to transnational literature, literature of movement

also transcends the focus on culture found in other literary classifications.

However, literature of movement also goes beyond political considerations to

focus on more universally applicable experiences and perspectives.

Chapter Two: Theoretical Tools for Approaching Mobility and Hybridity, and for Formulating a Literature of Movement

In notes for his iconic lecture delivered in 1967, "Of Other Spaces," in which he introduces the term "heterotopia," Michel Foucault writes:

> The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein. (22)

In contrast to utopias, which are ideal but "fundamentally unreal spaces" (24), heterotopia refers to a real space that is something of a counter-site encompassing all various sites found within a given culture (24). Heterotopias are often linked to specific times – becoming "heterochronies" – but their purpose can and does change over time, and they are generally not freely accessible to the public (26). Examples include cemeteries, hotels, colonies, and brothels. These are all somewhat hidden, or closed, spaces, contining all elements of the societies in which they are located, but in differing proportions, exposing the real spaces "as still more illusory" (27).

While the notion of life experience as a form of network instead of a chronological sequence certainly still resonates today, the primacy of space in social and literary analysis can be called into question. This is not to say that

space has lost its importance altogether; it is only to say that its role is changing. We find ourselves now in an epoch of movement, where movement through space is the crucial phenomenon. And nor is it uni-directional, or linear, movement – from here to there – with which we are concerned, but layered movements and trajectories within a temporal and spatial network. What is more important now than spatial relations is the actual traversal of space, what sort of experiences this brings with it, and what sort of text is produced in the generation, relation, and storage of experience. What counts now is the disintegration of the near-and-far binary, the consequences of being side-by-side, friction between layers, and the on-going process of (sometimes repeated) dispersal. Furthermore, how spaces move in relation to one another is a point of focus, as the "Orte des Schreibens und die Orte des Lesens befinden sich in wechselseitiger wie je eigenständiger Bewegung" (Ette, *Literatur* 11). Spaces influence one another as they move along vectorial trajectories, just as texts do.

This chapter will provide a detailed analysis of the theoretical tools I use to engage with my text corpus and formulate my conclusions. It will also offer a description of the points at which this thesis will digress from, or build upon, the theories described. The tools described in this chapter can be differentiated from the literary categories featured in Chapter One in that they are not designators of literary phenomena or categories, but rather theories that can be applied for the analysis of texts exhibiting various trends and belonging to different categories.

As discussed in the previous chapter, intercultural and migration literatures have changed and developed over the last few decades, but with the

proliferation, disintegration, and revamping of borders due to globalization

emerges a greater variety of content, and of different foci and narrative

strategies/goals. Literature of movement will be shown to use thematic and

stylistic representations of the sort of movement described above (disintegration,

dispersal, proliferation, permeation) to reflect critically on the narrative process

itself, and vice versa, in that the narrative strategies used facilitate an examination

of motion as well. The mutually propagating relationship between writing and

movement is both scrutinized and utilized in the text corpus at stake in this thesis.

The texts considered here exhibit a move away from the "traditional" themes

common to migration and intercultural literature and use thematic and stylistic

movement to provide a critical look at the process of narration and storytelling.

This further includes a critical look at the role of texts, codes, and the acts of

reading and writing in the lives of individuals.

The idea of a literature of movement can also indicate a new means of

engaging with and theorizing texts featuring movement. This involves actively

moving away from concepts like authenticity, focusing more strongly on literary

characteristics and self-reflexivity, and noting the dissolution of genre distinctions

and the diminishing role of nationally or ethnically based cultures in literary texts

and literary analysis. In order to show this, I will employ, but also build upon, a

number of existing theoretical tools. These include Ottmar Ette's concepts of

Poetik der Bewegung, *Lebenswissen*, and *Vektorisierung*, Barbara Piatti's theories

on the geography of literature, Michel de Certeau's theory on physical movement

as producing text, various ideas on the characteristic of authenticity in texts, and finally, my own concept of routeless reading.

Poetik der Bewegung, *Lebenswissen*, and *Vektorisierung*

Ottmar Ette developed his "Poetik der Bewegung" to incorporate motion into the analysis of literature falling outside of the linguistic and geographical categories suggested by nationally-based philologies. The texts composing this "Literatur ohne festen Wohnsitz" (*Zwischen* 14) exist within a network, positioned in relation to other texts, but not held fast by geographic or cultural anchors. In its entirety, this network serves to provide a receptacle of shared life knowledge and experience, an interactive reservoir of "Lebenswissen," where Lebenswissen refers to

> ebenso ein Wissen über das Leben wie ein Wissen des Lebens von
> sich selbst, ebenso ein Wissen als wesentlicher Bestandteil des
> Lebens (und Überlebens) wie eine fundamentale Eigenschaft von
> Leben überhaupt, ebenso ein Wissen zum Leben wie ein Wissen
> im Leben. (*Überlebenswissen* 12)

Literature combines and contains all types of knowledge of, about, and in life. Consequently, literature as a body can contain all manner of discursive contradictions and incoherence (*Zwischen* 69). Conversely, it is "die Aufgabe der Philologie, sich mit diesen spezifischen und höchst unterschiedlichen Traditionen, Genres, Dimensionen und Ausprägungsformen von Lebenswissen auseinanderzusetzen" (*Überlebenswissen* 13). Literary analysis, which Ette predicates on movement and dynamism, is thus charged with untangling and

interpreting the various streams and strains of life knowledge contained within the literary representation of Lebenswissen as a whole. The texts examined here are very reflective of the notion of Lebenswissen, and in particular, of the idea of individual "life narrative," as discussed above. As each life narrative moves along its trajectory, it interacts with and influences other narratives and trajectories, largely through intertextuality.

Ette describes these narratives, and the texts containing them, as vectors in a vector field. His concept of vectorization, or "Vektorisierung" (*Zwischen* 11) is particularly important to the analysis of literature of movement texts, as it draws attention to the notion of trajectory and to the potential for overlapping and mutually influencing trajectories. A vector is a physical quantity possessing both magnitude and direction, implying, if not necessitating, motion. According to Ette, texts exist as vectors within a vector field; thus each vector is connected to every other vector and every other point in a given space, or, in this case, every text is connected in some way to every other text. This often manifests itself as intertextuality. Texts can literally (as in the case of the two Trojanow texts examined here) or figuratively (such as the influence, however remote, of the Odyssey on countless instances of travel writing) overlap to create physical, historical, and literary layering of past, present, and future patterns of movement. Through this network, and via mutual and layered influence, "Unter den gegenwärtigen Bewegungen […] werden die alten Bewegungen wieder spürbar, vergegenwärtigt" (*Zwischen* 11). Through movement and the layering of trajectory, it is possible for authors to awaken dormant – past or associated –

patterns of movement and re-appropriate their significance and connotations to use in new ways. This is an important phenomenon to keep in mind in approaching texts via the analytical framework of movement.

Geography of Literature

Given the heightened role that time, space, and the traversal of these plays in literature of movement, it makes sense to examine literary geography, or the specifics of setting, more closely. The significance of movement is largely contingent on the space through which the movement takes place. The geography of literature, as Barbara Piatti describes it, provides the reader with an interface between space, reality, fiction, and text. It is a contact zone, a space that functions as a mediator between story and reader. It enables the fiction within a text, "[d]enn Literaturgeographie besetzt exakt die heikle Schnittstelle zwischen inner- und außerliterarischer Wirklichkeit, eine Grauzone, in der, vorsichtig formuliert, ein Kontakt zwischen Fiktionen und einer wie auch immer gearteten 'Realität' zustande kommt" (Piatti 19). Literary geographies can use, stylize, reform and defamiliarize extra-literary geographical spaces. Various literary treatments of the same extra-literary geography (the city of Paris, for example) over time provide layered significances, just as physical traversals of a space over time produce layered texts and textures of movement. Individuals see the same places differently, observe how places have changed over time, or travel the same routes for different reasons and to different ends.

There is a reciprocal effect/influence between real landscapes/geographies and fictional spaces. Our conceptions of reality color the fictions we create and/or

visualize while reading, and fictional/literary representations of places in turn influence the way we conceive of real places. Of course, the degree of fictionalization of literary geographies can vary greatly. A literary geography could be as exact a representation as possible, or it could be an entirely fictional geographical space with its own rules and reality (Piatti 16). Various literary settings occupy the entire spectrum of completely imaginary to reproduced in exact detail. With respect to movement, the type of literary setting, or geography, determines what sort of movement is possible to traverse this geography; it sets the ground rules for movement.

There are conditions to the creation of setting, however. Barbara Piatti cites Bruno Hillebrand in discussing the creation of fictional spaces and the requirements of a reader to be able to function within this space. An author has to create a fictional space that is

> ausgestattet mit quasi empirischen Qualitäten, damit seine Figuren, und mit diesen der Leser, darin umhergehen können. Daß es sich dabei um eine Empirie des Imaginativen handelt, ist selbstverständlich, aber doch auch um eine Wirklichkeit, die wir ganz mit dem Maßstab unserer äußeren Lebenserfahrung beurteilen. Es ist ein Zwischenbereich des Empirischen, in dem sich der Leser bewegt, und es ist Aufgabe des Dichters, ihn in der Balance des spezifisch künstlerischen Konfiniums zu halten. (Hillebrand 1971, P.35f cited in Piatti 20)

Within a text, literary geographies act as maps. They lay fictional worlds out according to real world coordinates, thus "mapping" one space onto another, or drawing the lines connecting parallel, if sometimes very different, worlds. Space becomes language, a means of decoding and understanding, which then takes shape as space again in the reader's mind. By means of language, fictional places, events, and characters – and their movements – become empirically accessible to readers such that they can move through these spaces together with various characters.

Looking at literary geography provides the opportunity to examine another facet of authenticity. It is not only a factor when considering the impact an author's biography may or may not have on a text, but the desire for authenticity comes into play when readers encounter literary geographies as well, which will correspond to physical geographies with varying degrees of accuracy. Piatti comments on the necessity, or reader's desire/requirement, of having some connection between a fictional setting and the extra-literary world:

> Vielleicht ist es nicht ganz unwichtig, dass es nicht unserer
> Lese*erfahrung*, nicht unserem Lese*bedürfnis* entspricht, Fiktionen
> ohne jeglichen Bezug zur Wirklichkeit zu betrachten. Wo in
> solcher Bezug möglich ist, stellen wir ihn in der Regal auch her.
> […] Wenn der Handlunsgraum oder ein einzelner Schauplatz
> identifizierbar ist, wird er mit *Garantie* benannt; wenn nicht, ist
> mit ebenso großer Sicherheit ein Hinweis darauf zu finden, dass
> sich das fiktionale Geschehen in einem namenlosen Dorf oder

einem 'Irgendwo' in XY abspiele. Am Ende ist nämlich eine

intersubjektive Bezugnahme auf eine (gemeinsame) Außenwelt

zumindest bis zu einem gewissen Grad möglich. (Piatti 28 - 29)

As the settings or literary geographies in movement of literature texts often do not correspond with extra-literary geography, or indeed, reality, or may be heavily predicated on one character's perspective, fantasy, or memory, it is important to keep in mind the relationship between literary geography and the reader. This is a relationship predicated on suspension of disbelief; whether a literary geography is a somewhat accurate depiction of a real place or a completely fantastical creation, the reader needs to suspend their dependence on the rules of their geography and assume the rules of the world of the text. This will be particularly useful for analyzing the novel *Zwischen zwei Träumen*. The dreams described in the novel are imagined spaces, but also real in that the characters exist, move, and function within them. Illusory, imaginary spaces exist within real ones, and the boundaries between the imaginary and the real spaces often become blurred. Within the text, the dream's relation to literary reality/literary geography parallels and mirrors literary reality/geography's relation to the real world. Within the text, the dreams are an imaginative take on the literary geography while the literary geography itself is an imaginative take on the real world.

Perhaps one of the reasons why readers gravitate towards the illusion of authenticity is that it allows them to fill in the negative space that comes with any narrative. What readers are not explicitly told, they need to fill in themselves on the basis of existing knowledge. However, if the literary world a reader is

presented with does not correspond to the pillars of his or her knowledge, he or she is unable to provide a screen upon which the narrative can be projected, thus making it, if not inaccessible, far less accessible. The illusion of authenticity, predicated as it is on a reader's preconceived notions, allows him or her to use existing knowledge to fill in these gaps.

In addition to mediating between story and reader, and further illuminating the question of authenticity, literary geography is particularly important with respect to routeless reading, a practice necessitated by many of the texts examined here. Many of the texts that have contributed to the idea of literature of movement deny the reader access to many of the traditional, or expected, points of reference within a text. This includes having identifiable geographic spaces, which literature of movement often does not grant its readers. When the ability to identify, or identify with, the setting of a text is denied, readers are forced to accept that the setting and their understanding of it must remain malleable, or in motion. This, in turn, allows authors to emphasize the universality of their message: It could be happening anywhere; therefore it is applicable everywhere. In a similar vein, many texts present alternate worlds, or aspects of magic taking place in this world. In fact, it is not uncommon for fantasy texts to incorporate the creation of entirely new worlds, realms, and systems of reality. However, these tend to be named, located, and thoroughly described. Texts that necessitate routeless reading – possibly, but not necessarily related to the genre of fantasy – differ from such texts in that they do not take place in fully developed alternate geographies, but rather geographies that are without name and possibly description. They are

unlocatable and thus require a suspension of the readers' reliance on location, or geography, for understanding.

Moving Through Space and Traversal as Text

Whether a space, or a geography, is identified or not, characters will necessarily move within and through it, thus interacting with it and generating meaning. According to Michel de Certeau's discussion of the practice of walking (movement) through the city (an environment laden with layered significances, meanings, and histories), movement can be understood as a form of writing in that it too creates texts, though not necessarily written text in the traditional sense. de Certeau describes the movement of people within a city – as viewed from above, or from without – as creating, or writing, a text. He states "The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces" (93). Each of these "pedestrian speech acts" (97) is unique. Walkers follow one route instead of another, seeing and thinking and saying certain things at certain times, traversing streets with names that were once different and likely will change again in the future, interacting with the layered meanings and significances marking the city. The walker actualizes a selection of possibilities for any space he or she moves through, making them "exist as well as emerge […] the walker transforms each spatial signifier into something else" (98). Walkers use, challenge, and change both the proper and figurative meanings of the space around them. Places can be given new names, for example, corresponding to particular events or personal experiences that happened there. Though walkers,

and by extension travelers, migrants, and other movers – according to de Certeau – cannot read the texts they "write," their movement can be compared directly to the act of writing, with walkers choosing to incorporate certain things into their trajectories and leave out others. These infusions of presence, meaning, and new layers of significance overlay a space with a "second, poetic geography" (de Certeau 105). This principle will be most thoroughly demonstrated by the two novels *Wie der Soldat das Grammofon repariert* and *Alle Tage*. These texts exemplify the metaphorical connection between writing and moving; they also establish movement as a creative force or action. In the former text, the protagonist repeatedly revisits – whether physically or in memory – select salient locations from his childhood, overlaying each with precisely the kind of poetic geography that de Certeau speaks of as he focuses on the whimsical details such as the thoughts and feelings of a river, or a newscaster's hairstyle. In the latter, the author, Terézia Mora, introduces the reader to her novel's urban setting via her protagonist's aimless wanderings. While walkers are unable to read the texts they create via their movement, authors can consciously use the movement of characters to create a text of their choosing and to draw attention to the act of narration.

Authenticity

Movement through a space, and especially layered movements or repeated traversals of the same trajectory, as described by de Certeau, shows the transience and subjectivity of the perception, and therefore the significance, of place. If significance is constantly changing based on repeated reinterpretation, then the

notion of authenticity rapidly loses its importance – or at least changes from an absolute characteristic to a contingent one. Thus authenticity is not a characteristic contained within a text, but one projected onto the text by its audience according to that audience's previous experience and existing knowledge base.

The term "authenticity" finds its roots in the Greek, where it first indicated a source, a master, or a creator. Individuals doing or creating become authors, or authorities, establishing a connection between an item's originality, realness, and believability on one hand, and the authority of its creator on the other. This connection was originally established in the context of the church, with the stamp of authenticity being earned through recognition by the church. Only in the 20th Century did authenticity come to be associated with the true and natural, quickly becoming a desirable personal characteristic and personal goal, and even acquiring a moral value – the virtue of being true to oneself. It is important to note that nowhere in its history has authenticity been a quality inherent in an object or a text. It is not observable or measurable, but rather judged and bestowed from without (Knaller 18).

Authenticity is similarly projected onto intercultural, migration, and transcultural literatures. These literatures are often looked to as (and assumed to be) accurate representations of "other" cultures, lifestyles, or narrative practices. Travel literature has also long been looked to as providing reliable information on the Other, when in fact, travel literature was creating the Other because readers assumed that the texts were accurate. "Authentic" texts are believed to emphasize accurate, or real representations of lived culture, and are seen to be even more

believable if written by authors who have studied the social context in question or, especially, who have personal experience with it. Finally, texts that confirm (pre-) existing ideas or stereotypes, or which correspond to the material found in other sources, tend to be judged as more authentic.

The desire for authentic representations of cultural groups and lifestyles appears to have driven, at least to some extent, the trend towards focusing on extra-literary characteristics, for example, author biography, in engaging with intercultural, migration, and transcultural texts. Furthermore, it has contributed to the over-focus on culture that Beverly M. Weber identifies, and the tendency to overlook the literary facets of a text in favor of examining the context in which it was written. The fascination with identifying reliable authorities and receiving truthful information directly from these sources is noted by Susanne Knaller and Harro Müller as endemic to both Europe and North America;

> Offensichtlich gibt es – zumindest in Europa und Nordamerika –
> eine weit verbreitete, sozial und kulturell erzeugte, wie auch immer
> zu bewertende Sehnsucht nach Unmittelbarkeit, nach
> Ursprünglichkeit, nach Echtheit, nach Wahrhaftigkeit und nicht
> zuletzt nach Eigentlichkeit, welche von einer global betriebenen
> Authentizitätsindustrie betreut, kanalisiert und ausgenutzt wird. (8)

The goal of the "authenticity industry" – the creation of value, or added value, by producers for texts or objects, on the basis of the authenticity of these things, or the consumers' perception of their authenticity – is to as effectively as possible create the impression of authenticity as it has gained both moral and commercial

value. The end product then becomes what Baudrillard describes as a

"simulacrum"[14] – a cycle of recurring imitation excluding the thing being imitated.

Authenticity is produced and reproduced without ever having existed in the first

place, thus disqualifying it as an inherent characteristic. Instead, it becomes a trait

that is bestowed upon a text or an object rather than one found within it.

One of the salient aspects of the texts analyzed in this thesis is that they

cease to cater to the demand for authenticity. While they critically engage with

themes such as masquerade and mimesis, and the narrative strategies used to

represent and recreate these, the texts belonging to this corpus exhibit a strong

tendency towards self-reflexive examination of narrative, which directs attention

away from factors external to the text in favor of literary content and quality.

Furthermore, the movement featured as subject matter in what will be described

as literature of movement serves to remind readers how the significance of place,

experience, and trajectory can change with repetition and revisiting.

Root/Routeless Reading

The effect of routeless reading is to reflect and convey experiences

attending movement and globalization. "Routeless" texts recreate the experience

of globally prevalent, often existential, phenomena while self-reflexively

engaging with their own activity. It is a term I created to connote a lack of set

route, and therefore a lack of signage, and also a lack of identifiable origin (as

indicated by the heterograph of routeless, being root-less). It connotes the path of

a wanderer; routeless reading can be seen as a means of engaging with a text that

stylistically imitates the motion of a wandering character. Just as Richard Francis

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[14] Frederic Jameson also identifies postmodern society as a simulacrum.

Burton, for example, explores new and "foreign" territories without signs or maps

or traditional directional indicators, readers are challenged by literature of

movement to read without common "anchors" or "signposts" such as place names,

identifiable cultural affiliations and therefore familiar and comprehensible

locations into which they can embed their fictions, character names, cultural

contexts and known histories.

The principle of movement being used as a literary style challenges the

reader to a new self-awareness as a wanderer him- or herself, and an awareness of

narrative as having a rich history. With respect to the 19th Century texts forming

the corpus of his study[15], Andrew Cusack writes: "we might […] assert that it is

the reader who is effectively compelled to assume the role of wanderer, a traveler

who strives to impose sense on the diversity of impressions encountered on his or

her progess through the novel" (42). Cusack refers back to Goethe and his use of a

complex and layered narrative style in *Wanderjahre*, tying together multiple

"texts" to form an "archival novel" (Kermode ctd. in Cusack 39). Critics and

contemporaries were skeptical about this new style, and Cusack notes that "this

lack of preparation of events, the withholding of information, the use of blind

motifs […], and the existence of a plurality of perspectives make considerable

demands on the reader's attention" (41). Readers are called upon to constantly

reorient themselves within a routeless narrative, to undergo countless

[15] The texts Andrew Cusack uses in his study include: Goethe's *Wilhelm Meisters Lehrjahre* (1796) and *Wilhelm Meisters Wanderjahre oder die Entsagenden* (1821/29); Tieck's *Franz Sternbalds Wanderungen* (1798); Novalis's *Heinrich von Ofterdingen* (1802); Heine's *Harzreise* (1826), Fontane's *Wanderungen durch die Mark Brandenburg* (1861-81); Buchner's *Lenz* (1839); Gotthelf's *Jakobs Wanderungen* (1846-47); Holtei's *Vagabunden* (1851); and lastly, Raabe's *Abu Telfan* (1867) and *Die Akten des Vogelsangs* (1895).

"Aneignungsprozesse" (Theilen 331) over the course of the text, keeping the reader in a continual motion that mirrors that of mobile characters.

The protagonists in both *Alle Tage* and *Zwischen zwei Träumen* are difficult to situate using traditional markers in the text, as these markers are often missing. Readers must use other, often more subtle, indicators to develop an understanding of the characters. These indicators include their language(s), how they use language, their physical and personality characteristics, their trajectories, and their interactions, as opposed to the factors one might traditionally depend upon, such as name, culture, country of origin, or ethnicity. All the texts analyzed here offer a collage of genre and perspective. In this case, the term "collage" refers to the collection and arrangement of different materials (in this case, literary genres and narrative perspectives) within one work, in this case, a literary text. This collage can also be represented visually, as in *Nomade auf vier Kontinenten*, in the form of paratextual elements.[16]

The result of this experience is both a new way of reading and a stylistic representation of routelessness that causes the reader's experience to reflect the content of the text, the narrative strategies employed within the text, and possibly the experiences of characters within the text. Movement is the main principle, therefore the reader must learn to read on the move, without roots/routes, to recognize uncertainty as a stylistic tool, and to engage with the multiple possible significances (literal and metaphoric) of this. The mirroring of movement on the

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[16] Maria Cecelia Barbetta's novel *Änderungsschneiderei Los Milagros* (2008) also provides an excellent example of textual and paratextual collage, containing numerous images, illustrations, and font formats that evoke disparate times and places, weaving a wide range of impressions into the text.

level of the reader via routeless reading is a crucial component to literature of movement, as it completes the circle, so to speak between style, content, writing, reading, and the examination of narrative.

The Role of a Literature of Movement

Chapter One discusses a number of categories applied to literature written in German by authors of non-German heritage. These include: guest worker literature; minor literature; migrant literature; migration literature; intercultural literature; transcultural literature; and transnational literature. Each of these categories has one, or multiple, limiting features that point to the necessity of developing new ways of categorizing and describing literature. Guest worker literature is no longer either politically correct or an accurate descriptor of contemporary literature. Minor literature identifies texts as subversive and existing in a subordinate hierarchical relationship to the mainstream literature being produced in a given language. The literature in question in this thesis does not qualify as subordinate. Migrant and migration literatures are predicated on the author's personal background and a text's subject matter, respectively, both of which are limiting factors. Intercultural, transcultural, and transnational literatures imply and encourage a focus on culture and/or nation, drawing the reader's attention away from questions of, for example, gender or economic status, as well as overshadowing the artistic merit of a text.

Furthermore, literary categories are fluid, overlapping, and becoming increasingly open. There is a need for malleable categories predicated on features internal to texts, and not tied to notions of culture or nation. The task at hand is to

develop a mode of describing a very diverse body of literature without being discriminatory or exclusory, but at the same time avoiding the sort of overgeneralization that would render the entire endeavor futile. Indeed, a variety of categories, descriptors, and analytical vocabulary may be necessary. It will be necessary to pay more attention to individual works and to their placement as nodes in a shifting network, rather than their all or nothing inclusion or exclusion in strictly defined categories.

As demonstrated by the tools for literary analysis discussed in Chapter Two, it is also necessary to develop a category that moves from, or expands upon, a conceptual framework of space to incorporate ideas of movement and motion. Looking at transcultural literature in terms of movement through space, instead of space being created or occupied, makes description and designation easier and more elegant.

However, looking simply at movement can become overwhelming. When one takes translation, circulation, and the proliferation of influences into account, it is likely more difficult to find examples of "stationary" literature than it is to find examples of literature in motion. Thus it is essential in developing any new system of conceptualization that operationalization is a strong point of focus, and that movement be considered as movement through space. Any new means of engaging with texts must include a (malleable) set of distinguishing factors to prevent overgeneralization. This means creating new categories or operationalization structures focused on features internal to a text. It entails a new method of reading (routeless reading) that features a higher tolerance for

ambiguity and the vicarious experience of movement. It also means looking at

literature written by non-native speaking Germans as equally German literature,

which contributes to a shift from viewing German literature as a whole as

literature written in German, as opposed to literature written by German authors.

Chapter Three: Layered Trajectories in *Nomade auf vier Kontinenten* and

Der Weltensammler

Trojanow's two texts, *Nomade auf vier Kontinenten* (2008) and *Der Weltensammler* (2006) function together to provide multiple narrative traversals of the same geographic trajectory in different times: one fictional (including multiple fictions within a framework fictional narrative), one Trojanow's autobiographical travel narrative focusing on and contrasting his and Burton's experiences, and one reportage on Burton's travels. Multiple translations of poems and text fragments from other sources are also included to complement the main narrative thread. This allows for an extensive and critical engagement with narrative and the process of narration, as the multiple trajectories play off of each other, calling each other into question. These two texts also exhibit, to varying degrees, all of the trends identified as characteristic of literature of movement. Furthermore, the two texts create a literal and metaphoric basis for routeless reading; while reading, the reader becomes both wanderer and explorer. This is reflected as well in the titles of the novels – the notion of nomadism refers to Burton, as the subject, but also Trojanow as the author following in Burton's footsteps, as does the idea of someone who collects worlds. Furthermore, both of these concepts also point to the reader. Via the routeless reading aspects of the texts, the reader becomes a wanderer, explorer, and a nomad, as well as one who collects worlds via information, stories, images, and descriptions.

Trojanow's two texts will be examined in tandem in this chapter as both texts trace and retrace the same basic narrative, that is, the life story of 19$^{\text{th}}$

Century English explorer, military officer, and spy Sir Richard Francis Burton (1821 – 1890). These two works exhibit usages of narrative and stylistic collage, which generate layered and interwoven perspectives; that is, the same character is examined and the same series of events is recounted from numerous intertwined, yet sometimes radically different, perspectives. Taking the two texts together also creates a collage of genre, as multiple genres appear in each text.

Der Weltensammler is a fictional biography of Richard Francis Burton. The narrative follows Burton's travels through India, the Middle East, and Africa, chronicling not only his geographical movement, but also his radical processes of exploration, adaptation to, and adoption of the cultures, languages, behaviors, and worldviews he encounters. In the first section of the novel, Burton's tale is told alternately by a third person narrator, conveyed via reports relaying the information he has collected, and portrayed through repeated conversations between Naukaram – Burton's servant during his stay in India – and a "lahiya" or hired writer, commissioned by Naukaram to create a written record of the latter's service to Burton. While the third person narrator tells Burton's story in chronological order, Naukaram is less consistent in his chronology, and his version of the tale is being told after the fact. To add to an already complicated collection of narrative threads, the lahiya himself plays a significant role in shaping Naukaram's account, encouraging the latter to embellish the truth to improve the story, and doing so himself when Naukaram hesitates, which draws attention to the multiple layers of narrative vying for attention in this novel and also to the fundamental unreliability of each. Narrators are presented as creators,

manipulators, and embellishers of stories, each narrating according to their personal perceptions and agendas.

The second section of the novel sees the story carried forward, as Burton moves through the Middle East, via third person narration, reports circulating between various political leaders, and retrospective discussions of Burton's clandestine participation in the pilgrimage to Mecca, as well as his impersonation of Mirza Abdullah, an Indian doctor, and his supposed practice of, and perhaps conversion to, the Islamic faith. It is in this section that Trojanow provides the most detailed portrayal of Burton's various masquerades, with masquerade and imitation becoming motifs within the text. Trojanow uses these motifs to undermine the notion of authenticity with respect to cultural practices and to call into question the feasibility and desirability of cultural integration, which, in the case of the character of Burton is ultimately not achieved.

The novel's third and last section, which sees Burton through his quest to discover the source of the Nile River, comprises third person narration and the reflections and memories of another servant and expedition guide, Sidi Mubarak Bombay. While Bombay exaggerates his own exploits, he offers a clear and insightful perspective on the character and behavior of the explorers. This variety of narrators and – often conflicting – perspectives on the same character and chain of events located within the same historical context introduces a sense of temporal and conceptual mobility to mirror the book's theme of physical mobility. The reader is tossed back and forth from one perspective to another and forced to tolerate ambiguities and inconsistencies.

In *Nomade auf vier Kontinenten*, Trojanow develops further both the sense of spatial and also temporal mobility conveyed in his earlier text and the collage of perspective and narration. While *Der Weltensammler* is a collage in terms of the multiple narrative strands and perspectives it contains, *Nomade auf vier Kontinenten* is a collage, combining genres, languages, translations, and texts by different authors. It is a combination of Trojanow's own travel memoir, in which he recounts his experiences as he retraces Burton's steps while researching *Der Weltensammler*, and numerous excerpts from Burton's own writings and translations, oftentimes so flawlessly integrated into Trojanow's text that the two authors literally finish one another's sentences. Multiple genres are present, as are paratextual elements such as photographs, drawings, icons, and different script systems. These narrative and stylistic strategies serve to emphasize the author's thematic treatment not only of hybridity but also of mobility: the reader is forced to constantly reorient him or herself to a new perspective and/or time period.

This chapter will examine the explorer narrative and wanderer figure, internal hybridity of perception, layered character creation, mutual reflection of stylistic and thematic movement, the diminishing significance of authenticity, and means of identity validation. Trojanow's two books lay the groundwork for this thesis in terms of exemplifying the trends exhibited by "literature of movement" texts, highlighting mobility and hybridity, and introducing the ways in which these concepts can be used in texts to reflect on narrative and the act of narration.

The Explorer Narrative and the Figure of the Wanderer

Taking Trojanow's fictional Richard Francis Burton as an example, it becomes clear that it is the path, plan, or route to the destination that differentiates other forms of movement from wandering: Trojanow's Burton had concrete goals to his "wanderings" through Africa, but set off with little or no idea how to achieve them. Wandering features prominently in each of the texts analyzed here; it is a motif essentially tied to movement and carrying a significant metaphorical value with respect to literature. In his 2008 work *The Wanderer in 19th Century German Literature*, Andrew Cusack compares definitions of the English verb "to wander" and the German verb "wandern" in order to tease out the nuances of each word. Beginning from simple dictionary definitions, it is possible to identify the relevant subtleties of each word. The German verb "wandern" implies to move or travel by foot, to hike, or to regularly move from one place of residence to another. In the case of animals, it indicates a regular change in spawning or breeding grounds. It can be used in the sense of wandering thoughts, or to refer to something that often changes its location, is passed on, or spread.

In English, by comparison, the verb "to wander" indicates movement without a fixed aim, course, destination, or purpose. As such, it implies idleness or straying from a course. Further to this, wandering in English can indicate going morally astray or losing normal mental focus or contact. Thus the English verb holds more figurative interpretations of the word. It implies aimlessness, a lack of destination, and a lack of agency or active effort. The German definition, while it also emphasizes a lack of fixed goal or destination, is much more focused on

continual or repeated physical movement and change of place, without the negative connotations of error or confusion. Also, changes in living space or condition figure prominently; however, as the definition includes the notion of seeking out new locations, it implies that the choice to move is conscious and that the mover is actively looking for something. Thus, agency is implied, and wandering is shown to be a crucial facet of searching and exploring, both externally and internally. While the German definition of "wandern" is more obviously related to the two texts dealt with in this chapter, both definitions shall serve the purposes of this analysis. The more figurative English interpretations can also be applied to texts in that the significance(s) of these texts will change depending upon the physical and temporal contexts of reception. These are not necessarily controllable circumstances and therefore represent the consequences of movement without agency or conscious choice.

The metaphoric value of wandering in a text is that it draws attention to its own fallibility in representation – it foregrounds "literature's self-awareness of its own incompletion, fragmentation, and disruption of reality" (Gilleir 259). In the case of its metaphoric significance to literature, the English definition of wandering is actually more appropriate. Literary texts can never be comprehensive representation of any reality; they are necessarily fallible and incomplete. The metaphor of the wanderer, or of the wandering text, helps to highlight this, and becomes a crucial aspect of "literature of movement," in that it serves to draw critical attention to the act of narration.

It is worth considering whether wandering is movement without a certain or identifiable destination, or movement without an identifiable origin. It can be either, but must be neither, because wandering is characterized not by the lack of a goal, or the lack of an origin, but rather by the lack of a set route. Whether by chance or because movement is influenced by external forces, wandering can imply movement without origin or destination, or both. Wandering is movement along a path that is not known or predetermined. While it is not necessarily rootless movement (there can be a purpose, a destination, or even a history to it), it is *routeless* movement.

Routeless reading parallels this type of movement in textual form; there is no preset route or map (no set of directions) presented within the text as the reader moves through it. Common guideposts such as character names, settings based on real geographical locations (or reality, period), or consistent narrative voice are missing. A reader's interaction with the text thus requires a new patience, a heightened tolerance for ambiguity, and, clearly, a willingness to move through a text and engage with a narrative without the support of traditional anchors.

Along these lines, wandering can also be regarded as a lifestyle, but moreover, a mindset, a perspective, or a mode of interacting with one's environment. Maurizio Ascari refers to philosopher Umberto Galimberti and his model of the "ethics of the wanderer, who adheres, at every step, to the changing landscapes he/she encounters" (38). This ties back to de Certeau's commentary on movement as the creation of text – the landscape can physically change as an individual passes through it, or the significance of the landscape can change

because of the traversal. Wanderers live in the present, unconcerned about their final destination. This orientation allows ethical choices to always be made on the basis of present conditions; "In Galimberti's eyes, ethics do not offer preconceived answers, but originate from the confrontation with an ever-changing context, permanently refounding themselves thanks to an ongoing dialogue between present and past" (Ascari 38). An individual's relationship with direction and destination, or lack thereof, can have a profound impact on his or her choices and perspective. Stylistic representations of wandering movement in a text, in addition to a thematic treatment of movement, can help to represent this perspective in a tangible way for readers. Routeless reading allows the reader to enter the experience of wandering.

Wandering can have a retrospective, or self-reflexive aspect to it as well. Looking back on a life, one can see the path traversed, though the whole of that path could not have been known as the individual was travelling along it. The reflections of Sidi Mubarak Bombay in the third section of *Der Weltensammler* provide a comprehensive example of wandering from memory to memory, establishing new connections and trajectories through a field of memory to produce a continually evolving narrative. As an old man, Bombay is renowned for telling the same stories over and over to whoever will listen, and for tailoring the details to his own benefit. By repeatedly retelling stories, slightly differently each time, he slowly reformulates their structure and significance.

Wandering takes place on a purely textual level as well, with certain textual elements moving between and within texts. This is particularly relevant to

"literature of movement" in that self-reflexivity emerges when the style of a narrative (in this case, being movement-based), or the literary tools and strategies, reflect the content. *Nomade auf vier Kontinenten* provides an excellent example of intertextuality; is a multi-dimensional field of spatial, temporal, and textual vectors of the sort that Ottmar Ette describes. It juxtaposes multiple trespasses of the same, or similar, trajectories, each of which sheds a unique light on, and thus helps to shape, the other. Trojanow intertwines the textual record of his own re-travelling of Burton's routes, in contemporary times, with Burton's texts written approximately 150 years earlier. Trojanow incorporates text from 14 of Burton's works, as well as multiple translations, in *Nomade auf vier Kontinenten*. Many of Burton's drawings are included as well.

Der Weltensammler adds numerous fictional dimensions to the matrix – Trojanow's fictionalization of Burton's life, as well as various accounts offered by other characters in the novel such as Naukaram, the Lahiya, or Sidi Mubarak Bombay. This fictional overlay could also be seen as an instance of wandering away from, or testing the boundaries of, a storyline grounded in historical fact. It challenges demands for accuracy and authenticity. What the reader is left with is a set of layered reliefs, layered trajectories, a narrative palimpsest spanning centuries and continents. Being composed of as many different elements as it is, each of which has a different context of origin, the structure of this text closely parallels its content. Each individual element amplifies the others.

The character of the wanderer, not just the action of wandering, also has meaning. Wanderers are those who challenge social norms and build new spaces

and trajectories through movement and cultural transitivity. They transgress notions of consistency, rootedness, identifiability, and in the German context, of values such as "Heimat". Ruth Mandel describes this last instance of transgression, stating that "migrants defy that German sense of an ideal and ideology of rootedness. [They] transgress bourgeois notions of home, nation, race, and ethnicity that for many Germans are integrally conflated; for many their presence inflates the sense of violation of Heimat" (137). Transient individuals and populations – or perhaps better stated, populations that carry with them a heightened potential for movement, even without actualizing it – present a conceptual threat to this "common" value. Thus wanderers, or those who are seen to have a greater tendency to wander, are, inherently transgressive. Burton's character was similarly transgressive, fighting social norms and expectations, through his wanderings and his experimentation with social, cultural, religious, and class boundaries.

It is important to point out that there is also cultural wandering to take into consideration in Trojanow's two texts, wandering of orientation, wandering through religions, perspectives, purposes and goals. *Der Weltensammler* showcases examples of physical movement and performative movement – that is, movement between locations and spaces, movement between cultures, roles and identities, and attempts at connection, change and fusion. Richard Francis Burton does all of these things, as does Trojanow himself as he re-covers Burton's travels. With his greater goal being the accumulation of knowledge and experience, Burton moves between countries, cultures, missions, and goals, using each of

these as temporary cultural, intellectual, and emotional "residences," following the German definition of wandering given above, as bases from which to operate. However, he does not "integrate" fully and eventually, whether as a result of internal or external necessity, moves on to another context as he relocates physically. His practice of wandering, and his lack of a predetermined route, is misinterpreted by members of the cultures he engages with. Sidi Mubarak Bombay recounts one such instance of confusion:

> Was bedeutet 'Mzungu'? fragte mich Bwana Burton. Derjenige, der herumirrt, antwortete ich ihm, derjenige, der sich im Kreis dreht. Das denken sie von uns? Er war erstaunt. Wir steuern doch geradewegs unser Ziel an, sagte er. Für diese Menschen sieht es so aus, sagte ich, als hätten wir uns verirrt. (Weltensammler 385)

Differences in perception of wandering, of routeless movement, will also be crucial for the consideration of the way in which the texts at stake here are, or could be, received; the act of reading these texts also necessitates a certain degree of wandering.

Internal Hybridity of Perspective, Voice, and Narration

Within each of the texts considered here, there is internal hybridity of perspective, voice, narration, and, in the case of *Nomade auf Vier Kontinenten*, paratextual elements. This engenders a sense of movement in the reader. Trojanow chooses narrative strategies that support his creative approximation of Burton's character and that give his readers a very detailed, but at the same time multi-faceted and subjective, picture of Burton and of the social, political, and

cultural contexts he encounters. In *Der Weltensammler*, Trojanow provides

multiple, alternating perspectives. He juxtaposes British, Indian, military, civilian,

upper and lower class views. In the third section of the novel, Burton's

perspective is confronted by those of his companions, and of his servant Sidi

Mubarak Bombay. Here Burton's perspective represents the colonialist view,

which is contrasted with that of the indigenous population, as represented by

Bombay. However, strictly speaking, Bombay is not an authentic representation

of either the country or culture in question, though he understands both better than

Burton. Still, Bombay has been assigned the role of representative within the

narrative by virtue of Burton's colonialist essentialism – as far as the latter is

concerned, Bombay represents both the country and the culture. Indeed, the

various lands and individuals encountered on the expedition are at times equally

foreign to Bombay, however not being possessed of the colonialist mindset, he is

in a position both to offset Burton's perspective and to offer commentary on the

lands the expedition passes through as well as on the behavior of the expedition

leaders. He comments, for example, on Burton's and John Hanning Speke's sure

disappointment were they to know that they were not, in fact, the first Westerners

to be venturing into these areas, that "diese Nachricht würde mehrere Töpfe ihres

Stolzes vergiften" (393). He further describes their attitude towards their

explorations. For Burton and Speke "war jedes Dorf, jeder Fluß, jeder See, jeder

Wald wie ein Jungfrau, und sie hatten Begierden von Riesen, die nur

zufriedenzustellen waren, wenn sie sich all dieser Jungfrauen bemächtigen

konnten" (393–94). Bombay sees Burton and Speke as wanting to overpower,

conquer, and possess, and he names the sexualization that their attitude and approach engenders.

In this text, Trojanow uses different narrators to consistently juxtapose different perspectives. As the changes in narrative perspective are comparatively well-marked, this creates a rudimentary routeless reading experience; readers still experience a relatively constant sense of movement, but the process of re-orientation is more guided than in some of the other "literature of movement" texts discussed here.

By contrast, in *Nomade auf vier Kontinenten*, Trojanow achieves the same effect of reorientation primarily by juxtaposing his own writing with Burton's texts, both of which describe the same places and, oftentimes, similar experiences. Here textual – as opposed to the perspectival – hybridity discussed above leaves the reader with a notable sense of temporal mobility. While remaining in the same geographical locations, and often dealing with the same events and similar observations, the reader is transported by this textual hybridity back and forth over a span of approximately 150 years. Paratextual elements such as photographs, drawings, and images taken from other texts compliment this effect. Illustrations, photos, drawings and images from other texts by Burton are part of the stylistic hybridity of this text. The age of the paratextual elements also contributes to the sense of temporal movement. Trojanow incorporates Burton's observations around his own. Burton writes of the habits of different classes of people in Goa; Trojanow chimes in with his own similar observations. In the text of *Nomade auf*

vier Kontinenten, Burton's writing is marked by green typeface (and usually

translated into German by Trojanow); Trojanow's by black:

> Sie sind unerträglich schmutzig: - wahrlich, Sauberkeit sollte im
>
> Osten zu einem Glaubenssatz gemacht werden. Ich glaube an den
>
> Vater, den Sohn und an die chemische Reinigung von 'White
>
> Rose', murmelte Mario neben mir. Sie lieben starke Spirituosen,
>
> und trinken selten – endlich ein wahres Wort – aus einem anderen
>
> Grund, als sich ehrlich und völlig zu betrinken. Darauf ein Prosit!
>
> (64) [colored in original]

This integration of texts tosses the reader back and forth between Burton's time

and that of the narrator. It brings the two authors into a dialogue with one another,

highlighting both the similarities and the differences between any given place at

two different times. It also prompts the reader to keep in mind how each author

would react to events in the other's time. Sometimes Trojanow brings this up

explicitly – "Ich war mir nur nicht sicher, ob es Richard Burton gefallen hätte,

einhundertfünfzig Jahre später von den Nachfahren der Mischlinge als Hoffnarr

bei einem – wenn auch reichlich ungewöhnlichen – Geschäftsspiel mißbraucht zu

werden" (65) – and other descriptions simply inspire comparison and

consideration of how much has changed, or alternately not changed, since Burton

travelled these same paths. Trojanow describes the behavior of young Brits in Goa

during Christmas holidays - "sie amüsierten sich prächtig" (43) – who dance,

drink, engage in lewd behavior, and display a marked reluctance to leave a place

of fantasy and hedonistic possibility to return home to the drab and familiar. This

image of the partying Brits, still a telling nod to colonial times, is then contrasted

with Burton's description of various forms of asceticism practiced in the same

region at a different time. A focus on the immediate is drawn up beside a focus on

the beyond. The two images sharpen one another, moving the reader back and

forth between times and worldviews.

Layered Character Creation

Narrative in these two of Trojanow's works functions to create character

in a number of instances, the most notable example being multiple takes on the

character of Sir Richard Francis Burton. The historical figure Sir Richard Francis

Burton, according to Ilija Trojanow's assessment in *Nomade auf vier Kontinenten*,

had "eine Vorliebe für das Unbekannte und das Stigmatisierte" (11). He was

fascinated by the foreign, both in terms of things unknown – the "Unbekannte" –

and that which contradicted accepted norms, thus existing on the margins – the

"Stigmatisierte". This preoccupation is portrayed in both of Trojanow's texts,

where it is a characteristic of the historical personage as well as the fictional

character based upon him. Trojanow describes Richard Francis Burton as an

outsider, but an uncomfortable one. He not only embraces the foreign, but

immerses himself in it, adopts it, and appears to try to become it. Trojanow

describes Burton's motivations as both professional and personal, at times rooted

in insecurity, uncertainty, and inability:

> Er war ein Rebell, der dazugehören wollte, ein skeptischer Spion,
>
> ein Außenseiter, dessen Nonkonformismus durch ein Gefühl
>
> sozialer Unbeholfenheit verstärkt wurde. Er traute sich nicht, die

Grenzen des sozialen Anstandes endgültig zu überschreiten, er

begnügte sich damit, sie immer wieder in Frage zu stellen.

(*Nomade* 13)

Feeling at odds with the sociopolitical realm in which he circulated

personally and professionally, the historical character Burton presented to us by

Trojanow acts in opposition to the expectations of his compatriots, but at the same

time is clearly influenced by contemporary values and ideas. Trojanow describes

Burton as "ein einzigartiges Produkt der viktorianischen Zeit" (*Nomade* 13). His

attitude towards the foreign is shaped and influenced by, but at the same time in

no small measure produced in opposition to, the imperialist tendencies of the

Victorian Era. Trojanow argues that even a century and a half later, Western

engagement with the foreign is largely conditioned by the same imperialist

worldview (16).

Though Burton is able to appear so integrated into his surrounding cultural

context as to convince everyone around him of his "authenticity," he continues to

work primarily from his "native" perspective. Burton's surroundings and

companions are still "foreign" to him and he still engages with them first and

foremost as an explorer and a discoverer. There are moments in Trojanow's text

where evidence of the continuing influence of Burton's cultural origins shines

through. Before embarking on the pilgrimage to Mecca, Burton passes himself off

as a doctor. He quickly gains renown for his skills and is asked by one of his

patients to treat the women of his house. Instead of viewing this as simply another

of his professional duties, Burton finds this prospect particularly exciting; "Und

der Arzt, der sich seit längerem ausgemalt hatte, wie es wäre, Zugang zum Harem

zu erhalten, dem letzten ihm verschlossenen Bereich, verbarg seine Freude" (253).

Clearly, he is not only intrigued because of the opportunity to complete his

investigation into another cultural sphere. His fascination is of a distinctly sexual

nature, showing that he too continues to be influenced by the orientalist fantasy of

the carnal delights awaiting any man who enters a harem. While Burton realizes

that he is entering this space in the capacity of a healer, he is unable to bridle his

excitement:

> Der Arzt ging seinen Erwartungen entgegen: langes, lockiges,
>
> tuschschwarzes Haar, samtige Haut, schlanke Arme, die
>
> Fortsetzung des Augenlächelns, das ihn in den Gassen ansprach,
>
> mit anderen Reizen. Er kannte das Alter der Patientin nicht,
>
> vielleicht war seine Erregung verfrüht. (254)

The glib observation that, because he does not know the age of his patient, his

excitement might be unwarranted, makes it very clear that his interests extend

beyond cultural investigation to sexual conquest. At this point, it is clear to

readers that Burton, despite his idealistic attempts to not simply bridge cultural

gaps, but to shed differences altogether, is still a member of a patriarchal,

colonizing (and therefore foreignizing) power (and gender!) and is possessed of

the colonizers' mindset. Furthermore, when Burton realizes he can do nothing to

assist his patient with her dire concern, he makes a hasty exit, signaling a failure

of communication and empathy. As vehement as his self-performativity is, it is

not without its holes. The creation of the Other according to one's pre-conceived

notions is as fallible as the metamorphosis of the self into something completely new. This example shows the collision of both.

By providing such a detailed picture of a character caught up in a colonial/imperial worldview, Trojanow provides a critical analysis of the perspectives and dichotomies that still color and inform opinions surrounding migration and integration today. Countless manifestations of the age-old us vs. them dichotomy, instances of assumed superiority, and a pervasive resistance to change are still clearly visible. The foreign is viewed as something external, and something that, one way or another, must be overcome. It is rarely engaged with as an internal characteristic of the viewer or perceiver, or as a permanent fixture of perception.

In reference to the extent of Burton's infiltration of the cultural spheres he studies, Trojanow poses the question "Wann wird eine Maske zu einem neuen Gesicht?" (*Nomade* 17). His texts and characters would argue that however familiar a mask might become, or however artful an act of camouflage, a disguise can never fully replace the original. One can never completely divest oneself of the influence of one's culture of origin. Burton is ultimately unsuccessful in achieving any sort of complete intercultural understanding. He becomes increasingly less empathetic to the representatives of the native populations he encouters as the novel progresses. Despite the length and intimacy of their relationship, Burton denies his Indian mistress' dying wish by refusing to marry her, even privately. He becomes aroused while pretending to be able to administer a gynecological exam in the Middle East, and he continues to assume the

ignorance of his African guides and the uniqueness and, ultimately, benevolence of his conquests. However, Burton's ultimate lack of intercultural empathy – despite his vehement intercultural interest – provides Trojanow with a unique opportunity; "What surely Burton's personal failure is Trojanow's literary success in fashioning a narrative in which an exploration of empathy for the other is the red thread that weaves the various strands and sections together" (Preece 130-131).

Two additional dominant instances of character creation through narrative come from the characters of Naukaram and Sidi Mubarak Bombay. Both describe Burton and provide very detailed accounts of their time with him. Much of what the reader learns about his character over the course of the novel comes from the commentary of these two characters. In parallel, it is important to recognize that Naukaram's primary goal is to tell his own story, thus creating his own character and history for potential employers. Also, the fact remains that these characters are all ultimately based on Trojanow's interpretation of the historical figure of Burton. Bearing this in mind, Naukaram's relation of his story to the Lahiya – in addition to illustrating Burton's tendency towards vanity, compulsive behaviors, and violent mood swings – does provide the most comprehensive and directly descriptive account of Burton's passion for masquerade and the adoption of alternate characters. Naukaram tells the Lahiya:

> Wie kein anderer Mensch war er in der Lage, sich ohne Mühe in
> die Welt jedes anderen hineinzubegeben. Er konnte sich die
> Umgangsformen und die Werte der Menschen aneignen, die ihm

> gegenüberstanden. Ohne sich anzustrengen. Manchmal, ohne sich
>
> bewußt dafür zu entscheiden. (202)

It is largely through Naukaram's descriptions, which are accounts based on his own interpretations, that the reader learns of Burton's passions and abilities. Naukaram also describes the consequences of Burton's actions, and the reactions of others, rounding out the picture of his character, but again, this is always accomplished through a subjective, personal lens. Naukaram relates a conversation between Burton and his teacher, his Guruji, in which Burton argues for the value of passing himself off as members of other cultures and ethnicities; by doing this he gains insight and empathy, and is able to feel the same things as those he imitates. The teacher does not agree, telling Burton that "Du kannst jederzeit deine Verkleidung ablegen, dir steht immer dieser letzte Ausweg offen. Wir aber sind in unserer Haut gefangen. Fasten ist nicht dasselbe wie hungern" (Weltensammler 212). Trojanow uses the character of Naukaram to convey the character of Burton to his readers, and to strategically highlight those aspects of Burton and his experience that allow for a more profound engagement with topics such as masquerade and the (im)possibility of cultural integration. Naukaram's importance to the narrative also provides an example of an inverted power dichotomy in showing the extent to which Naukaram has power over Burton's character development and the way his is portrayed. Much of what the reader learns about Burton is gained through Naukaram's perspective. Also, in terms of the frame story of the letter the Lahiya is writing for Naukaram, which will presumably be presented to future employers, the "version" of Burton that will be

received by these employers is entirely a creation of Naukaram and the Lahiya.

By using Naukaram to shape the character of Burton – especially in parallel with

numerous other accounts from different sources – Trojanow succeeds in

demonstrating to the reader the manner in which any "whole" story is composed

of numerous related but different narrative threads based on different perspectives.

      Trojanow uses a similar strategy of the inversion of power relations for

character presentation in the third section of the book, as he invokes the voice of

Sidi Mubarak Bombay, Burton's servant and guide during his expeditions in

Africa. While Naukaram describes Burton's forays into mimesis with the goal of

learning as much as he can about his surroundings, not only through the

acquisition of fact and language, but also through empathy and experience,

Bombay describes Burton as obsessed with discovery, personal achievement, and

fame, and as possessed of a harshly colonial mindset. Within the novel, Bombay's

rendition of his story is also based on memory and "performed" for an audience of

his friends. His wife joins the conversation at select intervals to contradict his

account and reminds the audience – including the reader – not to take the

character too seriously. Contrary to Naukaram's description of a man thirsting for

knowledge, Burton is portrayed in the novel's third section as a brutal leader, and

at times, quite ignorant with respect to the practices and perspectives of native

populations. Bombay's description of Burton's reaction to the Somalians' fear

that the explorers were intending to rob their land of its riches exemplifies

Burton's unwillingness to learn and emphathize. Bombay explains that

> Bei diesem Thema redete sich Bwana Burton in Rage. Begreift ihr
>
> denn nicht, schrie er mich an, als sei ich die Quelle alle
>
> Misstrauens, was für ein gewaltiges Opfer es für uns wäre, wenn
>
> wir uns in eurem Land niederlassen würden, und was für ein
>
> wundervoller Segen für euch. (434)

Trojanow uses different narrators to portray – and to compare and contrast – different sides of Burton's character as he moves through the world. Both narrators focus on Burton through the lens of foreignness in contrast to familiarity, and at the same time, draw attention to the act of narration via their interactions with their respective audiences – a hired writer who fictionalizes what he is told in order to "improve" it, and a group of friends listening to the inflated reminiscing of an old man. Trojanow shows readers that none of these narratives, taken individually, is reliable in terms of accurately portraying events. As Julian Preece attests, "Trojanow shows how all sides in intercultural encounters create images of each other that, even when placed side by side, do not make a complete picture" (121). Each adds a useful aspect in terms of adding a facet to a very multi-faceted story, and in the end, the collection of intertwined traversals of the same trajectory (individual narratives) creates a rich and much more comprehensive – if not whole – representative of numerous perspectives. The combination of perspectives, however, also draws attention to the ultimate failure of Burton's intercultural understanding.

There are two key ways in which the literary hybridity of perspective and narration, and mobility appear in the novels – in terms of theme and style. These

facets reflect one another, creating a layered space of self-reflexivity. Trojanow's two texts offer a complex of layered traversals of the same trajectory, carried out at different times. While in reality, there was clearly a first traversal that was then repeated and represented in numerous ways to create additional texts, aside from Burton's own journey, repeats and representations form a layered web that is then superimposed on the original and which provides a lens through which to view it. Burton's original writings could be identified as a second layer, though in the case of Trojanow's novels, these are presented in translation and appear in conjunction – literally interwoven – with Trojanow's own experiences as well as the various narratives of other fictional characters.

Der Weltensammler is the most coherent rendition of Burton's life trajectory, but this again is composed of numerous accounts layered over and juxtaposed with one another, and is the most highly fictionalized subset of traversals, or crossings of a space from one point to another. As readers, in the case of Naukaram's account, for example, we receive an account of a fictionalized historical figure told through the eyes of another character and filtered through the biases and personal prejudices Trojanow chooses to assign him. While Trojanow does not include the Lahiya's text in his novel, we also realize that, within the story, yet another parallel version is being created that is another step removed from reality. We become aware of the proliferation and layering – indeed, almost stacking – of versions of the same story within the novel. These are then compounded by the spectrum of trajectories presented in *Nomade auf vier Kontinenten* – Trojanow's account of his travels, including both his experiences in

real-time and his constant search for and reflection on traces of Burton's journey,

is interspersed with text from Burton's own travelogues, adding ever more layers,

or strands, to the overarching narrative, which comprises both texts. In this way

the same trajectory is traversed multiple times and from multiple perspectives,

though not necessarily chronologically, providing the reader with a layered view.

The patchwork, or collage, establishes a rounder, fuller history and context,

piecing together multiple understandings. To return to the notion of routeless

reading, this back and forth also generates a sense of uncertainty in the reader, as

it necessitates repeated (re)situation with respect to the text, and often the piecing

together of the narrative.

Identity Validation: Competitive Narration and the Commodification of (Sublime) Experience

The notion of the sublime plays two important roles in Trojanow's texts,

in particular, in *Der Weltensammler*. Firstly, it serves to create clearer distinctions

between the foreign and the familiar, and to establish and maintain seemingly

insurmountable distance between them. This distance engenders movement.

Secondly, it serves to draw the reader's attention to narrative as a vehicle for

identity formation and validation. Burton's preoccupation with "accumulating"

extreme experience and achievement points to narrating the sublime as a means of

gaining social capital. It also emphasizes more generally the capacity of narrative

to be the stage for identity formation.

Another aspect of narrative foregrounded by wandering and movement is

the idea of the foreign. In *Der Weltensammler*, Trojanow describes Burton as "der

Fremde" (372), standing amongst villagers in Zanzibar; "Mittendrin steht der Fremde. Er steht einfach da, regungslos" (372). The stranger, or foreigner, simply stands there, in the middle of everything familiar. He remains there, motionless, until he is no longer noticed – "Er muß schon lange dagestanden haben, denn die Fischer und Marktfrauen beachten ihn nicht mehr. So als gehöre er dazu" (372). It is as if he has always been there, and will remain there forever more, though he will always be "der Fremde". This text passage conveys a sense of the permanence of the foreign, and its unavoidable presence even in the most familiar of contexts, as well as humanity's ready adjustment to (or ignorance of) it. It is also a direct representation of the permanence of Burton's foreignness, of his abovementioned inability to disappear fully into another culture. The juxtaposition of foreign and familiar, as well as the infiltration of the familiar by the foreign – perhaps unexpectedly or unwittingly – serves to amplify the sense of estrangement experienced when confronted with the foreign by adding an element of surprise or shock. The German verb "befremden" can be translated as both "to appear strange" or "to alienate", and "to surprise." The challenge, threat and beauty posed by the foreign, and one's reaction to these sensations, can be defining in terms of shaping identity.

Encounters with the foreign appear frequently and with different motivations in different genres. Within the literature of travel and exploration, narratives of adventure, heroism, and discovery often serve to validate the identity of their protagonist or teller, as the subject has predicated the value of their identity on the completion of impressive deeds and the eloquence with which

these are then related to an audience. In *The Accelerated Sublime*, Claudia Bell and John Lyall examine the narrative form of the travelogue as a competitive genre and use as a case in point the growing phenomenon of adventure tourism, in which individuals can purchase the necessary extreme experiences to support whatever sort of identity construction they choose, as identity has become conflated with a collection of experiences. Experience, but also the ability to relate this experience as narrative, has become a valuable social currency. Bell and Lyall write:

> a primary agenda of most tourists is to find further items for the
> personal collection of travel narratives. The process is one of
> constructing their own autobiography, to accrue as many thrilling
> experiences as possible, for future nostalgia. This requires an ever-
> accelerating range of experiences. (144)

The focus is on exoticizing one's autobiography; the ability to possess the exotic and to display, usually photographic, proof that one "has" unique and exclusive experiences is a marker of social status.

As the sensation of sublimity is often associated with awe, danger, and extreme experience, the authors argue for a strong connection between self-realization (as reflected and effected through narrative) and the experience of the sublime. In modern tourist culture, the sensation of sublimity has been commoditized, and this is reflected in both the motivations behind and the pervasiveness of travel narratives. While there are numerous definitions of the sublime, general consensus has it referring to a sense of awe, wonder, personal

insignificance, or reverence in the face of overwhelming power or grandeur. It has commonly been associated with encounters with the divine, views of majestic landscapes, or demonstrations of nature's fierce and uncompromising power. In the Romantic works of poets such as Coleridge, Wordsworth, or Blake the sublime is also associated with terror. Mountain ranges, violent seas, raging deities, and impending death all evoke the proper combination of awe and terror.

Having never been content or comfortable with his social context of origin, Burton focused on a life of exploration and defined himself via his experiences, always working to find or acquire more extreme and more authentic abilities, and to write about these. Burton was an extremely prolific writer and translator. Trojanow portrays his monomaniacal tendencies in *Der Weltensammler*, describing Burton's vicious fights with his partner Specke over who had the right to claim and write about what discoveries, and his singular determination to be the first person to see and experience new landscapes and unravel natural mysteries, such as identifying the source of the Nile river. By laying bare the compulsions behind Burton's actions and writings, Trojanow succeeds in coaxing the reader to examine not only the reliability of narrative, but to reconsider the purposes for which it can be used.

Within Trojanow's texts, descriptions of observations and encounters generating feelings of fascination, awe, and terror are offered largely with respect to people and practices rather than landscapes or forces of nature. Sidi Mubarak Bombay, for example, describes the young woman "purchased" by another of the

expedition participants using the vocabulary of the foreignizing and of the sublime:

> Sie war gebaut wie eine Bulle, wie ein prächtiger, glänzender Bulle, den zu besitzen jeder Mann stolz wäre […] Da sie von den Menschen stammte, die sich Knochenscheiben durch die Oberlippe stecken, stand ihre Lippe wie der Schnabel einer Ente ab. Schon ihr Anblick flößte jedem von uns Respekt ein, ihr Verhalten aber versetzte uns in Furcht" (*Weltensammler* 418).

First of all, the comparisons with a bull and a duck dehumanize and thus reify the distance between this "strange" woman and the other members of the expedition. Then the combination of pride and awed respect, together with fear, emphasizes and maintains the impression of foreignness, as well as conveying a sense of the sublime. Alain de Botton cites Edmund Burke's *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* to describe precisely the image of the bull and its significance for the sensation of the sublime. Burke compares the bull to an ox:

> An ox is a creature of vast strength; but he is an innocent creature, extremely serviceable, and not at all dangerous; for which reason the idea of an ox is by no means grand. A bull is strong too; but his strength is of another kind; often very destructive…the idea of a bull is therefore great, and it has frequently a place in sublime descriptions, and elevating comparisons (Burke ctd. in de Botton 166f.).

Sublime experience engenders a sense of awe, terror, and respect. In the context of narrative, these qualities very simply make a better story, and as exciting and impressive stories can serve as cultural capital, sublime content also makes a better storyteller. Burton uses the foreign, and encounters with the foreign as sublime experience, to capitalize on the social and cultural value of his stories and his experiences, ultimately using narration as a means of identity validation.

Translation as Movement and the Question of Personal Authenticity

In that they seek to reflect upon and recreate the historical personage of Burton and portray his various endeavors and journeys, Trojanow's two texts alternately challenge and reinforce the notion of authenticity. Authenticity is shown through Burton's failed attempts to be unachievable via mimicry, that is, from the "outside", thus enforcing one of the supporting beliefs that there is, in fact, a source of origin and authority when it comes to cultural manifestations, and a sort of "reality" or "honesty" when it comes to behavior. Despite exhaustive study and years of personal devotion, Trojanow's character of Richard Francis Burton is unable to fully integrate into the cultural and social settings into which he immerses himself. The worldview, values, and behaviors he acquires in his context of origin continue to manifest themselves and influence his actions. He is never able to achieve authenticity through mimicry (upon which all external claims to authenticity are based), thus supporting the claim that authenticity is a characteristic inherent in objects, individuals, and behaviors. However, as mimicry is also based on flawed assumptions, this support turns out to be illusory. Though mimicry is the only option available to approximate another's

authenticity, Ruth Mandel states that "Mimesis does not reflect a stable essence; rather, it is a creative and recreative process of self-making. This general mimesis, while supplementing the 'real' instead of reflecting an image, can be understood as a more generative, creative process" (213). This not only points out that mimesis is a creative and highly personal process, but also that it is based on a flawed assumption, as is then, by extension, the concept of authenticity. Culturally influenced performances, including identity, are just that – performances. Therefore, they are unstable. Mimicry – and authenticity – mistakenly presuppose a stable model that can be reproduced through representation.

At the same time, however, authenticity is shown to be an unnecessary and limiting concept in that – as much as it is fetishized – it allows for only limited growth and creativity. This is especially true for things taken outside of their contexts of origin; as soon as something enters another context, its authenticity is halted and reified. Contact with external elements exerts an influence on everything – texts, behaviors, viewpoints, practices, and meanings - and any subsequent growth and development will be in a new direction and thus no longer strictly "authentic". Nor will the changed object or individual still be authentic upon returning to its context of origin. Besides providing a striking example of this with his personal story, Burton chose to disregard the supposed authority of authenticity in his work as a translator as well. With respect to Burton's translations, Trojanow writes, "Es wäre bei manchen Werken gar ein Euphemismus zu behaupten, er habe die originalen Texte nachgedichtet. Seine Übertragungen sind vielmehr Neukonstruktionen, die gelegentlich nur die äußere

Form des Ursprünglichen beibehalten" (*Nomade* 20). Ironically, this mirrors the

stance taken by the Lahiya in choosing to improve upon Naukaram's narrative

and priding himself on his ability "die Geschichte zur Wahrheit zu fälschen"

(140). Burton's translation practices, as well as Trojanow's two texts, exemplify

the process of generation of new texts, and even new experiences and identities.

The key word in this description is "Neukonstruktionen." These new

constructions, patched together from other elements and influences, are hard to

see as exhibiting, or even stemming from, any sort of authenticity, but they are

still creative and valuable representations of individual life narratives, historical

events, and other original texts.

Ottmar Ette also critically engages with the ubiquitous (inter- and

intralingual) practice of translation, offering the associative possibilities of

translator and traitor, and translator and liar, allowing that "interkulturelle

Übersetzung selbst schon als Verrat am Eigenen verstanden werden kann"

(*Zwischen* 107). A translation is both a practical and an artistic exercise. No

rendition will be completely faithful to the original – thus the notions of betrayal

and untruth – or completely at home in the receiving context. A translator

believing he or she was creating an accurate representation of his or her source

text would indeed be lying to him or herself. In the end, Ette argues for the

conscious lie, stating that "Die gute Übersetzung ist […] eine Lüge, die andere

Wahrheiten beziehungsweise die Wahrheiten des Anderen zum Vorschein bringt"

(111). Presenting a translation or, as in the case of Trojanow's re-presentation of

Burton's texts or the Lahiya's rendering of Naukaram's story, a new version of a

narrative must be undertaken self-consciously. The texts examined here exemplify self-conscious narration. The translator's reflection on, and questioning of, his own processes, encourages subsequent reflection in the reader, it "erfordert zumindest im Idealfall einen aktiven Leser" (*Zwischen* 110). Throughout both of his texts, by drawing attention repeatedly to the fallibility of narration and the creative license taken by narrators, Burton undermines his own authority as a biographer. This is, however, no admission of defeat – Trojanow makes it very clear that he is presenting a creative, and self-reflexive, version of Burton's life in *Der Weltensammler*. *Nomade auf vier Kontinenten* tells of Trojanow's own experiences and illustrates the significance he personally finds in Burton's texts. Both works invite the reader to reflect on the purpose and effects of narration on the level of character and author.

Authenticity as a tie to a point of origin continues to be dealt with in theory, but is being devalued in practice, as evidenced by literature of movement texts. There is, however, an emerging "authenticity of the now" that allows for changing perception and perspective. Traditional notions of authenticity are being replaced by current, cobbled together, grafted and dynamic versions, which are constantly changing and are only ever representative of the immediate conditions of their creation. With the idea of the "life narrative" (Ascari 17) in mind, what is more important now than objective, historical, or cultural authenticity is personal authenticity. Photographer Wolfgang Tillman describes authenticity as being true to a "fiction of the moment":

Authentisch ist immer eine Frage des Standpunktes, eine Frage,

wie sehr man bereit ist, etwas als authentisch anzunehmen, da ist

das Hirn ja sehr flexibel. Es wird warscheinlich immer mehr ins

allgemeine Bewußtsein vordringen, dass es sich hierbei nicht um

eine fixe Größe handelt, sondern um ein Konstrukt. Für mich sind

meine Bilder authentisch, da sie "authentisch" meine Fiktion dieses

Moments wiedergeben, für den Betrachter können es immer nur

Vorschläge sein, das Dargestellte auch so zu sehen. (Tillman ctd.

in Knaller, 33)

Literature of movement, in that it foregrounds multiple and changing perspectives

and constantly calls into question the purpose and reliability of narrative practice,

draws the reader's attention to a transcendence of authenticity and the concern

with authenticity. What is assuming top priority now is the critical exploration of

both individual and universal experiences, often predicated on movement, and the

interplay and mutual reflection of these.

Chapter Four: Identity Formation and the Rise of Dis-integration in *Wie der Soldat das Grammofon repariert*

In *Wie der Soldat das Grammofon repariert* (2006), Saša Stanišić tells the story of a young man's immigration to Germany following the Bosnian war of the early 1990s. The narrative focuses on the refugee experience and the life-long process of working through the trauma of war. The novel exemplifies a sense of motion within a growing global network, the creation of significance of place through movement, collage of voice and perspective, and a growing sense of cultural and social disintegration.

The title of the novel refers to an incident witnessed by the principle narrator. One of the soldiers occupying the building in which the narrator lives succeeds in coaxing music from a gramophone, but does so violently, hitting and kicking it, and scratching the record in the process. The title emphasizes the intricacy, persistence, and specificity – if not reliability – of memory, which acts as a driving force throughout the novel. Though the novel tells a coherent story, it does not do so in a linear fashion. Stanišić's text begins with Aleksandar's account of his childhood before the war. His and his family's social, professional, and personal experiences as refugees in Germany are then conveyed through a series of letters – whether these are fictional, for personal purposes, or intended to be read as actual sent correspondence is left unclear – addressed to Asija, Aleksandar's lost childhood friend. The period preceding the point at which the main narrative starts is recounted in a short novel written by Aleksandar that appears within the larger novel and that ends when he again reaches the beginning

of the first chapter of the main novel. The narrative returns to Germany for a short while, then proceeds to Aleksandar's rendition of a battlefield soccer game that he could not possibly have witnessed. Aleksandar relates his return to Bosnia and, after a short account of his childhood immediately prior to immigration, tells of his visit to his grandfather's grave. The novel ends here, with Aleksandar lying in a river of rainwater, realizing that "meine eigene Regen-Drina habe ich bekommen" (313). The main sections within the text are interspersed with short sections narrated by other characters, with poems, lists, and even school assignments in which Aleksandar stubbornly insists upon choosing his own topic and representing his own reality.

This novel exhibits many of the trends identified above that mark literature of movement, in particular the self-reflexive engagement with the practice of narration, collage of perspective and voice, and the absence of traditional markers, which results in a routeless reading experience. In doing so, the novel transcends and differentiates itself from transcultural literature written in German. *Wie der Soldat das Grammofon repariert* provides an example of the creation of text through movement, as described in Chapter Two. This facilitates the use of movement as a critical instrument to investigate narrative; moving through space creates new significances for that space, new narratives including that space. In addition to using stylistic and thematic movement to engage critically with the process of narration, the novel is an example of how motion, hybridity, and collage of perspective can be used to highlight and examine the difficulty of coherent and conclusive identity formation. Indeed, the novel specifically draws

attention to the problems attached to identity formation by pointing to the disintegration of many "traditional" markers of identity, such as national or ethnic origin, native language, or political or religious affiliation. In doing so, it illustrates the subjective and unreliable role of memory, and in turn, the subjectivity and unreliability of a narrative predicated on memory.

In *Wie der Soldat das Grammofon repariert*, Stanišić uses numerous strategies to point out the unreliability of his narrator. These include the juxtaposition of history with perception and memory, both of which are presented against the backdrop of a literary geography faithfully representing historical spaces and events. Stanišić's use of the reciprocal relationship between movement and narrative to engage critically with both becomes apparent through foci such as history, memory, and geography. The novel *Wie der Soldat das Grammofon repariert* exemplifies literature of movement's shift in focus from migration, integration, and culture to more universal experiences stemming from globalization, such as identity loss, dis-integration, and displacement. In order to do so, Stanišić creates a routeless reading experience that keeps the reader in motion with respect to narrative perspective, and the time and place of the narrative's setting.

Revisiting Literary Geography to Create Distance and Movement

Barbara Piatti's study *Die Geographie der Literatur* (2008) looks at the development of a comparative literary history from the point of view of spaces in which narratives take place. She poses some simple questions to provide a framework for her inquiry:

> Wo spielt Literatur und weshalb spielt sie dort? Wie nutzt,
>
> überformt, verfremdet oder re-modelliert sie – über mehrere
>
> Epochen – bestehende geographische Räume? Und wie lassen sich
>
> solche fiktionalisierten Landschaften, genauer: ihre Genese und
>
> ihre innere Struktur darstellen und deuten? (9)

Piatti gestures to the importance of literary spaces or geography. The geography, space, or setting of a text provides an interface between story and reality, establishing the degree of story and reality in any given text. For example, a fantastic setting establishes distance between narrative and reality. Placing a narrative in an accurate recreation of a city or landscape, on the other hand, suggests that the narrative is similarly based on realistic principles.

Narratives can be very closely tied to specific geographies, as is the case in *Wie der Soldat das Grammofon repariert*. Piatti states that "Jede Fiktion baut Handlungsorte und –räume auf, wobei die Skala von gänzlich imaginären bis hin zu realistisch gezeichneten, präzise lokalisierbaren Schauplätzen mit hohem Wiedererkennungswert reicht" (16). Some authors take great care to produce the most exact textual replica of a physical geography possible, whereas other authors disregard physical reality altogether and create entirely fantastical realms in which little, if anything, follows the physical laws to which we are accustomed. The Drina, for example, is a "real" river; the Bosnian war is a historical event that took place in a very specific setting. The personal and geographical scars left behind are still there. This is a geography firmly tied to reality, even though it is inflected by Aleksandar's memories and fantasies within Stanišić's novel, which are far

less loyal to reality (or, perhaps, only indicative of a personal reality). Everything in Aleksandar's world, fantastically tinged though it may be, functions in accordance with the reality we are familiar with and is inexorably tied to historical detail. Despite his whimsical explanations, the places and objects populating and providing the setting for Aleksandar's narratives are identifiable and fulfill the functions the reader expects them to. The reliability of the setting thus highlights the unreliability of the narrator – that is, deviations from reality are a product of the narrator, not the setting. However, very similar to Trojanow's texts, it is not the historical accuracy of the text that is crucial to *Wie der Soldat das Grammofon repariert*. Rather it is the treatment of individual and universal experiences, as well as the self-reflexive examination of narrative.

One crucial aspect of the use of travel or movement as a representative entity within literature is the attention it draws to absence. This is especially present in epistolary writing, a style that features prominently in *Wie der Soldat das Grammofon repariert*. For a letter to be written, there must be a distance to be traversed; the individuals communicating are not in the same physical location. This distance indicates an absence; for every presence in one place, there are myriad absences in other places. The writing of a letter, however, also features the mental traversal of space to the location of the intended recipient, whether this location is actually known or simply imagined. A similar sort of mental travel or movement is occasioned by memory; as Aleksandar hops back and forth between the present and times and places in his memory, a sense of both physical and temporal movement is occasioned in the reader. Stanišić employs both of these

instances of mental travel, along with numerous other narrative strategies and literal and figurative examinations of travel and text creation. The notion of absence, as well as the existential issues attending awareness of, and psychological presence in multiple, geographically removed, locations will be addressed further in this chapter and the next.

Stanišić's Collage of Perspective

Stanišić creates a collage of genres and styles including the novel, poetry, epistolary, travel literature, historical fiction, and autobiography. Within his novel, narrative perspectives, strategies, and styles are cobbled together and contrasted to draw critical attention to themselves and their own limitations. These then overlap to create a space for the creative and interrogative engagement with the experience of physical and cultural movement. Stanišić foregrounds two types of movement: physical or linear movement, and psychological or non-linear movement. His use of sudden and unannounced shifts in genre, setting, and narrative perspective allows the reader to follow the narrator's thought processes and memories. The reader moves with Aleksandar as he travels back and forth – physically, mentally, and emotionally – between his home in Essen, Germany, the Višegrad of his youth, and present day Bosnia, where he returns with the express purpose of comparing his memories with the people and places that he finds, stating "ich will nur meine Erinnerung mit dem Jetzt vergleichen" (277). Breaks and jumps in the narration, along with the staged naïveté of the principal narrator dislocate and defamiliarize the reader, giving a sense of transience and highlighting psychological movement and the unreliability and incompleteness of

narration. The extended metaphors of the river Drina and of stories themselves as travelers serve to highlight the constancy of change couched within the inexorable forward movement of life. Stanišić draws attention to the multiple trajectories surfacing within his text; movement becomes a means to achieve creative, and critical, narration.

Saša Stanišić uses specific narrative strategies to portray his protagonist's physical and psychological journeys, respectively, his attempts at identity formation, and to provide a self-reflexive look at the role narrative plays in its various forms in the processes of journeying and identity formation. Through intertextuality, a mixture of literary styles and genres (novel, epistolary, and poetry among others), and of narrative perspective and voice, metanarrative commentary, a staging of the principle narrator's naïve viewpoint, and a series of extended metaphors based on personification, Stanišić creates a sense of continual movement within his text while reflecting on the narrative process itself.

Departures and returns, literal and imagined, mingle together to form a collage of memory, fantasy, and desire, illustrating the constancy of real and perceived movement and the crucial – if not always supporting – role these play in developing an individual's conception of self. The reader is forced to continually reorient him or herself with respect to Stanišić's text, to where and when the story is taking place, to the identity of the narrator, and to the unpredictable nature of the narrative, reminiscent of thought patterns and the surfacing of memories mirrors the experiences of the protagonist who is adapting with similar rapidity to an ever-changing and uncertain world. Finally, Stanišić

draws attention to parallels between movement and narrative as creative and mutually generating forces. By analyzing his use of the aforementioned strategies for generating movement within a text, it is possible to explore Stanišić's engagement with the creative potential of movement and narrative and the fragmenting effect both of these can have on identity formation.

The dis-integration of identity portrayed in the novel hinges on the two types of movement. First of all, the novel highlights the necessarily forward-directed temporal motion of life. In Stanišić's text, which, despite the primary narrator's vivid imagination, is reflective of "real" experience: one cannot physically move backwards in time and thus, by necessity, continues to move forward along the temporal spectrum. However, the second type of movement, mental and psychological movement, as manifested in dream, thought, perception, and memory is non-linear; individuals can move back and forth through time and space, and elements of various times and places can be juxtaposed, overlaid, introduced, and incorporated into one another in order to emphasize a particular experience, character trait, or idea. The non-chronological structure of the narrative emphasizes this. At first glance, the coexistence of these two types of movement may seem paradoxical, but each in fact feeds the other. Linear movement provides experiences that are digested, remembered, and relived in a non-linear fashion. Non-linear movement colors an individual's perception and retention of linear experience as past experiences and associations continually resurface to influence perception.

Intertextuality is one of the most effective and ubiquitous means of endowing a sense of non-linear movement and, at the same time, of foregrounding stylistic hybridity within a text and that text's situatedness within a network of other texts. *Wie der Soldat das Grammofon repariert* includes multiple instances of intertextuality that locate the novel firmly within an international and intercultural network of text and media. The protagonist's Yugoslavian grandmother pretends, for example, not only to be a sheriff, but Marshal Rooster Cogburn, thereby creating an unexpected connection between 1980s rural Yugoslavia and the American Western *True Grit* (1969).[17] This juxtaposition spans continents, decades, and social and political differences, providing the novel's first instance of displacing intertextuality, that is, an intertextual reference that jolts the reader from one context into another, very different cultural space. These references emphasize connectedness, but also define each context more sharply through juxtaposition. Furthermore, intertextuality indicates that the film itself has traveled, demonstrating the movement of texts, albeit of a different genre. That the aforementioned scene would appear in a contemporary work of literature written in German by a young Bosnian author layers numerous cultural and intertextual linkages. Texts move towards, and surface within one another as a network develops, evidencing exchange and movement that has already taken place and providing support and potential trajectories for future connections. Literature of movement implicitly draws attention to these principles and

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[17] *True Grit* tells the story of a precocious and confident young girl who sets out to avenge the death of her father. She enlists the help of a cantankerous old marshal (Rooster Cogburn, played by John Wayne), who begrudgingly helps her. An unlikely friendship develops between the two over the course of the movie.

processes of movement through narrative strategies that self-reflexively emphasize the constancy of change, its fluidity, occasional suddenness and violence, and its inevitability.

In *Wie der Soldat das Grammofon repariert*, Saša Stanišić layers Aleksandar's past and present, personal and invented stories, and the literary geographies of Bosnia and Germany, dissolving the boundaries delineating each. This tactic gives the novel its highly non-linear structure, with sudden shifts in style, genre, narrative perspective, narrative voice, and physical and temporal location emphasizing the protagonist's constant reorientation with respect to his surroundings, his past, and the identity he has created for himself. In *The Capture of Speech*, de Certeau suggests that cultural groups may employ a strategic historicity, that is, these groups have the capacity to reinvent themselves over and over again. Revisions cannot be separated from the continuum of group identity throughout history, and neither revisions nor the continuum may be de-politicized, however, each instance of reinvention, no matter how small, leaves a mark: "[C]onstant revisions (often bearing on 'details' that are more important than the general schemes) mark collective stories with the redeployments and heterogeneous beliefs of which they are the successive evidence" (164). On an individual scale, this is precisely what Stanišić's protagonist and primary narrator, Aleksandar, does – his past becomes a fictional space in which he repeats *himself*, both as a means of dispelling trauma and as a way to repeatedly re-orient himself to his present surroundings. On the level of reader experience, this same practice

of repeated re-orientation is demanded of the reader, using movement within the text to create a reading experience that mirrors that of the protagonist.

One of the ways in which Aleksandar repeats himself is through the use of epistolary, a literary form the protagonist employs in an attempt to reconnect with a lost childhood friend, and that serves as a vehicle for Aleksandar's attempts at exploration and development of identity. Aleksandar emigrates from Bosnia to Germany as a young teenage refugee and uses his narrative skill to "write" himself and his history into his new home by telling and retelling stories of past experiences, some invented, some based on memory. Because of the unreliability of his narration – it is both subjective and creative – however, and the dissolution of traditional markers of identity that come with travel, Aleksandar is never successful; his identity remains in a constant state of flux following the trauma of war and the upheaval of forced relocation, and it is only once he accepts this, as represented by his symbolic union with the river Drina at the end of the novel, that he achieves a sense of reconciliation and comfort.

Having fled the Bosnian war as a refugee, Aleksandar's childhood is characterized by tragic loss, and it is largely those things he has lost – family members, friends, favorite places, innocent pleasures such as fishing, untarnished by the horrors of war – that form the primary veins of his narrative repetition. Aleksandar returns on multiple occasions in his narrative, for example, to the experience of meeting and then being separated from a young friend named Asija. He searches for her throughout the novel, repeating her story to himself, wondering where and who she might presently be, and writing her letters in which

he describes his life in Germany and the difficulties he has reconciling past and present selves. Aleksandar expresses to Asija his feelings of being torn between two locations, each corresponding to a different sense of self: "Es kommt mir vor, als wäre ein Aleksandar in Višegrad und in Veletovo und an der Drina geblieben, und ein anderer Aleksandar lebt in Essen und überlegt sich, doch mal an die Ruhr angeln zu gehen" (140). This statement illustrates the experience of layering real and imagined life trajectories, a process which can simultaneously form identity and create divisions within it. That is, life narrative and *Lebenswissen* are augmented by possible courses of action imagined, but not taken. These different "Aleksandars" coexist within one character, generating a tension between the multiple possible life trajectories of which he is aware and between which he journeys psychologically, all the while knowing that some will, for him, remain forever incomplete, and others never begun. Through the character of Asija, for she quickly becomes more Aleksandar's creation than a personality grounded in reality – he asks in one letter "Gibt es dich?" (151) – Aleksandar not only repeats and reworks a harrowing experience in order to lessen the trauma of loss he has experienced, but he creates for himself an ideal venue – in the form of an imagined recipient – for personal reinvention and for strategic individual historicity. Unsure where Asija may be, or if she is even still alive, Aleksandar enters into a personal dialogue by means of a projected persona. The epistolary form Stanišić uses to present Aleksandar's dialogue with Asija emphasizes not only her absence and his absence in the place of the message's destination – which, in and of itself, is ambiguous, showing that Aleksandar does not even

know where it is he is "sending" himself – but the act of self-projection as well, as

Aleksandar projects onto a projection (Asija). Stanišić's complex and often

indirect portrayal of the process of identity formation reflects the author's analysis

of it as difficult, disjointed, and ultimately uncertain and incomplete because if its

subjectivity and dynamism. At the same time, the use of writing and narrative as a

venue for experimentation with identity formation, and in this case, the re-

working of the past, draws attention to the variety of purposes that narrative can

serve on a personal level, as well as on the level of larger social groups.

In order to establish a complementary awareness of the non-linear

potential of psychological movement in his reader, Stanišić employs frequent

jumps in narration – in addition to style, genre, and perspective – to dislocate the

reader, leaving him or her without the certainty of a consistent storyline or

narrative voice to rely upon. Uncertainty as to who is narrating keeps the reader

aware, sensitizing him or her to the potential for sudden change. Shifts within the

novel may be unannounced, as when characters other than Aleksandar assume the

role of narrator, or they may be preceded by an indicator such as the sentence

"Gleich blitzt es" (212), for example:

> Ich fahre mit dem Mauszeiger über die Uhr […] Gleich blitzt es,
>
> und ich werde 1,53 Meter groß sein, und […] gleich blitzt es, und
>
> ein fast vergessenes Gefühl wird zum Blick auf staubverklebte
>
> Spinnweben an den Kellerwänden in Erwartung des nächsten
>
> Einschlags. (212)

Aleksandar describes the ease with which he slips into memory, triggered by sudden flashes reminiscent of bombs or gunshots. On the slightest impetus – possibly aftereffects of the trauma he has experienced – Aleksandar returns to his childhood, remembering, but also filtering, through his current perceptive lens and thus reworking in light of his current self, what it was like to be 1.53 meters tall and to be trapped in a basement, terrified of impending violence. Whether announced or unannounced, changes are as instantaneous as the oscillation of thought patterns and cause the reader to pause, reevaluate the flow of the narrative, and experience in some small way an effect similar to flashbacks.

The reader is presented with a set of overlapping trajectories. Looked at in light of Ette's theory of vectorization, these various traversals of time and space augment and influence one another, not only providing a layered portrayal of historical events and the life of the narrator, but emphasizing as well the constant processes of reworking, reinventing, and rewriting engaged in when dealing with past events, or simply undergoing the lifelong process of identity formation.

Self-reflexivity via Engagement with Text

Throughout *Wie der Soldat das Grammofon repariert*, Stanišić draws attention to various types of texts, as well as social and political or ideological discourses such as Marxism and communism. He foregrounds the formative roles these play in the lives of individuals and shows how both the codes and individuals' senses of identity, predicated at least partially on codified belief and behavior, can be destabilized. Aleksandar feels, for example, a strong loyalty to the Communist party ruling Yugoslavia during his youth. His grandfather explains

to him that "[v]ieles wirst du revolutionieren können, solange es mit den Ideen von Tito konform geht und in Übereinstimmung mit den Statuten des Bundes der Kommunisten Jugoslawiens steht" (11). Aleksander admires his grandfather and internalizes the party's discourse and code of conduct. Upon his grandfather's death, Aleksandar harkens back to this Yugoslavian Communist discourse (or, perhaps more accurately, not the tenets of the discourse, but rather, his reliance upon its familiarity and the authority he has come to recognize in it) convinced that, because his grandfather was a member of the Communist Party, its power, in combination with a child's magic, should suffice to revive him; "Es wird alles gut! Opa ist doch in der Partei und die Partei befindet sich in Übereinstimmung mit den Statuten des Bundes der Kommunisten, ich finde bloß meinen Zauberstab gerade nicht" (15). Aleksandar's aping of political discourse through imitation of his grandfather in his time of distress demonstrates the degree to which he senses the communist party to be an over-arching and authoritative constant, something to be relied upon, even when he likely does not understand the particularities of its principles. Discourse and social code permeate even the consciousness of children, this is clear. However, the irony of Aleksandar's appropriation of his grandfather's ideology is contingent upon a post-communist reader. For a reader him- or herself situated in communist ideology, Aleksandar's behavior would likely appear completely understandable, perhaps even cute. For a post-communist reader, however, his reliance upon communist ideology seems to indicate brainwashing.

The irony is further drawn out when Aleksandar goes on to describe the biased contents of his history book as: "Es gibt die Ustaschas, es gibt das Geschichtsbuch, in dem steht, dass die Partisanen diese Ustaschas genauso niedergemacht haben wie auch die Nazis und die Tschetniks und die Mussolinis und überhaupt alle, die etwas gegen Jugoslawien und die Freiheit hatten" (53). The fact that the history book would impart an understanding that the partisans bested "überhaupt alle" that opposed Yugoslavian "freedom" in any way, instead of offering at least an attempt at unbiased history, draws attention to the slant with which facts are often presented. Evidence of an awareness of adult criticism of the regime is also present in Aleksandar's narration. He defines "Inkompetenz" as "etwas machen, obwohl man keine Ahnung davon hat" and offers "Jugoslawien regieren zum Beispiel" (34). Presented in Aleksandar's innocent tone, and contrasted with the information he is receiving from his textbooks, it is clear that this is an opinion he has picked up from the adults surrounding him. Through Aleksandar and the various texts he comes into contact with, the reader is presented with a spectrum of political opinion.

The political infuses characters' perceptions of other texts as well; these and other textual forms, such as the aforementioned movie *True Grit*, are present throughout Aleksandar's childhood. He inherits a passionate love and respect for storytelling from his Grandfather that he carries with him throughout the novel. A portion of Stanišić's novel is told from the perspective of Aleksandar's friend, Zoran. When Zoran and his father interrupt his mother in an act of infidelity with another man, numerous items are strewn about the house. Zoran notices, in

particular, the books that have been knocked from the shelf and how they fall. He questions "liegen dort Marx und Hemingway nebeneinander?" (62). This stark incongruity between the philosophies of these authors provides a juxtaposition to the conflict occurring between Zoran's father, his mother, and her lover, who is chased from the house and summarily "gehemingwayt" (63)[18] for his actions. Zoran also points out that "'Tito – Die Partei, Teil 2' und 'Also sprach Zarathustra' fielen heraus, was nebeneinander keine so große Tragödie ist" (63). Assessing the significance of this variety of texts with respect to one another and to prevailing political discourse – both Hemingway and *Also sprach Zarathustra* are placed opposite communist texts – suggests a familiarity with both the texts and the dominant communist ideology. The effectiveness of this juxtaposition also presupposes that the reader is more knowledgable than the characters and reveals that the narrator is actually more knowledgable than the child he is presenting himself to be.

In addition to storytelling, Aleksandar shows a fascination with documentation from a young age. Upon the death of his grandfather, Aleksandar's first impulse when he realizes he cannot revive his grandfather is to capture and document the event of dying. He asks himself "Wie aber fotografiert man ein Lebenzuende?" and speculates that "Wenn ich fertig bin, fotografiert mich in der Erde, werde ich allen sagen. In siebzig Jahren geht das. Fotografiert, wie mir die Nägel wachsen und wie ich dünner werde und meine Haut verliere" (22). Death and the decomposition of his body post-mortem ought to be, in Aleksandar's mind,

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[18] The man in question is beaten by Zoran's father. That Hemingway's name would be turned into a verb to describe this indicates that Aleksandar is aware of Hemingway's tempestuous nature.

captured and preserved. Indeed, Aleksandar tries to establish control over things by capturing them either textually or graphically, as exemplified by his creation of lists of memories, buildings, and people, and then his subsequent expectation that he will find the items he has listed exactly as he left them. Somehow he expects the reifying power of the word to extend to physical reality. The most detailed example of this is Aleksandar's correspondence with Asija; he creates her as a literary character within his letters in order to keep her alive. It is clear that the longer they spend apart, the less likely it is that their life trajectories will again converge. Thus, the more "literary" she becomes, the more she also becomes a part of his fantasy and projection, and ultimately a vehicle for his own muddling through of identity and history. However, it is not, much to Aleksandar's dismay, possible to truly preserve or change reality through words, images, or proclamations. Stanišić thus undermines the authority with which Aleksander endows text and social or political code to create and secure reality.

By highlighting the mental and psychological processes that contribute to Aleksandar's narration, Stanišić uses his unreliability as a narrator to comment upon the unreliability of all narrators, indeed of all literary representation. Within the text, the reader is jolted from one location to another and is constantly forced to remove him or herself from the flow of the story to re-orient. In doing so, the reader is reminded that he or she is, in fact, engaging with a creative, playful, and very personal re-creation of events, characters, and experiences. This is not a story into which one can wade at the beginning and remain immersed until the end. Aleksandar's addition of layers to his narratives compounds the reader's

disorientation. For example, he addresses the character of his father in a written assignment for a teacher, Herrn Fazlagić:

„Das sind keine wirklichen Probleme, Sohn.“

„Das ist auch kein wirkliches Gespräch, Vater.“

„Grüß mir Herrn Fazlagić.“

„Mach ich.“

„Das Thema hast du trotzdem verfehlt.“

„Aber formal habe ich alles richtig gemacht.“

The metanarrative commentary implicit in this exchange – Aleksandar's discussion of his text with a character in the text – requires the reader to remove him or herself from the flow of the narrative and reflect on who is speaking to whom, and on what level. Aleksandar reflects on the form and content of his assignment, and he does so within the assignment, showing an awareness of the staging of narrative, and the difference between reality and events as he relates them.

A consciousness of storytelling as a strategic staging of the past pervades the novel; it is a vehicle for reworking memory, grappling with identity, and for working through trauma. The simple act of telling, of vocalizing and communicating is assigned great power. When Aleksandar's beloved grandfather dies, the marker of the truth of this event is being told by his father that it has happened. The death is something that Aleksander understands, but something, "was aber erst dann vollständig ist, nachdem es der Vater dem Sohn erzählt und erklärt hat" (26). From the time Aleksandar is a young child, storytelling forms

one of the pillars of his identity. His grandfather, unquestionably the most important figure in his life, tells him "Die wertvollste Gabe ist die Erfindung, der größte Reichtum die Fantasie" (11) and exacts from him a promise: "niemals aufhören zu erzählen" (31). Thus storytelling – creating and staging personal reality – becomes Aleksandar's primary occupation and the means by which he attempts to establish a continuity of identity over time and, in particular, through space as he travels from Bosnia to Germany, and back. Regardless of where he is, Aleksandar continues his engagement with himself and his past, retracing steps and reliving and reworking memories as he explores and layers various experiential trajectories.

With respect to staging, the manner in which Stanišić portrays events in a certain way, and from specific points of view, to achieve a desired effect may be compared with strategies employed by Emine Sevgi Özdamar and Yoko Tawada. Both of these authors have played formative roles in the development of trends and approaches leading up to literature of movement; both write in a self-reflexive manner about movement and narrative. In her article examining the works of these two authors, Verena Hänsch-Hervieux describes the use of what she terms "einen 'naiven' Blick" in their texts:

> Denn Özdamar und Tawada inszenieren in ihren Werken einen 'naiven' Blick bzw. eine 'gespielte Naivität', mit der die dargestellte Welt betrachtet wird. […] Beide Autorinnen greifen bewusst zu einer kindlichen Wahrnehmung der Welt. Der Begriff

des 'Inszenierens' verweist auf den Theaterbereich und beinhaltet,

dass diese Naivität vorgetäuscht ist. (46)

Presenting the world through a screen of naïveté serves to both stylize and defamiliarize what is being portrayed; the reader sees the world and the figures populating it in a new and unexpected way. In a manner similar to the aforementioned jumps in style and perspective, this also forces the reader to reexamine his or her engagement with the narrative and the narrator. The reader is encouraged to question who is speaking, from what perspective, and why they are presenting themselves in the way they are. For example, Aleksandar narrates much of his story from his perspective as a child. Stanišić foregrounds his narrator's childish perspective during certain sections of the novel through the use of metaphor, simile, personification, and a whimsical attention to detail. Breaks in narrative continuity and tangential stories triggered by a memory, an observation, or an instance of sensory input reflect a child's distractibility and draw attention to a child's unreliability as narrator. It is important to keep in mind, however, as Hänsch-Hervieux points out with respect to Özdamar and Tawada, that this childishness is indeed staged, which points to self-awareness and self-reflexivity while writing and to an awareness of literature itself as a stage. Stanišić, too, stages his narrator's innocence in order to endow Aleksandar's experiences with more emotional impact. Portraying war, flight from one's homeland, and the struggles of immigration from a child's perspective serves as a means of defamiliarization, contrasting a child's innocent observations with the horrors of war and the struggles of being a refugee. Furthermore, this naïve viewpoint

creates a sense of temporal displacement, and thus movement, when the reader

realizes that the narrator is in fact an adult and thus becomes conscious of two

simultaneous perspectives – Aleksandar as a child, related by Aleksandar as an

adult, and then Aleksandar as an adult – and the influence they exert upon one

another. The intricate construction of a child's viewpoint serves to make starker

the contrast between Aleksandar's childhood and adult narrative personae.

Despite rapid and unexpected shifts in Aleksandar's perspective in

accordance with his age at various points in the novel – or perhaps, precisely

because of these shifts and the contrasts they enable – it is possible to chart

Aleksandar's development as an individual. Aleksandar's narrative displays an

extraordinary attention to detail and an awareness, if not always an understanding,

of the political and historical events shaping his personal life trajectory. He

becomes more astute, and more jaded, as he ages. Aleksandar locates and re-

locates himself repeatedly with respect to his historical context. Narrating from

his point of view as a young child, and therefore staging an ignorance of the

global significances of these events, he recalls his impressions regarding the

discovery of the AIDS virus and the fall of the Berlin Wall:

> Jetzt wieder der Nachrichtensprecher mit dem ordentlichen Haar.
>
> Er sagt: Epidemie, und sagt: USA, und sagt: Geschlechtskrankheit,
>
> und sagt: in Jugoslawien weitere vier Fälle bestätigt. AIDS, sagt er
>
> und hebt eine Augenbraue. Astronauten sehen jetzt in kleine
>
> Teleskope und jemand sagt: Virus, und: Blut, und: tödlich. Weil

die Wand im besseren Deutschland umgefallen ist, kommt alles

Schlimme zu uns! (174-75)

Through an attention to detail strongly informed by personal observation, these events are assimilated into Aleksandar's increasingly broad understanding of the world he finds himself in. Seemingly inconsequential details, such as the state of the newscaster's hair, and misperceptions such as identifying scientific researchers as "astronauts," personalize the narrator's statements. This is a unique set of observations, perceptions, and recollections. Emphasis is placed on the fact that these are Aleksandar's memories, this is his personal, childhood understanding of various flows traversing the border between East and West Germany,[19] and the present-day AIDS epidemic. Aleksandar's commentary is also telling as an anachronistic mish-mash of historical events. The AIDS epidemic began in the early 80s, many years earlier than the fall of the wall. This indicates that AIDS was used as an object of propaganda to convince Easterners that the wall coming down was a bad thing, and points to the extent to which Easterners were misinformed about health, epidemics, and generally speaking, events in the "outside" world.

Representing, among other things, the fluidity of the narrator's identity is the river Drina. Stanišić presents the river Drina throughout his text as both a wanderer figure and as an extended metaphor for the constancy, and at times rapidity and violence, of change and movement. Stanišić culminates his text's thread of meta-narrative commentary by equating the flow of the river Drina with

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[19] By drawing attention to the crossing of borders and the perceived invasion of territory, this citation provides yet another example of the thematization of movement and migration within the novel.

the flow of narrative, thus allowing his own narrative to assume the figure of a traveler, again highlighting the relationship of reciprocal critical engagement existing between movement and narrative. By drawing a connection between the river Drina and a good story, Stanišić succeeds in portraying narrative itself as a traveler. Aleksandar's grandfather tells him:

> Eine gute Geschichte […] ist wie unsere Drina: nie stilles Rinnsal, sie sickert nicht, sie ist ungestüm und breit, Zuflüsse kommen hinzu, reichern sie an, sie tritt über die Ufer, brodelt und braust, wird hier und da seichter, dann sind das aber Stromschnellen, Ouvertüren zur Tiefe und kein Plätschern. Aber eines können weder die Drina noch die Geschichten: für beide gibt es kein Zurück. (311)

As a traveler, the river Drina repeatedly traverses the same path, as does Aleksandar. It moves, changes, and bears witness as one who moves through the world. Despite natural and political events influencing, sometimes drastically, the conditions under which it travels, the Drina repeatedly follows the same trajectory. In much the same way, with his perceptions and renditions informed and colored by manifold external factors, Aleksandar layers his repeated physical and psychological journeys and changing slightly with each traversal. Just as de Certeau's literal, physical movement can be seen as an act of creative enunciation, the narrative traversal of time, geography, and culture serves also to create new opportunities for interpretation and critical engagement.

Stanišić uses this space to explore the various types and significances of
movement inherent in the experience of migration and in storytelling itself. The
ability to tell, and therefore form, one's own story, as well as the experience of
movement, in this case portrayed as the experience of immigration and eventual
return to one's country of origin, result in permanent changes in perception. While
it is possible to return to a given place, it is not possible to return as the same
person, as evidenced by Aleksandar's difficult realizations upon his arrival in
Višegrad. By highlighting the types and importance of movement, both directly
and metaphorically inherent in literature and narrative, Stanišić foregrounds the
intimate, but critical, relationship between the two.

Identity Dis-integration

Perhaps the most striking example of the narrator's pseudo-naïve
viewpoint, but also the author's self-reflexive engagement with narration, can be
found in Aleksandar's personification of the Drina. Stanišić's treatment of the
river can be read as a metaphor, which may then be extended to apply not only to
the practice of narrative, but also to a life of migration and constant movement.
From the time he is small, Aleksandar enjoys fishing on the banks of the Drina,
but he also talks to the river, watches the river, and speculates as to what it might
think and feel. By endowing the landscape around him with human thoughts and
feelings, Aleksandar creates for himself a companion with whom he can
commiserate. He relates the river's experiences with war:

> Sie [the personified female river] habe davor Angst, dass die
>
> Schüsse auch uns mit Krieg anstecken. […] unzählige Kriege habe

sie durchgemacht, einer scheußlicher als der andere. So viele

Leichen habe sie tragen müssen, so viele gesprengte Brücken

ruhen für immer auf ihrem Grund. Ich solle ihr glauben, wird sie

am Ufer trüb, nichts auf der Welt leide so sehr wie ein

Brückenstein ohne seine Brücke. (208-209)

While the river's emotional life is clearly a figment of his imagination,

Aleksandar and many of the other inhabitants of Višegrad regard the river as a

living thing and humanize it. The quote given above is presented as indirect

speech, something someone else has said. Aleksandar is relating what the river

has told him, or at least projecting thoughts and emotions onto the river as if it

were alive and conscious.

In addition to signifying constancy in terms of continual linear movement,

and restlessness by way of extended metaphor, through personification, the river

assumes the figure of a traveler. It is in constant motion, and those who fantasize

about its inner life endow it with vision and experience. Aleksandar admits "wie

sehr ich sie beneide, weil sie so viel sehen kann, von der Quelle bis zur Save, zum

Himmel, in die Erde, rechts, links, das ist eine Menge Blick" (208). Though in

one sense it is, like Aleksandar, rooted in Višegrad, the river undertakes its own

journey, which, in its duration and necessarily uni-directional flow parallels life's

momentum for the narrator. Both the river and the life of an immigrant are

identified by movement – "Nicht ein Ort, sondern der beständige Ortswechsel ist

konstitutiv für die Identität" (Theilen 335). Both the river and Aleksander have a

point of attachment to Višegrad, but neither can ever truly return, and both are marked by a continuous "moving away," despite their attachment.

As such, the most telling journey with respect to the difficulties attending identity formation is Aleksandar's return to Višegrad. Aleksandar's memories and perceptions are challenged when he returns to the city of his childhood to find his narratives, and his narrated self, confronted by the reality of post-war Bosnia. Before he departs Germany to return home for the first time after the war, Aleksandar makes numerous lists of people, places, and buildings, all based on childhood memory and perception. In recreating the past as he remembers it, he is simultaneously, though erroneously, fashioning a picture of what he expects – or perhaps, hopes – to find upon his return. Home and past become surfaces for the projection of desire, and means by which to replace what has been lost. Aleksandar recalls a box of unfinished drawings he began as a child and resolves: "Ich fahre nach Hause und male jedes einzelne zu Ende" (219). Like the act of finishing his drawings, it is clear that this journey is intended to afford Aleksandar closure and certainty – it is meant to enable a reconnection to and continuance of his former life. However, he finds very little as he left it, and realizes that he is also no longer the person he once was. The simple fact that he wishes to complete his drawings indicates a change in perspective given that, as a child, Aleksandar declares "Ich will unvollendete Dinge schaffen. […] Ich werde Künstler des guten Unvollendeten!" (24). He later states that "Nicht ich bin mehr Chefgenosse des Unfertigen, das Unfertige ist mein Chefgenosse" (140-141). Aleksandar has lost control of the unfinished and its influence over him; it has come to act as a

determining factor in his life – a permanent force of destabilization. Instead of reveling in the whimsical potential of incompleteness, Aleksander now seeks the surety of completion, feeling haunted by the trajectory he was unable to continue following. Upon arriving in his hometown, an old friend makes very clear to him the fact that he is not the person he once was: "[G]uck dich doch mal um, Aleks! Guck dich bitte mal um! Kennst du hier irgendjemanden? Du kennst ja noch nicht mal mich! Du bist ein Fremder, Aleksandar! […] Sei froh!" (277). It becomes clear at this point that "man nichts rückgängig machen kann" (312). Both Aleksandar and the reader become aware of the sort of constant change and forward motion that characterize and destabilize his experience, however this does not stop him from seeking footholds in his past, or from tamping these down and shaping them – however inaccurately – through repetition. Aleksandar's at times alternate and at times simultaneous engagement with the past, the present, and the future engenders a sense of temporal movement in the reader as he or she follows his change in focus. By demonstrating the difficulties and uncertainties Aleksandar faces after relying on memory, fantasy, and projection, Stanišić shows how narrative predicated on these things is also unstable. He does not show it to be less affecting, or less valuable in a literary sense, but his self-reflexive engagement with the unreliability of personal accounts, calls into question the value that many readers and critics place on the "authenticity" of personal accounts, be they fictional or otherwise.

This text differentiates itself from transcultural literature. As a literature of movement text, it emphasizes identity dis-integration and physical and emotional

displacement and the process of coming to terms with these. It does not focus on

dis-integration as culturally or nationally specific, or necessarily as having to do

with cultural mediation during or after migration, but rather in a more existential

sense as features of an individual life. The author uses strategies such as collage

of genre, perspective, and voice and the dissolution of traditional narrative

markers to achieve this. These strategies are taken further in Terézia Mora's *Alle*

Tage to create an even more routeless text and a greater sense of disintegration.

Chapter Five: The Further Dis-integration of Time, Space, and Identity in
Alle Tage

Terézia Mora's novel *Alle Tage* further develops the topics of identity loss,
dis-integration, and displacement explored in *Wie der Soldat das Grammofon
repariert*. Furthermore, this chapter shall closely examine the challenges Mora
poses to the concept of authenticity and its application as a critical concept. This
text is also more routeless with regard to the reading experience, thus inviting
further questions regarding the practice and impact of narration.

Alle Tage weaves a tale of unrequited love, splintered nations, refugee life,
and almost superhuman abilities juxtaposed with crippling disabilities. It
showcases the dissolution of nations within Eastern Europe and the challenges
facing the refugees fleeing these spaces of proliferating borders only to find
themselves in deterritorialized spaces of globalization. It is a novel of profound
contrasts – a meditation on the notion of borders and the complexities of human
movement.

Mora achieves a pan-European scope within her novel through its relative
unlocatability and the distance she creates between herself and her protagonist via
gender difference and heritage. She immediately distances herself from "the
mapping of author onto protagonist which underlies the assumption of
'authenticity'" (Marven 148). By separating herself from her protagonist, Mora
works to remove her heritage from possible scrutiny as well. The practice of
digging through a text to excavate traces of the author's personal story betrays the
presumption that writers belonging to certain groups (women, minorities,

immigrants) tend towards autobiographical writing and that their texts will serve

as accurate representations of the experiences of these groups, or alternately, that

a knowledge of the author's personal context will shed light on the meaning or

significance of the narrative. While this has often been the case in the past, it is

hardly a safe assumption to make as it is becoming increasingly less accurate.

Looking to texts written by members of identifiable groups for authentic

representations of that group's experiences – again, the migrant experience, the

female experience, the refugee experience – or pictures of any particular culture is

a flawed practice. It is not possible for one individual, especially when writing

from a personal or autobiographical point of view, to comprehensively represent

the experiences of an entire demographic. Furthermore, these acts of association

show authenticity to be something projected onto a work, and authority something

either projected onto an individual or assumed by an individual, as opposed to

characteristics inherently present in either. Furthermore, movement within the text

is both created and informed by the narrative strategies used to provide the reader

with a palpable representation of the more global and, in the end, existential issues

Mora chooses to engage with in place of the cultural concerns common to other

categories of literature.

Highlighting Dis-integration Through Collage of Perspective and Voice

Mora draws attention to the dis-integration of identity that accompanies

deterritiorialization and displacement. Her use of collage of perspective and voice

and the effect this has on the reader make deterritorialization and globalization

palpable, illustrating the greater impact of the global and the local coming

together, "the way in which events outside of our immediate localities […] are increasingly consequential for our experience" (Tomlinson 273). Mora foregrounds the positive and negative impacts of deterritorialization and globalization on different segments of both immigrant and "native" populations.

Her protagonist, Abel Nema, serves numerous purposes within the novel but does so without having any concrete identity to speak of. He exemplifies dis-integration. He is an open space, a vessel, and a projection screen for the thoughts and sentiments of others. They see in him a friend, a lover, a mystery, a genius, a threat, a target, even a man "[der] ein dunkles Geheimnis der sexuellen Art [hat]" (334). The extent to which he actually fulfills any of these roles is questionable; they are projected onto him by others who hope he will meet their expectations or who wish to understand him better. Abel Nema, however, is someone in whom others invest without return. This is even apparent in his name. Terry Albrecht reasons that " Nema" is an anagram for Amen, which, in many Slavic languages, means to be silent. It also serves as a term for Germans (Nemec) and/or everyone who cannot communicate in a Slavic language and is therefore, in the Slavic context, functionally mute. Furthermore, "Abel" means "nothingness" in Hebrew (266). The character of Abel Nema is, in many ways, a silent nothingness. He rarely speaks and exercises little to no agency. It is also crucial to take into consideration the tie to the biblical figure of Abel, who was killed by his brother Cain. Abel Nema appears to be a similarly innocent victim, abused, and eventually nearly killed by those around him, but declining to defend himself. Abel Nema is an unreliable narrator, surfacing only occassionally among many

other narrating voices and rarely speaking to other characters within the novel. The reader sees him primarily through the eyes of family and acquaintances and gains a sense of him via his impact on them.

Abel Nema is a wanderer and periodically functions as a companion, but a companion only in the sense that he is, throughout the novel, repeatedly asked to accompany characters as they move from one place to another. While he often serves as a repository for their thoughts and stories, he is not a companion in the sense that he engages in conversation or shows any interest in what is being shared with him. He exhibits kind indifference, preoocupation, and both emotional and sexual impotence.

Abel's wandering begins during childhood when he and his best friend Ilia, with whom he later falls in love and by whom he is summarily rejected, wander the streets of their town taking direction from God, whose instructions Ilia claims to receive. Abel follows, allowing his direction to be determined by a God mediated by another young boy. Later in the novel, Abel is literally without a sense of direction, having lost his ability to navigate when he gained his ability to learn languages, and his movement reflects this. He is unable to navigate through the city, often spending his nights wandering aimlessly, unsure of where he is or how he might return home. Mora represents his confusion and lack of direction by placing him in a figurative forest upon his arrival in the city of B, in which the novel largely takes place – "Der Wald war dicht, der Wanderer schlug mit seinem Bündel gegen Stämme, Pardon, Pardon, es machte ihnen nichts aus, als wäre er gar nicht da" (134) – the forest being a common metaphor for a threatening

environment through which one does not know the way. The German city in which Abel settles for the majority of the novel is referred to as B. It is presumably Berlin, but this is never confirmed. Though Abel, the Wanderer, gradually gains visibility for a selection of individuals, this citation also emphasizes the invisibility of the newly arrived migrant, or the transient individual in general. Abel's profound sense of loss at leaving his home and his family – and at having been abandoned by his father and his love interest – and of being lost is as invisible to individuals going about their daily tasks as it would be to the trees composing a forest.

When he is not wandering the streets of B, lost, Abel moves from one location to another on the suggestion of others – his first roommate Konstantin finds him at the train station upon his arrival and simply brings him home; he is similarly adopted and directed by Kinga – an older woman who has also immigrated to Germany and finds herself lost – and, at her request, he marries Mercedes, the former grad student and assistant of his first contact in B. He reaches no decision on his own and exerts no force of his own; rather he surrenders all agency to external influences. Because he does not actively engage with his surroundings, but rather allows himself to be moved from one point to another, Abel Nema does not actualize or express any sort of conscious identity, let alone any sort of identification with his heritage or homeland. The effect is a rootless, directionless character, unplacable and inaccessible. When conflict starts to erupt in his native country, Abel, at that point a teenager, does not respond;

"Das Identitätsbewusstsein der Minderheiten regte sich. Ilia und Abel regten sich nicht" (29).

When it comes to those around him, Abel acts overwhelmingly as a destabilizing force, inciting change and movement in those around him. According to Lyn Marven, Abel's ambiguous gender identity – which mirrors an unstable ethnic identity and a lack of linguistic identity – produces similarly unsettling effects in others (163). His wife, Mercedes, uses his personal effects and wears his shirts in order to have his things appear used should the authorities check on the validity of their marriage. She describes him as "[v]on außen betrachtet, sieht er wie ein ganz normaler Mann aus, Korrektur: ein ganz normaler Mensch […] plötzlich schien er überhaupt kein Geschlecht mehr zu haben, ein Ichweißnichtwas, ein seltsamer Zwitter" (327-8) and observes with regard to herself: "Ich bin mein eigener Ehemann" (286). It is, however, not simply the fluidity of Abel's gender that confuses and unsettles people. His physical and emotional absences and refusal to return affection vex his sometimes lover, Kinga. She asks him "was bist du? Eine Fata Morgana? Du bist keine Fata Morgana mein Lieber, du bist ein Mensch, andere Menschen machen sich deinetwegen Gedanken!" (299). Abel does not reciprocate the thoughts and concerns of others. This distance and ambivalence, coupled with a past and a heritage he will not talk about (nor does he talk about anything else), angers and offends Mercedes' friend Erik. In his opinion, Abel acts as though "es alles gar nicht gäbe" (323). He ascribes this to arrogance and ignorance and focuses on Abel's foreignness;

> Immer diese Fremdheit vor sich hertragen wie ein…wie
> ein…Schild. Warum müsst ihr so kompliziert sein? So dunkel? Als
> wärt ihr permanent beleidigt. WER hat euch beleidigt? […] Aber
> ich wette, selbst wenn sie vor ihrem Schöpfer stehen, werden sie
> noch beleidigt tun (323)

The pronouns in this citation are very telling, both in that they indicate to whom Erik is speaking – first Abel when he uses "ihr", and then Mercedes when he uses "sie" – and in that they reflect an anger born out of misunderstanding and a tendency to assign characteristics to groups as opposed to recognizing them in individuals. Erik's use of the plural "ihr" when addressing Abel shows that he is referring to a larger group; whether this larger group is all migrants, all refugees, or all (presumably) Yugoslavian refugees settled in the metropolis of B is unclear. "They" exhibit an attitude that he does not understand – likely a reflection of his lack of understanding of the experiences of war and fleeing one's homeland – and may or may not make an effort to integrate, thus divesting themselves of this attitude that sets them apart. His inability to access and understand engenders anger, however Erik projects the responsibility for this anger onto Abel. Similarly, when he speaks to Mercedes, "sie" refers to a group and reflects similar cynicism. Erik does admit that he, in fact, is the one who is offended, "Okay, ICH bin es. Ich bin beleidigt!" (323). Thus, it is not simply the fluidity of Abel's gender that disarms and destabilizes those around him. His lack of identifiable culture, heritage, and identity makes it impossible for Mercedes' friends to find a point of access with Abel, making him appear completely unresponsive. The offense, the

confusion, and the anger is therefore the result of a generally human concern with interpersonal disjuncture. Mora makes clear to the reader that, as Marven also points out, it is not simply migrants who are affected by migration. "Natives" are impacted and destabilized as well, being forced to confront situations and behaviors they do not understand (165).

Mora creates a text that necessitates routeless reading and, by doing so, makes an array of experiences tangible to the reader – both Abel's sense of dis-integration, and the confusion and frustration others experience when he is simply not accessible to them by any traditional means of interaction or interpersonal understanding.

Hailing from an "untergegangenen Föderation" (262), Abel belongs nowhere in the traditional (or even literal) sense. He has been displaced by a nation that no longer exists, and where he did not find the sort of basic human acceptance he had wanted in the first place, having been abandoned by his father and rejected by his love interest. He does not fit in anywhere and therefore represents not rootlessness, but disconnection. This disconnection is indicative of the larger disconnection brought about by deterritorialization, by the conflation of global and local, by media and communication technologies making it possible to be physically located in one place and psychologically, emotionally, and in terms of work, attention, and consciousness, located in another. This creates distance and disconnection - according to Christian Sieg, "das Auseinandertreten von Sozial- und Flächenraum" (39). While being a part of the immigrant experience, these phenomena are certainly not specific to it. Mora afflicts her character Abel

Nema with an extreme case of disconnection. He is untouchable, intangible, and incapable of connecting with people. He masters 10 languages, but cannot speak to anyone; is admired by numerous women, including his partner, Mercedes, in their ironically fictional marriage, but is not able to make any romantic connection; and can drink copious amounts of alcohol without becoming intoxicated. In fact, until he samples some of his neighbor's hallucinogens near the end of the novel, it appears that he is unable to become intoxicated in any way, unable to leave his single plain of emotion. Albrecht claims that Nema slips out of his old identity as a citizen of his home country, a family member, and a young man in love with his best friend, but cannot find a feasible new identity in Germany (267).

War, abandonment, and personal rejection drove Abel from his country to begin with, leaving him at least figuratively homeless even before his departure. Though he seems to abandon any efforts to develop a network for himself, and can therefore not really be seen as continuing to grapple with various aspects of his identity, those aspects that the reader does become aware of transcend culture and heritage. Throughout the novel, Abel Nema refuses to articulate his thoughts, feelings, and experiences. He chooses to move silently. He also chooses not to move forward and eventually, as a result of violence stemming from his submission to external forces, regresses into amnesia and a loss of all language except rudimentary elements of his mother tongue. While this could be seen as a reversal or a return home of sorts, it is also the culmination and final consequence

of Abel's surrender of his own agency to external forces, or perhaps, his lack of any agency to begin with.

Alle Tage thematizes the wider-reaching perceptual changes effected by globalization. Notions of home, belonging, and identity have changed. The commonality, permanence, and feasibility of movement are regarded differently now than in previous years. Finally, the fact that human movement and the concerns attending it have, at least in part, transcended cultural constraints is given particular attention in this novel. In order to do this, Mora employs a number of different narrative strategies, which are in line with the trends that I have identified as characterizing literature of movement. Among these narrative strategies are the use of absence or empty space, intertextual references, and an unclear use of pronouns, which often makes the identity of the narrator and other characters impossible to determine with any certainty.

As Anita Czegléy points out in her assessment of the text, *Alle Tage* is characterized by "leere Räume" (316), empty spaces where one would expect to find engagement with themes or the markers of time and place upon which readers generally depend for orientation. There are, in fact, numerous absences present in *Alle Tage*, each of which contributes to the creation of a sort of slipperiness, a condition in which movement in any direction would be possible, but which, paradoxically, creates a sort of inertia. Upon his arrival in Berlin, Abel's first roommate, Konstantin, explains this precise circumstance after offering him a place to stay: "Am Anfang und auch später ist man ständig in Bewegung, ohne wirklich vom Fleck zu kommen. Ob mit Fahrzeug oder ohne,

alles dreht sich zurück in denselben Kreis" (93). Indeed, all movement undertaken by the protagonist during his time in Germany, and he is constantly in motion primarily within the city but occasionally into the surrounding countryside, is undirected and/or repetitive; it perpetuates already existing patterns. Along with his sense of taste and his capacity for intoxication, Abel Nema loses his sense of orientation when he is exposed to the gas leak that also endows him with his fantastic capacity for language learning. As a result, he spends nights wandering aimlessly through the city – "Block um Block, bis man nicht mehr weiter weiß. In der eigenen Stadt nach dem Weg fragen. In knapp einem Dutzend lebender Sprachen. Oder nicht nach dem Weg fragen" (347). Abel's repetitive wandering, without purpose or necessarily direction, exacerbates the sense of confusion and inertia conveyed to the reader; movement is constant but does not lead anywhere.

The novel begins with a proposing statement locating the narrative in the here and now – "Nennen wir die Zeit jetzt, nennen wir den Ort hier" (9) – and thus consigning it to having neither a precise temporal nor spatial location. Whenever a reader opens the book, the story will begin then and there. In addition to the novel's title, which is also the title of a poem by Ingeborg Bachmann, the situating of a narrative in the "here" and "now" establishes a tie to Bachmann's novel *Malina*, in which the time is identified as "heute" and the location as "Wien" (8). Providing the reader with a permanently present temporal setting for the novel draws attention to the now and, by virtue of its conspicuous absence, the past. Near the end of the novel, on one of the few occasions where Abel Nema speaks for himself, he returns to the notion of exchanging the past for the here and now:

"Jetzt und hier habe ich den Frieden praktiziert, alle Tage, ja. Weil es möglich war. Und wenn der Preis dafür war, meine Geschichte, also meine Herkunft, also mich zu verleugnen, dann war ich mehr als bereit, diesen zu zahlen" (406). Abel represents the immaterial, unconventional state of the dispossessed – living without connection, heritage, identity, possessions, or any of the institutions upon which others depend[20] (Haines 227). He exists in the now and he exists in motion.

Intertextual connections that are important to mention are Homer's *Odyssey* and Kafka's *Metamorphosis*, Döblin's *Berlin Alexanderplatz*, and Joyce's *Ulysses* (Sieg, 48). All of these texts deal with movement and change, and many see narratives situated in urban environments. Parallels have also been drawn between the character of Abel Nema and Kaspar Hauser, another outsider figure, and with Herman Melville's character Bartelby the Scrivener (Haines 227). Bartelby is also unresponsive to those around him, exhibiting no emotion and establishing no human connections. As is the case with Abel, his ineffability and inaccessibility enrage coworkers and acquaintances, but even this outrage fails to provoke a reaction from Bartelby.

While time passes in Mora's novel, the reader is not given an identifiable starting point from which to measure time and thus orient him or herself. On page 139, Mora refers to the last night of the year "199x"; however, this is the novel's most concrete reference to a specific point in time. The uncertainty this lack of

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[20] It is also important to note, especially with respect to the text providing a routeless reading experience, these "institutions upon which others depend," or take for granted, also serve as indicators and signposts, so to speak, when identifying and identifying with others. When these institutional affiliations are absent, not only is life much more difficult for the individual concerned, but the most obvious points of identification – citizenship, cultural heritage, religion etc. – are not longer available.

temporal information inspires in the reader parallels the protagonist's inability to orient himself. In addition, the narrative is not told chronologically, but rather the author jumps back and forth through time, filling in the story piecemeal, further necessitating continual re-orientation by the reader.

The physical setting of Mora's novel is eventually revealed to be Germany, specifically the city of B – likely Berlin, but with a nod to Babel and Babylon. However, the novel remains free of concrete indicators of place, such as street names or landmarks. The city is not portrayed as a space of transit, as the migrant characters are not able to return home and they lack the means to venture further. It is instead presented as a space fallen victim to nostalgia and criss-crossed by permeable membranes. Individuals, often migrants, who stay do so because they must; there is always a desire to leave, whether to travel or to return home. As Anke Gilleir states, the metropolis becomes "a trope for ceaseless travel. It is a metaphor of movement, transfer, change that turns the metropolis into a place that is never a final destination where one comes to rest" (260). The city of B becomes a slippery space within the novel; it is a space for frantic vibration and repetitive movement. If the reader assumes the city of B to be Berlin, he or she is playing to precisely that desire for authenticity that literature of movement often denies its readers. However it is very tempting to read the city of B as Berlin. Ironically, because it has historically been a city best known for borders and divisions, in *Alle Tage*, Berlin would transform from a space indelibly marked and scarred by former divisions to a completely unmarked and undefined space in which all sorts of border transgressions occur. Indeed, borders must exist before they can be

crossed, but Mora does not mention these; she would be relying on Berlin's history to invoke the phantom presence of past borders. While borders invite movement, providing a tangible point of crossing, the lack of borders allows for movement. However, it detracts from the motivation for movement as it removes markers of crossing and the sort of sense of location that could produce a desire for change of location.

In *Alle Tage* Mora creates a network reminiscent of Bakhtin's collage of social speech types, except her collage is one composed of different perspectives representing different realms of experience as opposed to one composed of distinct discourses. Though the novel transcends issues of culture and intercultural exchange, of specific stories of migration and integration, the migrant experience does feature prominently. Though rarely mentioned directly, there is a consciousness of difference, and of the "us vs. them" division. Abel's friend Andre, for example, refers to sloth and inaction as "die Bestätigung aller Klischees, die es über uns sowieso gibt!" (232). The story of the young woman Elsa, with whom Abel has a fleeting acquaintance, provides a much more direct criticism of the way immigrants are treated in Germany; Elsa's own voice usurps that of the narrator to address the stereotypes and to make the accusation:

> Die Behörden behandelten Elsa wie jedermann. Darüber darf man
> nicht weinen, ich weiß. Als Mann bist du Mafioso, als Frau eine
> Hure, so ist das. Es sind Frauen im Amt. Ich bin im fünften Monat
> und verheiratet und sie geben mir eine Aufenthaltsbewilligung für

> drei Monate. Dann wäre ich im achten. Verstehst du. Und das sind
>
> Frauen. (238)

In this case, a first person account of Elsa's mistreatment is more affecting, and, as the story is being related directly to Abel, the first person narration addresses the reader as the character of Elsa would address Abel, thus establishing a further connection between reader and protagonist.

A whole range of female perspectives is provided within the novel. Mercedes, for example, is a single mother with the unfortunate talent "das Unmögliche zu lieben" (328), and therefore an inability to formulate sustainable romantic relationships. Mira, Abel's mother, suffered the consequences of having been abandoned by his father and remaining in her country during its civil war and disintegration. While she does not feature as a prominent character in the novel, Abel's infrequent contact with her keeps the reader conscious of her existence. Kinga vacillates between being a mother figure to Abel, both literally in that she cares for him and figuratively in that she represents homeland and heritage, and a person of romantic interest – or perhaps more accurately, a person romantically interested in Abel. Kinga seems to be the most heavily influenced by the deterritorialized condition following the loss of her homeland. She attempts to turn her apartment into her own kingdom, reasoning

> Neue Staaten sind gerade groß in Mode, warum sollte ausgerechnet
>
> ich keinen haben. Hiermit erkläre ich zu Ehren meines Großvaters
>
> Gabriel feierlich die Unabhängigkeit der Anarchia Kingania.

Nieder mit den Despoten, den Heerführern, den Sklavenhaltern

und den Medien! (145)

Not having a nation to belong to troubles her, as does her feeling of disconnection

with her ancestors. She later writes the story of her grandfather's life and attempts

to submit it to a magazine; when it is rejected, she suffers a breakdown. Kinga

feels both her past and her present are being rejected. The propects for belonging

in the future seem similarly dismal. She caustically dismisses a friend's

suggestion that she see a doctor: "Geh zum Arzt. Wenn ich eine dieser…eine von

denen wäre, könnte ich zum Arzt gehen, mir zwei Backen voll Hirntabletten

verschreiben lassen, eine Therapie machen. Aber ich bin ich und für mich gibt es

keine Therapie!" (291). She finds herself in a marginalized position, though it is

never made expressly clear why this is the case. While the novel does not lay

blame for the characters' difficult situations, there is an undercurrent of animosity

between "us" and "them" – alternately the natives and the newcomers – that

periodically erupts in verbal or physical altercations.

Although the reader is acquainted with intimate details of the inner lives of

other characters, seldom is the reader privy to the perspective of Abel Nema – his

voice pops up only occasionally, sometimes mid-sentence, and is usually only

noticeable via a pronoun that does not correspond to the context of the previous

speaker. For example, the short section entitled "Elsa Intermezzo" (236) is told

primarily from the perspective of a third-person narrator, except for a brief

interlude where Elsa takes over the narration, as if observing and relating the

details of the scene. The last sentence, however, reads "Das war die Geschichte

von Elsa, die ich für eine Stunde kannte" (239). The "ich" clearly refers to Abel,

however he plays no narrative role in the scene up until that point.

Throughout the novel, perspective changes rapidly from one character to

another, and it is often the pronouns that are the most telling indicators of who is

speaking. However, pronouns without referents also appear frequently in Mora's

narrative and perspectival collage. That is, "ich," "er," "sie," "wir" and so on

appear in the text, but the individual or group to whom they refer is not

identifiable. When Abel first meets his future stepson, Omar, for example, the six-

year-old offers him a tour of the house; "Er führte ihn wie durch ein Museum. Das

kennen wir schon. Höchstens, dass einen *dort* keiner an der Hand hält. Wann war

man, er, ich, das letzte mal so lange in Berührung mit jemandem?" (166). There

are numerous unknowns in this citation – the "wir" appearing in the second

sentence is never identified. Nor is the "dort" in the third sentence. These

unknowns, together with the rapid changes in narrative perspective caused by

"man, er, ich," prevent the reader from gaining any sort of purchase within the

situation. It produces a halting, jolting read, leaving the reader aware of motion

within the text and feeling the same sort of disorientation that many of the

characters seem to experience as well. These switches in perspective and the

repeated use of unspecified pronouns – especially "ich" – make it impossible to

feel grounded, or certain, within the novel. The reader is forced to deal with

numerous passages over the course of the novel simply being unattributable

and/or incomprehensible. This uncertainty literally mirrors the inertia, the

routelessness, and the lack of definition experienced by Abel and his counterparts as migrants who have lost their homeland.

The strategy of using the unidentified "ich" harkens back to Ingeborg Bachmann's novel *Malina*, which also features a female narrative "ich" without identity. Mora takes the mystery one step further in *Alle Tage*, giving no indication whether the "ich" is female or male or what relationship he/she has to the narrative and (other) characters. Indeed, it seems that the unidentified "ich" is not, in fact, the same "ich" throughout the novel. Mora presents the reader with three types of "ich". At times, the "ich" is identified as belonging to a specific character, whose name is inserted in brackets after the pronoun, when their voice pushes its way into the narrative. Sometimes the "ich" is not identified by name, but it is possible to derive from the context to whom it is likely referring. For example, the narrator describes the progression of a conversation between Abel and Omar, and what one would assume is Erik's reaction to being excluded from it: "Inzwischen hatte Abel sich schon zurück zu Omar gewandt, und damit war die Diskussion gestorben. Als gäbe es mich gar nicht. Erik setzte sich in den Sessel neben den Getränken und murmelte vor sich hin: Unverschämtheit! … Unverschämtheit!" (322). Given the context, it would make sense for the "mich" in the second sentence to represent Erik's voice. However, there are other peripheral characters in this scene whose voices could be making an appearance. It is not entirely clear to whom the "ich" refers. Finally, there are instances where a completely unidentifiable "ich" appears. The following exchange takes place when Kinga meets Abel on a beach after not having seen him for a long time:

> Sie sprang ihn an, er schwankte, sie nahm sein Gesicht in die
>
> Hände: Wo warst du? Wie siehst du aus?
>
> Schwer zu sagen. Wie immer. Etwas zerfetzt. Viel unterwegs
>
> gewesen in der letzter Zeit.
>
> Wo unterwegs?
>
> *Ich* kann mich nicht erinnern, dass er irgend etwas Brauchbares
>
> geantwortet hätte.
>
> Unterwegs eben. (257, my emphasis)

The "ich" here almost sounds like Abel, in that "ich kann mich nicht erinnern" would be a suitable answer to Kinga's question, however the attached dependent clause referring to Abel ("er") in the third person makes this unlikely. The "ich" could be Kinga; it could also be Mercedes, who is present for the exchange, but does not take part. It could also be a narrative voice detached from all characters. In this instance, it is simply not clear to whom the "ich" refers.

This uncertainty then raises the question, what is the significance of one, or many, unidentifiable voices contributing to a narrative? This host of ambiguous pronouns and anonymous or semi-anonymous voices adds variety to the narrative. It rounds out the story in much the same way as Trojanow and Stanišić diversify their stories with multiple perspectives, though both of these authors make it clear who is speaking in most instances. The constant re-orientation that Mora's narrative style demands of her readers creates an awareness of movement while reading the text in that it produces a halting, jerky read. This novel does not offer readers the smooth flow of a chronologically ordered, consistently narrated text.

Another conspicuous absence in the text, and one that similarly reflects and engenders movement, is the absence of intercultural encounters. Anna Czeglédy states that the stranger, or the foreigner, "zeichnet sich […] durch seine Beweglichkeit aus, hat keinen festen Boden, kann jederzeit kommen und gehen" (318). One might suspect that a foreigner arriving in a new place and becoming part of a new social circle should try to learn the new social system as quickly as possible and correspondingly alter his basic assumptions and perceptions (318). This is what is expected of Abel when he arrives in B and begins to circulate among the intellectual elite. However, he does not make any effort whatsoever, beyond the basic gestures towards social normalcy of finding work as a translator and entering into a fictional marriage. Abel does not stop moving; "Das unaufhörliche In-Bewegung-Sein soll in ähnlicher Weise seine soziale, kulturelle Ortung verhindern" (Czeglédy 319). His continued, if often senseless, movement and relegation of all communication to the realm of mechanical language learning prevent him from gaining anything from his new acquaintances and surroundings, and similarly prevent him from providing them with any enrichment. It is also very clear that his insistence on perpetuating his root/routelessness and complete lack of connection is confusing, and often offensive, to those around him. Abel not only transgresses established notions of home, nation, race, and ethnicity by virtue of his constant mobility, but moreover, he appears to have none in the first place. His linguistic prowess leaves him without any indication of a native language, and his refusal to engage in any way with his environment prevents the formation of identity and opinion based on the interplay of the familiar and the

foreign. Ironically, the learning of language is usually associated with a deepened cultural understanding and interest in intercultural interaction. This is not the case with Abel. To readers familiar with intercultural and migration literatures, the absence of intercultural interaction and focus is quite noticeable.

As mentioned earlier, the experiences of Mora's characters often transcend culturally specific issues, or even issues surrounding culture and intercultural interaction, to touch upon more existential questions. This marks an important step delineating "literature of movement" from, and taking it beyond intercultural literature. Literature of movement allows for the examination of migration and other instances and consequences of human movement without the conventionally applied strictures of cultural analysis.

Self-reflexivity Through a Focus on Language and Story-telling

Although Abel Nema's capacity for language learning renders him without a homeland identifiable through an accent for most of the novel, and although, for him, no one linguistic heritage earns his loyalty or serves as a basis for the formation of identity, Mora does explore the role of language and loss of language within the novel. In fact, she uses Abel's unusual lack of linguistic affiliation as a highlighting juxtaposition to other immigrant characters that are deeply impacted by their loss of language. Kinga, for example, feels a striking loss of self worth as she becomes more and more distanced from her native language; unable to work as a teacher in Germany, her chosen profession, she laments the fact that without her language, she can only be a manual laborer. Her bodily capacity for work is her only marketable skill; "Meiner Muttersprache beraubt, spiele ich nur noch als

Ackergaul und Sexualobjekt eine Rolle" (146). The loss of one's native language, whether it be the ability to speak this language, the opportunity, or the permission, results for Kinga in a loss of self, of identity, and of capacity. She feels she has been reduced to either a sexual object or a work horse, a manual laborer.

Many of Mora's characters are determined by experiences of loneliness, displacement, and transience. Kinga provides a primary example of this as she spirals towards eventual downfall and death by suicide, unable to gain a footing in Germany. Although he approaches the situation from the opposite extreme, Abel is also excluded from meaningful interaction via language. Expressing none of his own thoughts or feelings, Abel either remains outside of others' exchanges, or – if translating – facilitates them but remains unable to contribute anything of his own. He spends most of his time in figurative silence, "meistens zwischen zwei anderen Köpfen" (404). The experience of alienation is thus shown not to be dependent on language, but rather on one's capacity and willingness to engage with others.

Mora simultaneously problematizes the loss and the maintenance of native language. While losing touch with her native language is a painful and debilitating thing for Kinga, Abel's maintenance and use of his to, on very rare occasions, reach out to others proves to be dangerous. After having befriended the teenage boy Danko, Abel is confronted by members of Danko's gang when they do not know where to find the latter. He responds to them, "Es tut mir leid, sagte Abel in der gemeinsamen Muttersprache der Bande. Ich weiß nicht, wo er ist. Sie starrten ihn an. Einige glaubten an eine Halluzination" (217). The gang then beats him and destroys the contents of his apartment. When Abel first meets Danko, he does not

mention their common native language. He lists the languages that he speaks, but "die gemeinsame Muttersprache lässt er aus" (198). Whether the gang perpetrates their violence specifically because they share a language and a country of origin, because Abel has surprised them, because he evokes negative associations because of his heritage, or simply because he cannot answer their question, is not made explicitly clear. Mora does, however, make it very clear that there is a great deal of animosity between different groups composing the immigrant community. Words and accusations such as "Hurensöhne, Wegelagerer, Simulanten, Verräter, […] dreckiger Romadieb, feiges Faschistenschwein" (234 – 235) are hurled at Abel's countrymen Janda, Andre, and Kontra. Within the novel the historical context for these insults is not explained. To do so would require anchoring Abel in a specific place, time, and cultural context, and thus would take away from Mora's globally relevant treatment of his experiences. However, the intimate connection between language, history, and ethnic affiliation is made very clear.

In addition to a constant awareness of language, Mora also writes self-reflexively about the act and significance of storytelling and narrative. The characters of Omar, Abel's stepson, and Omar's grandfather Alegria, a novelist, serve to periodically draw attention back to the act of narration and of writing, and to its subjective nature. Alegria offers a writer's take on reality and the creation of narrative, always encouraging his grandson to collect and develop stories, which he does with gusto. The two debate the nature of truth and tellable things with regard to the stories Abel tells Omar:

> Was ist wahr? fragte einmal Alegria listig.

> Das weiß ich nicht, sagte Omar. Das weiß man denn schon. *Er*
>
> erzähle ihm lauter wahre Geschichten, behauptete Omar.
>
> Erzählst du mir eine davon?
>
> Die kann man nicht erzählen. Die sind alltägliche Dinge. Er geht
>
> spazieren. (317)

Thus the reader's attention is drawn to the double meaning of "storytelling" as both an act of creative relation of real or fictional events, and an act of untruth. Here Omar contradicts himself. He claims that Abel only tells him true stories. However, he cannot repeat them; they have been told, but are not tellable, which calls into question their veracity, or authenticity, and thus the truthfulness Omar ascribes to Abel's tales. Perhaps it is also that the things most fundamentally real – the "alltägliche Dinge" – cannot be told. They are simply too pregnant with reality; there is no room for the creation of a narrative. However, upon being pressed by his grandfather, Omar does come to relate the story, continuing to insist on its truthfulness even when the "alltägliche Dinge" become implausible. The question is raised, then, is whether the truth is in the telling/teller, or whether it is located in the thing itself? Mora draws our attention to the crucial issue facing the concept of authenticity – that is, whether it is an inherent quality, or a projection.

Storytelling, and the question of truth as compared to untruth, are motifs that run throughout the novel. These motifs are immediately introduced in the prologue, which identifies the topic of discussion – "wovon ich rede" – as stories themselves: "herzzerreißende undoder komische Geschichten. Extremes und

Skurriles. Tragödien, Farcen, echte Tragödien" (prologue). Abel's ability to, or the likelihood that he does, tell the truth instead of telling "stories" is repeatedly questioned, and for the first time in the prologue. Omar testifies that all his stories are true, and Abel's response to the issue of truth is that "Im Übrigen ist Lügen gar nicht nötig. Das Leben ist voller furchtbarer Zufälle und unzählbarer Ereignisse" (prologue).

It is interesting to consider what narrative function the character of Omar performs. Of all the characters, with the possible exception of Abel, Omar is the least plausible in that he is so exceptionally wise, quiet, and understanding for a child. His function seems to be twofold – he provides a vehicle for the foregrounding of narrative and questions of truth, both of which feed into the questions this novel raises regarding authenticity. Secondly, he offers one of very few points of human access to Abel – and certainly the most profound. They speak of complex, personal matters, and Abel responds in a thoughtful way to Omar's inquiries. Near the end of the novel, Omar admits that he was never really interested in languages at all, implying that he had insisted Abel act as his language teacher so the two could spend time together:

> Er drehte seine Handfläche, die zwischen ihnen auf der Bank lag, nach oben, Abel legte seine Hand drauf.
>
> Wenn wir schon dabei sind, sagte Omar nach einer Weile: Im Grunde interessiere ich mich nicht für Sprachen. Ich kann sie lernen, aber ich habe keinerlei Gefühl für sie.
>
> Je sais, sagte Abel. Das macht nichts.

Lächeln. (346 – 347)

By enabling these fleeting glimpses of Abel's humanity, Omar also serves to provide the reader with an anchor point within the story. Abel is, in fact, capable of feeling and exhibiting emotion and establishing human contact. Abel is a far more believable, and a far more intriguing character, because of the qualities of empathy and sociability that Omar evokes in him.

Routeless Reading

In outlining the absences she sees as playing crucial roles in the novel, Anna Czeglédy notes "[die] ausbleibenden menschlichen Begegnungen" (316) as one of these. She writes in the introduction to her article that

> Im folgenden Beitrag wird der frühere Einblick durch neue
>
> Zugänge zum Thema erweitert, und gezeigt, dass dieses Werk den
>
> Rahmen der sog. Ausländerliteratur und des bekannten
>
> Fremdheitsdiskurses sprengt und eine neue Lesart der Texte der
>
> Jahrtausendwende notwendig macht. (316)

The concept of routeless reading, as outlined in Chapter Two, would be useful model for this "neue Leseart." Routeless reading refers to precisely that which Mora demands of her readers, that they navigate through her text *without* the help of traditional narrative signposts such as markers of time and place, identifiable narrative topographies, and realistic, or at least believable, character behavior. These features are largely lacking in Mora's novel.

The practice of routeless reading, as the name implies, produces a different sort of reading experience with respect to the reader's sense of movement as well.

In contrast to the "normal" progression through a text, routeless reading creates the effect of wandering. In the case of this novel, a reading experience producing a tangible sense of wandering, of being unsure of one's direction and one's understanding of a situation, parallels both Abel, who himself wanders without any sort of guidance, and those in his life who are at a loss because of his ambiguities. In discussing critical theory's valorization of hybridity in intercultural texts, Sten Pultz Moslund recognizes that "Readings and theorizations that build on such celebratory presumptions typically trumpet a 'rhetoric of wandering', as Tim Brennan put it already in 1989, which is 'rife with allusions to the all-seeing eye of the nomadic sensibility'" (10). Mora does not romanticize wandering in her novel. The "nomadic sensibility" is shown to be troubled and fractured at times, and far too varied across individual realms of experience to be celebrated as a unified approach to, or perception of human mobility.

Challenges to Authenticity

Encounters with the foreign, with *Fremdheit*, in a text can evoke multiple reactions in the reader: First of all, there is the appearance of the foreign as something exotic, exciting, and engaging. There is also the sensation that the foreign is incomprehensible, unappealing, and threatening. In both cases, exposure to the foreign and the ability to relate this experience as a narrative endows one with a new authority after having had the encounter; "the storyteller is the expert. The narrator claims authority on another culture, on the taste of giraffe, on the size of the Mona Lisa, on the speed of the decent. In our literate

and literal society we don't want to hear about imaginings or dreams of another place" (Bell and Lyall, 132). Encountering the foreign, the "authentic," endows the encounterer with authority, which then, in turn, contributes to self-actualization. The narrator's autobiography and the process of its augmentation become the crucial narratives; these overshadow the content of the smaller accounts and anecdotes composing them, and "the listener is the subordinate party in the discourse" (132). So, on the one hand, the presence of authority is a crucial component to creating the impression of authenticity.

On the other hand, authenticity is not simply a quality ascribed to something or someone having the authority of experience, but it is also follows authority of origin. This is a common perception among readers of intercultural literature; authenticity is ascribed to descriptions of history, lifestyle, and cultural practices based on the heritage and biography of the author, regardless of whether the author necessarily has personal experience or expertise in these areas. As discussed above, authenticity is itself a projection; as a quality of a literary text or narrative, it is ascribed by the reader in accordance with what they themselves believe, or believe to recognize. It is not a quality inherent in the text.

In the case of *Alle Tage*, as mentioned above, Terézia Mora dissociates herself and her biography from the text by creating a male protagonist with a history different from her own. She largely discounts herself as a screen for the projection of authenticity and authority. Similarly, because he is so impersonal, such a vague and unlocatable character, Abel Nema also provides a poor locus for the concentration of projected authority and authenticity. By virtue of the

dissolution of his homeland, his reticence in discussing his past, and his lack of a

distinguishable native language, Nema lacks this identifiable point of origin. His

constant motion also prevents him from establishing any further points of

identification, and therefore from building any "authority" anywhere else. This

lack of situation- or location-appropriate authority manifests itself when civil

servants visit Mercedes apartment to investigate the validity of her marriage to

Abel. The woman examining the couple observes that it is

> Als wäre etwas nicht echt an ihm. Das Authentischste und
>
> Unglaubwürdigste. Wie schlecht er zum Beispiel gekleidet ist.
>
> Diese Gummisohlen, diese Bundfalten sind doch noch aus den
>
> Achtzigern übrig geblieben. Das Sakko hat er sich aus dem ersten
>
> Kleidergeld in einem Wohlfahrtsladen gekauft, in dem wir damals
>
> alle einkauften. (314 – 315)

Mora's use of pronouns surfaces yet again and continues to confuse; what seems

to be a narrator external to the interaction suddenly uses the first person "wir,"

which raises the possibility that the visiting official has the same or similar

background to Abel, but has achieved greater authority by virtue of her more

thorough integration and a professional position that allows her to pass judgment

on other immigrants. In Abel's case, everything is learned, faked, put on, or

mimicked. This is noticeable to those around him, and thus he loses authority. He

makes no connection or commitment to anything that could be construed as his,

let alone anything that validates – or authenticates – his presence in Germany.

This transience and lack of commitment emphasizes his constant movement, but

also makes it impossible to project authenticity onto him. Here, again, it is the individual experience, and in particular – perhaps paradoxically – the globally relatable aspects of it, that takes precedence over anything that could be construed as a cultural generalization.

Continued motion does undermine traditional conceptions of authenticity, but it also requires and enables an "authenticity of the now"[21] – as mentioned in Chapter Three – a concept that fits much better with the new, deterritorialized global model. This sort of authenticity necessitates only an accurate representation of an individual's current state and relationship to his or her location. It takes into consideration the possibility of no identifiable origin and a state of perpetual motion and/or displacement, as these things too can be foundational to identity and authentically represented.

On a slightly different level, the character of Abel Nema also provides a metaphoric representation of the concept of authenticity and its function in a literary context. Within the novel, Nema serves as a screen onto which others project not necessarily themselves, but what they want him to be. Just as he has no cultural authority, he also fails to exhibit personal authenticity. Other characters place Nema in the role or space they want him to fulfill. Mercedes, for example, projects onto Nema the role she desires he play, that of a loving partner. She knows very well that he will not fulfill this role, but she envisions him in it anyway, confessing "Ich habe mich da von Anfang an in etwas hineingesteigert

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[21] Just as a photograph is a snapshot representation of a place, a unit of content, and a moment in time, portraying a "Fiktion des Moments" (Tillman ctd. in Knaller, 33), the authenticity of which depends on the perspective of the viewer, a narrative represents the same things and its perceived authenticity with respect to its content is predicated on the degree to which it confirms a readers' existing notions regarding this content.

und mich in jemanden verliebt, von dem ich doch ahnte, dass er nichts anderes wollte, als um jeden Preis einsam zu sein" (328). Nema invites people to confess, to share, he is both screen and empty vessel; people are drawn to him both for his reflective characteristics and for the mystery that he exudes. The best explanation for this sort of attraction comes from a character named Wanda, the sister of Nema's physicist neighbor. Wanda explains her family's attitude towards her brother, the chaos researcher, Halldor: "Er ist unser … Gott. […] Er ist das, was wir nicht begreifen" (352). People are drawn to, consistently perplexed and fatally frustrated by, that and those which and whom they do not understand.

Projection, of course, undermines the conventional notion of authenticity as inherent in something. If a given individual becomes a conglomeration of projections, then whatever authenticity he or she may possess is overshadowed and rendered irrelevant. Instances of stereotyping function the same way. In fact, much of what is viewed as "authenticity" in the context of cultural representation is the result of simply seeing confirmation of one's pre-conceived notions.

The novel's narrative structure reflects transience as it jumps from perspective to perspective as wantonly as Abel wanders from one place or activity to another. The variety of perspectives offered in the novel shows that, while there is authentic variety, there cannot be a single authentic or authoritative representation of reality. Everything is transitory, temporary, breakable, and destabilized, including texts and narratives. The narrative of nationhood, its meaning and significance, is shown to be constantly under construction. Narratives of identity, both "official" and personal, change in accordance, which

calls into question the traditional dependency of personal identity narratives on the national narratives they are associated with.

As these connections disintegrate, new connections and means of structuring understanding and interaction will become necessary. Routeless reading, as necessitated by this text, is one of these strategies. It engenders conscious consideration and empathy in a reader by using movement on stylistic and thematic levels to make the experiences of individual characters tangible. This characteristic of routelessness serves to distinguish *Alle Tage* from literature characterized as transcultural literature.

Chapter Six: *Zwischen zwei Träumen* – Moving to Complete Unlocatability

In the world Selim Özdogan creates in *Zwischen zwei Träumen*, a young man walks into a bar. Instead of ordering a drink, however, he scours the menu to decide which of the dreams on offer appeals to him the most. Upon reaching a decision, he pays the bartender, and retreats to a dark corner. He sinks into the crook of an old sofa, tips his head back, and raises a tiny pipette to carefully let a single drop of clear liquid splash into his left eye, and then his right. He pauses for a moment and carefully stows the half-empty pipette in his pocket before his eyelids begin to flutter and he sinks into unconsciousness.

Özdogan uses the genre of fantasy not only to offer social criticism, through the presentation of a dystopic society, but also to engage self-reflexively with the practice of narration. Özdogan presents a dark, foreboding urban environment, in addition to a variety of dreamscapes, through which his characters have to move. As Gyan Prakash writes in his introduction to the volume *Noir Urbanisms*, "the dystopic imagination places us directly in a terrifying world to alert us of the danger that the future holds if we do not recognize its symptoms in the present. In this sense, a utopian desire animates dystopic texts" (2). Thus the practise of dystopian writing can serve utopian ends by offering a warning about possible outcomes to actions or trends. Özdogan foregrounds numerous social issues such as consumerism, increasing personal disconnection, drug use, economic disparity, and the ubiquity and controlling nature of narrative in public and private life. In doing so, he draws attention to the disintegration and commodification of the private.

The process of using narrative to create and stage personal meaning becomes the subject of works of literature of movement. Özdogan compares the narration of one's life story to recording dreams produced (necessarily) involuntarily, with his narrator concluding that it is far easier to record a dream, as the dream belongs to one individual who experienced it in their own way. In contrast, reality belongs to everyone, and not only does everyone perceive it differently, but it likely obeys rules we as humans could never truly comprehend (13). Consequently, one has to take responsibility for their rendition of reality. Dreams do not require any assumption of responsibility from the dreamer since "Träume sind Geschichten, nur eben solche, bei denen man nicht weiß, wer sie erzählt" (13). The author shows that any representation offered by an individual – also in the form of narrative – is subjective and unreliable; it is, not unlike a dream, a product of one's unique perception of one's surroundings. Narrative is again shown to be an incomplete representation of its subject matter.

In the world Selim Özdogan creates for his novel *Zwischen zwei Träumen*, it is possible to liquefy, distribute and consume the dreams of others, and the use of these "Traumtropfen" (13) is a popular pastime for people everywhere. It provides an escape into the most desirable of dream experiences; whatever one seeks – adventure, fear, sex, power, or the ability to fly – it is available in dream form. "Dropping dreams" also provides a precious means of connection to others. Sharing the same dream creates a connection to the dreamer and to others who have dreamt the same dream through use of the drops. However, the pastime also causes a dangerous disconnect in that entertainment and free time become, with

very few exceptions, isolated pursuits. Özdogan's protagonist, Nesta, and his girlfriend, Tedeisha, who often encounter one another in the dreams they sample together, provide the one counterexample to this trend in the novel. If they consume the same dream, whether simultaneously or not, one appears in the other's dream and they are able to interact as they would outside of the dream. This sort of in-dream connection is very rare, according to Nesta, and thus it turns a typically isolating activity into one that creates a profound connection between two individuals. As this is an exceptional case, however, the crucial point is that a society of individuals lost in the dreams of others is a society in which individuals are highly isolated from one another.

Dreams also serve to divide demographics within society. Those whose dreams prove to be the most marketable achieve fame and fortune. They travel the world to gather whatever fuel they can for their dreams by way of seeing and experiencing new things. Those who cannot sell their dreams often lose themselves in the dreams of others, becoming addicts, or "Traumjunkies" (70). Özdogan draws a parallel between these dreams and any number of drugs commonly consumed to achieve an escape from one's immediate circumstances; "Traumjunkies" experience a reality consisting of "eine Karte, auf der man sich Tropfen aussuchen konnte […] Nächtliche Raubzüge, Diebstähle, Stütze, Schnorrerei" (70); like drug addicts, they do whatever is necessary to facilitate their next dream experience. Some dreams are available legally in stores and dream bars; others, dreams of unknown content and with unpredictable side effects, can be purchased illegally from dealers. Ceasing dream consumption

causes symptoms of withdrawal. In addition to portraying dreams as drugs,

Özdogan also renders the dreams and their usage as a form of entertainment,

similar to the consumption of various media, for example, film or music.

Dreamers – those whose dreams are liquefied and sold – become superstars in this

dystopian realm. They acquire celebrity status and fans all over the world, and

their product is highly sought after. By presenting dreams as consumable products,

Özdogan draws a clear parallel between drugs and addictions to entertainment,

celebrity culture, and consumer culture. The notion of turning dreams, something

so personal and ineffable, into a marketable – and extremely popular – product

also provides a commentary on the ruthless tide of commercialization washing

over our personal lives and consuming our private moments. The private

fascinates, and it it sought after, and becomes marketable. Following the constant

chipping away of the private, lines between what is – or was – private and what is

now public begin to blur.

     Similarly, the line between dream and real experience becomes decidedly

blurred in *Zwischen zwei Träumen*. At the end of the novel, the reader learns that

he or she is actually reading a text produced by the first-person narrator while he

is trapped in a dream world he cannot escape.[22] This only becomes apparent to the

reader in the last chapter; out of fear and curiosity, Nesta takes drops of an

unknown dream he finds hidden amongst his girlfriend's possessions. He becomes

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[22] In an interesting note of intertextuality, the ending of this novel is reminiscent of the film *The Diving Bell and the Butterfly* (2007), in which the protagonist dictates an entire book using eye movements after he suffers a stroke that leaves him completely paralyzed, but for his left eye. Though both characters create texts while trapped in bodies that do not allow for interaction with their surroundings, Jean-Dominique Bauby of *The Diving Bell and the Butterfly* succeeds in finding a conduit for communicating his narrative to the outside world. Özdogan's protagonist, Nesta, does not.

trapped in the dream – the drops being, perhaps, related to the looping dream in which thousands of people had become "stuck," causing widespread panic and a reevaluation of the dream industry.

In relating the story of how the novel's antagonist – Dr. Sue No – came to be in possession of the creatures that create drops from dreams, Nesta tells the story-within-the-story of Mongol Emperor Kubla Khan, who had ordered a palace built that he had first seen in a dream, and Samuel Taylor Coleridge, to whom the poem "Kubla Khan," telling the story of the dream and the palace's construction, also came in an (opium-induced) dream. Nesta postulates that holes or passageways are formed in the dream world when the dreams of individuals overlap (262). The drop-producing creatures appear to have traveled into the world of the novel in precisely this way. Although he has no way of communicating with the shadowy figures he recognizes visiting his bedside, Nesta finishes his narrative anyway, in the hopes that somehow his story will find its own Coleridge figure to transport it out of the dream world via such a passageway and translate it into the reality he used to know. Nesta's act of writing becomes an attempt to capture his former life and to maintain a connection to it; "Träume aufzuschreiben ist nicht so schwer. Du siehst etwas, du versuchst dich genau zu erinnern und schreibst es einfach auf. Fertig. Doch jetzt versuche ich, das Leben festzuhalten" (12 – 13).

In the same way one may choose to record dreams to preserve the memory of them, lives and histories are also recorded to prevent their fading into obscurity. Here it is useful to return to the repeated narrations of Saša Stanišić's protagonist,

Aleksandar, who tries desperately to work through his trauma and narrate a home and a history for himself. Neither narrator is reliable, as Nesta, in particular, often points out, but the act of narration is crucial for both to maintain the personal and psychological connections they crave. These are particularly good examples of what Ascari describes as life narratives – that is, narratives presented in "not only a variety of received literary genres, ranging from the novel to the memoir and biography, but also recently developed hybrid forms such as graphic novels, graphic memoirs and autofiction [and encapsulating] the idea that narrative is grounded in experience" (17) – and the practice of using narrative to create and understand meaning in one's life.

Setting the Dystopian Stage

While there are some notable forays into magical realism in transcultural texts written in German, for example, texts by Emine Sevgi Özdamar or Yoko Tawada, on the whole, there are few transcultural texts that venture into this range of subject matter and the formation of new, parallel, or futuristic worlds. Özdogan's choice to have his protagonist narrate existence in a dystopian world where dreaming is an industry and excursions into and inhabitance of alternate dimensions are not uncommon, allows him to offer critical engagement with narrative through the equation of narrative and dream. The transience, unreliability, and subjectivity of dreams become associated with narrative as well. Özdogan offers further, and related, commentary on the modern culture of consumption, addiction, and imitation, and often, the associated poverty. This is the primary thrust of his dystopic portrayal. By making it possible for his

characters to become dependent on the dreams of others and to move back and

forth between sleep, waking, dream, and reality, Özdogan makes it clear the

extent to which imitation, simulation, and interpretation (especially of narrative)

govern our everyday existence. Nesta experiences flashes of déjà-vu, his

description of these illustrates how narrative comes to infuse life;

> Es gibt Déjà-vus, bei denen man glaubt, sie seien die Erinnerung
>
> an einen Traum oder ein vergangenes Leben. Und es gibt Momente,
>
> die man schon unzählige Male in Filmen gesehen hat, und wenn es
>
> in unserer Realität geschieht, weiß man nicht, ob die Menschen
>
> sich natürlich verhalten oder ob sie nur etwas imitieren, das sie zu
>
> oft beobachtet haben. (399)

Narrative, be it film, text, or dream, permeates conscious and unconscious life.

Imitation becomes commonplace and soon the cycle produces a simulacrum in

which no originals are identifiable.

The dystopian character of Özdogan's world also allows for social

commentary of a different nature than many traditional transcultural texts. Issues

and experiences surrounding migration and integration are key to many

transcultural texts written in German and are often directly explored in the

narrative; Özdogan never explicitly names or addresses this topic. Implicitly,

however, he offers harsh commentary on the economic and living conditions of

immigrants, ethnic minorities, and the under-privileged in large cities. The main

characters live in a ghetto-like situation, inhabiting multi-cultural, high density,

low-income housing. Nesta describes parties held at the "drei Häuser[n]" (18), the

center of this rundown area, where his mother forbade him to play as a child. In

attendance are:

> junge Menschen, alte, Ehepaare, alleinstehende Männer, die ihre
>
> mickrige Rente in selbst gebranntem Rum anlegten, Familien mit
>
> Schulkindern, Frauen, die sitzen gelassen worden waren, Russen,
>
> die dem Wodka abgeschworen hatten, alte Rastas, Inder mit
>
> Turban, Türken, die ihre Muttersprache bis auf ein paar Flüche
>
> verlernt hatten, Dealer, erfolglose Künstler, die die billigen Mieten
>
> hergelockt hatten. (18)

The most important factor here is not necessarily the multiculturalism, or the

implied migration, but the creation of a geography of vulnerability and poverty in

which escape – whether through physical relocation, or through transfer into a

dream world – becomes a focal point. Readily recognized as a hub of petty

criminal activity, residents in the three towers have very few prospects. They are

discriminated against on the basis of their address – and one presumes ethnicity

and economic position – and often resort to doing whatever is necessary to make

ends meet. The above passage is one of three places where the author mentions

recognizable nationalities or ethnicities, such that the reader recognizes this

dystopian world as, at least geographically, our own. Özdogan refers to one other

minor character as "[ein groß gewachsener Türke] namens Mehmet" (79), and

Nesta describes a group of people he meets in the world between dream and

reality as appearing to be "Nordafrikaner" (278). Other than these, and scattered

references to followers of the Rastafari lifestyle, there is no specific mention made

to ethnicity or origin. Characters' names do not follow any recognizable pattern

and they do not speak of ethnic, linguistic, or geographic origins. Rather the focus

is on fantasies of the future, on dreams of escape to a better life, and failing this,

on means of immediate escape such as dream drops and consuming other drugs.

Movement – the impossibility of travel for the underprivileged contrasted with the

constant travel of professional dreamers, movement into and out of dreams,

between realms and planes of reality – features prominently as a constant

occupation for characters. However, movement in the form of migration is never

mentioned. Özdogan has moved away from migration as a point of direct focus, as

is often the case in transcultural texts, though it remains a point of implied focus.

Movement with respect to a specific point of origin has been usurped by

unteathered, at times transdimensional, movement and movement as a means of

escape.

As such, the society portrayed in *Zwischen zwei Träumen* could be

described as a "post-migration" environment. It is clear that characters have

widely varied heritage, origins, and cultures, but these considerations are never

mentioned directly, adding to the "routeless" quotient of the text and the reading

experience. There is no identifiable cultural or geographic context in which to

situate the characters. Different lifestyles seem to play a greater role than cultures,

harkening back to previous arguments for foregrounding the plurality of

individual identities. Distinctions are made, for example, based on one's stance

towards or place within the dream industry; there are dreamers who become

celebrities, the DJs who often accompany dreamers' dreams with specially

tailored music, dream "junkies", dream dealers, and the Rastafarians who oppose dream drops. Movement is undertaken between geographies and between types of reality. Some travel in a traditional manner, moving from place to place, and some travel into the dreams and identities of others. Migration, in this sense, is a hobby, as well as an escape. Poverty seems to be a constant and overriding concern, with a significant gap between rich and poor made apparent and unemployment very high. The struggle to find gainful employment and to carve a place for oneself in a hostile world mirrors a common experience of young migrants, but it is an experience that is not in any way particular to migrants.

The shift in what information is made available to readers to situate characters and determine a relationship with them is one of the crucial distinctions between transcultural literature and literature of movement. Readers of a literature of movement text are reading a text that requires, at least to some extent, routeless reading. Readers are challenged to orient themselves to characters in accordance with the personal characteristics of these characters and what of their world the author describes. In terms of challenging the reader, the genre of fantasy provides an effective means of defamiliarization. In a manner similar to quick changes in narrative perspective and voice – and Özdogan's text does switch without notice back and forth between dream and reality – fantasy generates a sense of movement in that it also necessitates continual re-orientation and reassessment on the part of the reader, in addition to effecting a general loss of reference points.

Identity and the Creation of Perceived Reality Through Narration

Özdogan's protagonist begins the novel as a particularly unremarkable young man who does little else than consume dream drops with his friends, giving little thought and even less effort to his future, "da es kaum Arbeit gab für Menschen wie uns" (15). As in the other texts discussed in this study (in particular, *Wie der Soldat das Grammofon repariert* and *Alle Tage*), identity and identity formation are discussed with a view to illustrating dis-integration and displacement, as opposed to the achievement of any sort of social or psychological integration. In the case of Nesta, the dis-integration experienced seems to occur on social and economic levels, further emphasizing a shift away from, and beyond, the transcultural framework seen in the past, which, while texts may examine individual instances of identity formation, often looks at this identity through the lens of past and present cultural contexts.

As so little of Nesta's past is divulged in this text, there are no cultural or ethnic factors that can be identified as contributing to, or acting as starting points for, his dis-integration. Nesta has a very loose, disparate sense of identity, believing in a sort of self of the moment. The self is a conglomeration of emotions and sensations, changing daily as sensation and experience change. He argues that "wir nur an unseren Wünschen, Vorlieben, Abneigungen, Sehnsüchten und Ängsten festhalten, weil sie uns eine Identität geben, weil sie uns das Gefühl geben, eine Person zu sein, ein Individuum" (344). Given how changeable all of these things are, however, Nesta also asserts that "Du bist jeden Tag jemand anders" (115). While the dis-integration of identity does factor in a number of the

other texts examined here, this is the only text that focuses on the ever-present and ever-increasing influence of media and larger social and commercial pressures on identity formation. It is possible that Nesta's identity is so fragmented not because of any conflicting cultural influences, but because of the barrage of images and sensations he is subjected to – and, largely, subjects himself to – every day. The dreams that he escapes into are not his own. He is never sure whether the words he hears and the behaviors he sees around him are original or imitations of other manifestations, lines from films, for example. He is inundated by image and narrative vying for his interpretation and his life is so permeated by the experiences of others that he can no longer distinguish between them and himself. Nesta confesses:

> Ich war in den Köpfen so vieler Menschen gewesen, hatte mich an Bruchstücke von Filmen erinnert, die ich selbst nie gesehen hatte, hatte gefühlt, was andere gefühlt hatten, hatte mit ihnen Dinge geteilt, die einige Jahre zuvor noch nicht zu teilen gewesen waren, ich hatte das Gefühl gehabt, für einen Moment fremde Seelen berühren zu können, und es hatte mir gefallen. Doch am Ende hatte es mich nur verwirrt und abgelenkt. (135)

The novel serves as a platform for the staging of identity, as is common in intercultural literature, but in this case, culture and ethnic heritage play no role. Rather it is the protagonist's fragmented experience with the dreams, images, and sensations of others – in combination with economic circumstances that provide him little opportunity for personal development – that leads to his difficulties with

identity formation. Throughout the novel, as Nesta and his girlfriend undertake a series of dangerous adventures, his narration remains self-reflexive and heavily influenced by his interaction with media, against which he measures each possible version of self. After having been captured by Dr. No, the novel's principle villain, Nesta reflects, "Ich hätte wütend an den Fesseln zerren und ausspucken können, doch dazu hätte ich wohl eine Figur sein müssen, die sich jemand ausgedacht hat. Meine Wut äußerte sich so, dass ich Mühe hatte, die Tränen zurückzuhalten" (399). Each decision about self and self-expression is predicated on previous models experienced in dreams and media and the desire to set himself apart – or not – from these. This is the simulacrum at work – identity is modeled on a network of creations and imitations, as opposed to anything or anyone concrete.

As discussed in other texts, primarily *Wie der Soldat das Grammofon repariert*, the notion of a character's creation of their own environment and experience through narration is an important factor to consider in *Zwischen zwei Träumen* as well. Even more than the creation of place and significance through narrative that has been exhibited by other texts, in particular, Stanišić's, Özdogan tackles the idea of creating reality via psychological processes. Nesta contemplates the nature of individual's capacity to create reality in the abstract, explaining "Diese Welt, wie wir sie sehen, ist genau so, wie wir sie sehen. Aber nur weil wir sie so sehen, wie wir sie sehen" (258). He also experiences a literal representation of the phenomenon as he first travels through the basement tunnels of his apartment building in to the "Zwischenwelt" between dream and reality. The door he must pass through in order to leave his reality appears only when he

is looking at it; "Wenn du nicht im Raum bist und nicht hinsiehst, verschwindet die Tür […] Du musst mir glauben. Ich werde es dir nicht beweisen können" (220). The existence of certain things is shown to be contingent on being seen and being believed in. Both of these novels extensively explore the power of narration to create reality, be it personal or otherwise.

Aside from the "magical" aspects of Özdogan's text, however, there is still the possibility of creating a reality of sorts via psychological processes such as dream and imagination. This feature of the novel manifests itself, as in *Wie der Soldat das Grammofon repariert*, largely through narrative. It is first necessary to draw a connection between dream and narrative, as dream is the primary vehicle through which narrative and identity are explored in the novel. Özdogan does this in a number of ways. The most extensively drawn parallel comes when Nesta and Elia pass through the basement portal and discover a library of dream diaries, one for each living person, "alle aufgezeichnet in der gleichen Handschrift" (235). As a person dreams, the dream appears as text in the book, much along the lines of a dream diary, which many individuals keep recreationally, or trade with others. When a person dies, the text disappears from the book. These books are organized according to date of death, with the individuals closest to death having their books located on the bottom shelves of the tall, cylindrical library. The chapters in Özdogan's novel are similarly numbered in descending order, indicating a countdown to the present. Nesta's story also begins in the past and ends in the present. This collection of dream diaries implies that dream and narrative are linked on a higher level than simple human fascination and desire to record

dreams. It is not man that has equated dream and narrative, but rather that the two

are connected on a higher level/plane, implying a sort of cosmic approval or

designation, or perhaps a cosmic author. As such, the dream library could also

harken back to the Christian and Judaic notion of a "Book of Life" in which God

records the names of individuals deemed righteous and destined for Heaven.

Nesta's realization that the books are written as a person dreams and ends when

they die implies that the narrative is "written" at least in part by external powers,

and that there is some predetermination at play (237). Someone or something

knows, or decides, how long to make each book. Even at the beginning of the

novel, he acknowledges that there are forces at work external and imperceptible to

the characters. Nesta comments on the nature of reality in comparing the acts of

writing out dreams and writing stories:

> Die Wirklichkeit gehört allen, jeder betrachtet sie anders, und jeder
>
> glaubt, er würde etwas verstehen. Dabei gehorcht die Realität
>
> wahrscheinlich Gesetzen, die uns genauso unverständlich sind wie
>
> die im Traum. […] Träume sind Geschichten, nur eben solche, bei
>
> denen man nicht weiß, wer sie erzählt. (13)

Özdogan continues to blur the distinction between dream and narrative

when a figure Nesta encounters in the "Zwischenwelt" explains to him the origin

of the dream in which so many people, including Tedeisha, are becoming trapped.

She tells him "Es ist ein sehr alter Traum […] aber eigentlich ist es kein Traum.

Zuerst war es eine Geschichte wie viele andere auch. […] Wir wissen nicht, wie

sie zum Traum geworden ist. […] Der Traum oder die Geschichte war zur

Realität tausender Menschen geworden" (247). Not only is this true on a literal

level within the text, with so many individuals becoming trapped in a repetitive

dream, but it also has larger implications given Özdogan's commentary on the

prevalence of media representations and the simulacra created by them. Stories –

often fantastical or presented with the goal of manipulation – become, if not the

basis for reality for scores of people, then certainly a significant and influential

part of it.

Özdogan also likens dreams to texts in that the dreams chosen for

liquefaction and distribution are similar to published texts. These dreams are

distributed through the general public, consumed, and earn disdain, ambivalence,

or wide renown depending on their quality. All dreamers seek to have their

dreams converted into drops, just as many aspiring writers dream of having their

texts published. Though Nesta is not successful as a professional dreamer,

Özdogan does foreshadow his literary occupation. Nesta describes a dream, "In

dieser Nacht war ich in meinen Traum ein Schriftsteller wie mein Großvater und

schrieb diese Geschichte" (284). Unfortunately for Nesta, it also foreshadows the

fact that he is a writer in a dream, as his writing – or his composition of text –

occurs while he is trapped in a dream dimension, desperately trying to reach out to

those around him via his texts.

Nesta and his companions function within a layered network of dream and

reality; they perceive significance and meaning of their own creation, often

through the act of narration, but are also impacted by forces external to

themselves. These layers of creative responsibility within reality are paralleled by

place layers spanning the fantasy-reality spectrum (such as the "Zwischenwelt" Nesta and Elia enter to find a way to save Tediesha), layers of dreams (that is, dreams within dreams), and narrative layers. Nesta, for example, recounts dreams as narrative within the larger, framing narrative we learn at the end he has been telling all along. At one point, after Nesta's friend, Elia, claims to be able to live without sleep, in fact, to be incapable of sleep, Nesta is doubtful. He asks no one in particular – and thus addresses the reader – "Hättest du ihm geglaubt?" This is the only instance of a character directly addressing the reader, but it does represent a distinct level of narration. As in the other texts analyzed here, *Zwischen zwei Träumen* also requires constant re-orientation by the reader as these layers are traversed. It is not always clear to the reader whether the narrator finds himself in a dream or in the real world of the novel. As such, the borders between these blur for the reader, just as Özdogan would have the reader believe they do for the characters.

Intertextuality and the Self-Reflexive Treatment of Narrative

In addition to the layers of dream and reality created by the characters – the literary network internal to the novel, so to speak – Özdogan also establishes numerous connections with other popular texts, situating his novel in an external literary network as well. In addition to the aforementioned film, *The Diving Bell and the Butterfly*, there is a connection to the film *Waking Life,* which explores the phenomenon of lucid dreaming, the traversal of dream landscapes, and the inability to leave dreams, and there are numerous instances of intertextuality within *Zwischen zwei Träumen*. Perhaps the most obvious of these is the reference

to Lewis Carroll's *Alice's Adventures in Wonderland*, one of the best-known examples of the literary nonsense category, and a very influential text for the fantasy genre. Özdogan's characters also venture into/onto parallel planes, encounter fantastical creatures, and are forced to solve riddles to continue their progress through a fantasy world. This takes place, as in Carroll's text, within the context of a framing narrative grounded in "reality," though in both cases this reality is shown to be highly subjective and permeable. In a dream that recurs numerous times within the text, Özdogan has his characters find a vial of dreams underneath a mushroom - "Unter einem Pilz sehe ich etwas schimmern und deute mit den Augen hin" (10). This provides a direct reference to both the magical potions and the infamous mushrooms that Carroll confronts Alice with in his novel.

The second particularly noteworthy instance of intertextuality is Özdogan's naming of the text's villain, a gangster-type who ruthlessly pursues profit in the dream industry, Mr. No. This could be a reference to the villain Dr. No in the James Bond book and film series (both entitled *Dr. No*). Both of these connections – with *Alice's Adventures in Wonderland* and the James Bond series – would serve to connect Özdogan's novel to extremely well known, mainstream texts. Stanišić makes a similar move in *Wie der Soldat der Grammofon repariert* when he has Aleksandar liken his grandmother to Rooster Cogburn, a well-known character played by John Wayne.

One of the effects of this intertextuality, and a notable trend in literature of movement texts is their shift away from belonging to a marginalized, or at least

segregated, literary category. Given the references made in the texts included in this corpus, it would appear that authors of literature of movement actually go beyond securing a place in "mainstream" German literature, rather situating themselves in a transnational and transcultural network. Their treatment, or lack thereof, of this network provides a further notable difference between transcultural literature and literature of movement. The texts in this corpus are highly self-reflexive with respect to narrative. They do not, however, reflect on the cultural connection and transfer that leads to the intertextual associations they contain; it is understood as a given that such intertextual references will make sense and be comprehensible to audiences of different national, cultural, and linguistic backgrounds. In literature of movement, cultural transfer is presupposed, not discussed; it has always already occurred. It is narrative that is actively engaged with, in addition to more globally relevant social considerations such as the impact of media, consumerism, and globalization, and existential considerations such as the splitting of consciousness and attention between multiple physical locations, as is also illustrated in Mora's *Alle Tage*.

Zwischen zwei Träumen looks primarily at forms of escapism and manipulation of reality – dreams, drugs, music, television, movies, and also narrative. Combinations of these are also presented to the reader – dream as narrative, dream and narrative as drug, media as drug, even consumption itself as a drug. The novel deals largely with perception and things, products, and factors that alter perception – dreams, drugs, media, text and narrative. It looks critically at both text and perception, in addition to the role of fantasy in the narratives we

create of and about our lives. All of these things distort reality, create virtual

spaces, and provide partial or distorted "truths." In having his characters move

through and between dimensions of dream and reality, Özdogan draws attention

to narrative and comments on the dystopic effects of addiction, imitation, and

commercialization taken to an all-consuming extreme. Nesta comments on the

difficulty of the notion of truth in such a world as he tries to find a way to convey

to his girlfriend his doubts stemming from a shared dream experience:

> Wir suchen immer irgendwo Wahrheit. Und weil so wenig auf
>
> dieser Welt einleuchtet, weil wir keine Wahrheit und keinen Sinn
>
> finden, glauben wir, sie wäre in unseren Seelen versteckt, die durch
>
> die Träume zu uns sprechen. Aber, verfickt nochmal, niemand
>
> versteht diese Sprache. (364)

Just as reality is presented as subjectively defined and created, as well as highly

permeable, Özdogan paints the truth as something that is impossible to find,

determine, or convey. It is Nesta's pursuit of the truth that, in the end, leaves him

stranded in the dream world. He notes that "Dabei ist es wahrscheinlich die größte

Dummheit zu glauben, es gäbe eine Wahrheit, die wir mit unserer beschränkten

Wahrnehmung erfassen können" (445), yet he ventures into the dream anyway.

The desire for truth, even with full knowledge of its impossibility, is stronger than

instinct.

     The first section of the novel, approximately half, is noticeably more self-

reflexive than the remainder. Whether the author uses his commentary on

narrative to create a frame and context for his story, or whether he returns to a

strictly narrative style as a further push towards autonomy within mainstream literature (German or otherwise), is not clear. In either case, his novel contributes through self-reflexivity and questioning of the roles and repercussions of texts to the dissolution of existing modes of reading and perception.

Dissolution of Traditional Narrative Structures Leading to Routeless Reading

As exhibited by the other texts included in this study, *Zwischen zwei Träumen* exhibits a dissolving of markers of consistency, a prizing of uncertainty, and the dissolution of structured, influenced perception, which is then reflected in the narrative. These factors, in addition to the lack of cultural and ethnic markers mentioned above - the text is routeless in that readers are forced to orient to the characters as individuals with no group markers - make the text routeless. Nesta states at the beginning of his narrative: "Ich weiß nicht wo der Anfang dieser Geschichte ist" (12). From the beginning, the reader is uncertain as to the structure and scope of the narrative. If the beginning is not, in fact, the beginning, then where does the story begin? What does it include, what perhaps crucial details are not mentioned in the section of the story the reader is given in the text? The notion of events and details that are possibly missing, but possibly not, disconcerts the reader and demands a higher tolerance for ambiguity than is required by linear narrative styles. Later in the text, the protagonist narrator continues to question the notion of knowledge and perception as frameworks for our understanding of the world. In response to a friend's story about waking up in a hotel room and not remembering where he was, Nesta envies him, imagining the

bliss that would attend escape from normal modes of perception and psychological "anchoring"; "Zehn Sekunden die Welt wahrnehmen, ohne von einem Wissen beschwert zu sein, zehn Sekunden, ohne sich verankern zu müssen, zehn Sekunden reines Bewusstsein. Wonne" (264). This kind of critical engagement with mechanisms so fundamental they actually tend to escape perception causes the reader to reconsider, to remove him or herself from the text to engage with highly existential questions. The existential nature of these questions is important, as it makes them applicable in nearly every social and cultural context, thus transcending the primarily cultural focus of categories such as transcultural literature.

As questions of culture and integration are not addressed, and in the case of *Zwischen zwei Träumen*, in particular, as it is an example of fantasy writing, authenticity is not a factor. This text, and indeed, the category of literature of movement, has moved beyond treating authenticity as an important, or even valid, factor. As a story drawing from the genres of fantasy and science fiction, there is no authentic "real" with which to compare or measure the narrative to begin with. What are most commonly produced as original, and then imitated, within the novel – on a literal level – are dreams, which are then directly equated to narratives. It is questionable, however, the extent to which the authenticity of a dream can be evaluated, especially if it were produced by someone else. Dreams are images and impressions cobbled together from daily life and imagination by no known mechanism. By associating narrative with dream, and then illustrating the impossibility of authenticity with respect to dreams, Özdogan conveys the

same message about narrative itself. Narrative is always a product of individual perception, and can therefore never function as an authentic representation of anything besides that perception. The lack, or impossibility, of authenticity presented in this text draws attention to the pervasiveness of looped imitation, the simulacrum.

The literary geography created by Selim Özdogan in *Zwischen zwei Träumen* is very different from that portrayed in the other texts described here. While the other texts deal with places – whether wholly identified or not – clearly located in the world as we know it, Özdogan chooses to create a dystopian world, complete with dreamscapes and layered traversable spaces between dream and reality, for his characters to navigate. The dystopian city in which the story takes place is never identified. Nor is there any historical, geographical, or cultural context in which to locate the narrative or the characters, making it unlocatable. Much of the setting is not simply inflected with fantasy and futuristic technologies, but is rather entirely fantastic – a dream landscape. "Magic" pervades the narrative, with objects appearing, disappearing, and functioning in unexpected ways, often in accordance with the whims or capabilities of whoever is perceiving them. This points to Özdogan's commentary that individual and group perception play a larger role than we may think in how things appear, and that the manipulation of perception is a very powerful tool for distorting reality. While there are multiple levels of narration in *Wie der Soldat das Grammofon repariert*, and much of what is related is done so via memory and therefore is not solidly indicative of reality, everything that happens within the story transpires on the

same plane. *Zwischen zwei Träumen*, however, sees multiple planes mingling seamlessly with one another. Worlds, realities, and frameworks for physical laws merge into one another. The "Zwischenwelt," for example, provides an inhabitable passageway between reality and dream world. Özdogan's use of the word "Zwischenwelt" is reminiscent of Ette's phrase *Zwischenweltenschreiben*, which refers to writing from within multiple spaces simultaneously.

  Zwischen zwei Träumen provides an example of a text that transcends Ette's description of "Literatur ohne festen Wohnsitz" to become "Literatur ohne Wohnsitz." Instead of jumping back and forth between locations (as, for example *Wie der Soldat das Grammofon repariert*), or being set in a vaguely identifiable city (as is the case with *Alle Tage),* it is simply unlocatable. While there are indications that the story takes place in a variation of our world, it is never indicated where. Varying degrees of unlocatability have been considered a characteristic of world literature. Elke Sturm-Trigonakis cites Horst Steinmetz, who describes the literature of modernity as containing "Vorgänge, Erfahrungen, Tatbestände, Schicksale und Lebenskonstellation […], die sich überall und nirgends ereignen könnten. Die Werke spielen gewissermaßen nirgendwo und deshalb überall" (Steinmetz ctd. in Sturm-Trigonakis 250). In the case of "literature of movement," some texts, such as *Zwischen zwei Träumen*, are literally unlocatable. The story could take place "überall und nirgends". Other texts, such as *Alle Tage*, do not directly specify the constellation of places and historical events featured in the text. The reader can infer that, in this case, the protagonist is likely a Yugoslavian refugee living in Berlin, though this is not

stated and therefore cannot be assumed. This element of uncertainty, however small, opens the narrative up, endowing it with the potential to refer to other situations. By not specifying time and place or focusing on cultural context – even if these things are implied – the author draws attention to other, more existential, globally empathetic, and globally relevant aspects of the characters' experiences, such as a sense of dislocation, loneliness, or even belonging.

Without specific locations being imposed by the author, geography becomes a personal creation and/or a personal perception, and movement through space becomes the creation of space. Location as traditionally defined no longer matters as it once did. Experience, language, literature, and to a large extent global events are not location specific; they are no longer nationally specific. Local events can have global consequences, and vice versa. Narratives do not need to be situated within political borders. While borders continue to exist, of course, they are now most important in their relation to the personal affiliations and allegiances that, as Amartya Sen asserts, characterize each individual. Just as the global and the local continue to become more and more entwined, the greater focus on personal, imaginative experience parallels an increased awareness of experiences that are universal, for example, deterritorialization and psychological dislocation through globalization. Movement and its attending experiences are foregrounded.

From Marginalized to Mainstream

Zwischen zwei Träumen offers commentary on commercialization, globalization, loss of contact with others, and the social and personal difficulties

created by poverty. It offers a detailed critique of narratives, both the formation of these and the role they play in the fluid process of establishing and maintaining identity. As in the other texts examined in this study, *Zwischen zwei Träumen* provides an extensive exploration of the unreliability of narration and narrators, while at the same time showing narration to be a crucial personal process in terms of determining and coping with life trajectories. The novel is largely unlocatable and requires the reader to navigate a collage of levels of reality. Shifts occur between waking and dreaming states. The return to chronological, single-perspective narration occurring approximately halfway through the novel could represent a return to linear storytelling, but without cultural, national/geographic, or temporal signposts. The end result is an unlocatable, routeless text that deals with global/universal issues. *Zwischen zwei Träumen* moves beyond transcultural literature in that it offers a fantastical story within a culturally, geographically, and temporarily unlocatable space. It is an example of mainstream literature written in German that provides a self-reflexive engagement with narrative by likening storytelling and dreaming.

These points of focus emphasize the final trend examined in this thesis, that of a shift in literary identity. Literature of movement texts are no longer marginalized, as categories such as migrant literature, migration literature, and intercultural literature often were. These texts are part of mainstream German literature, or, to move away from national designations, literature of movement is a literary phenomenon exhibiting a set of trends identifiable in the broader category of literature written in German.

Conclusion

The text corpus considered in this thesis comprises *Der Weltensammler* (2006) and *Nomade auf vier Kontinenten* (2007) by Ilija Trojanow, *Wie der Soldat das Grammofon repariert* (2006) by Sasa Stanišić, *Alle Tage* (2004) by Terézia Mora, and *Zwischen zwei Träumen* (2009) by Selim Özdogan. These texts were chosen as the trends they collectively exhibit indicate an emerging phenomenon in what has to date been referred to as transcultural literature written in German. Other texts were considered, for example *Änderungsschneiderei los Milagros* (2008) by Maria Cecelia Barbetta and *Leyla* (2006) by Feridun Zaimoglu, however the texts ultimately chosen provided the most consistent and comprehensive examples of the same group of trends. Analysis of these texts and trends leads to the development of the descriptor literature of movement.

There are seven trends derived from the text corpus that distinguish literature of movement from the literature described in earlier terms, as outlined in Chapter One. The first is a greater diversity of subject matter and genre. The second is the shift away from a thematic concern with migration and integration and towards a self-reflexive engagement with narration, and a treatment of dis-integration and displacement. These trends are accompanied by a movement away from (auto)biographical writing and concern with authenticity, and a turn towards narrative collages of perspective and voice. The fifth trend is the dissolution of traditional narrative markers, which, in combination with narrative collages, produces the routeless reading experience. The sixth trend furthers the routeless reading experience; it is the movement towards unlocatability in terms of setting

and literary geography. Lastly, literature of movement exhibits a seventh and overarching trend, that being a shift in literary identity. Literature of movement texts are not marginalized or identified as being of less or different value than any other German-language texts. As such, earlier designations that call into focus ideas of culture or nation are no longer appropriate, as these draw attention to an implicit segregation from literature written in German by German authors with no history of migration.

Literature of movement engages with topics relating to human movement and the social and cultural consequences of this. Literature of movement is based on features internal to texts; it is marked by dynamism, self-reflexivity, a layered treatment of movement, and a thematic as well as stylistic problematization of narrative and the relationship between narrative and movement. It is important to note that literature of movement is not a genre, or even a category, but rather a literary phenomenon within mainstream German literature, a way of writing, and a way of engaging critically with texts. In the same way as minor literature, or *Neue Weltliteratur*, literature of movement is best defined by a set of characteristics that representative instances of the phenomenon should possess.

Literature of movement can reflect the hybridity and complexity of the migration experience both thematically and stylistically without focusing exclusively on this experience or placing an overly heavy emphasis on culture. Instances of literature of movement do not necessarily undermine, antagonize, garner sympathy, or spark social consciousness as much as expand upon the presentation of global experiences of mobility and hybridity. But this literature

does spark self-reflexive analysis of the practice of narrative and the relationship between narrative and movement.

Literature of movement differs from transcultural literature in a number of key ways. Literature of movement deals with the crossing and dismantling of boundaries, but it offers a greater breadth of themes, styles of language use, and instances of narrative creativity than can appropriately be described as simply "transcultural". Through the value placed on the individual "life narrative" (Ascari 17) and the removal of indicators that allow for cultural and ethnic characterization, "routeless reading" carries over from and expands upon transcultural literature into literature of movement.

Routeless reading is crucial to literature of movement, as it reflects and conveys a spectrum of experiences attending movement and globalization. It stems directly from the change in focus from integration and cultural mediation/transfer to loss of identity, dis-integration, and displacement. Routeless texts recreate the experience of globally prevalent, often existential, phenomena while self-reflexively engaging with their own activity. The term connotes a lack of set route, a lack of textual indicators directing the reader, and also a lack of identifiable origin. As it connotes the path of a wanderer, routeless reading can be seen as a means of engaging with a text that stylistically imitates the motion of a wandering character, as texts falling under the designator literature of movement do.

The term literature of movement is developed here with a view to providing a new designator, as well as a new framework for engaging with an

ever-changing – and evermore rapidly changing – body of literature. The term is

intended to be malleable with regard to its application, and is thus predicated on

features internal to the text. Literature of movement is not a category limited by

language or author demographic; the texts at at stake here are written in German

by authors with a history of migration because the above-noted trends are

particularly apparent in their work and this is what is necessary to provide an

effective textual analysis. This leaves room for examination of trends in literature

of other languages and contexts, and for comparative work between languages,

demographics, national or paranational allegiances, and time periods. Certainly,

the term literature of movement, and possibly other similar terms or frameworks

for analysis, will continue to develop.

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