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Correspondence Address / Kontaktadresse:

İstanbul Üniversitesi Edebiyat Fakültesi, Alman Dili ve Edebiyatı Anabilim Dalı
34134, Beyazıt, İstanbul - Turkey
Phone / Telefon: +90 (212) 455 57 00 / 15909
Fax / Faks: +90 (212) 512 21 40
e-mail: sds1@istanbul.edu.tr
<http://sds1.istanbul.edu.tr>

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PREFACE

Editorial Preface and a short introduction to this issue's topic "Intermediality"

Media and the reflection of its impact and reception have always been one of the main subjects of literature. However, within the last century, the increasing media-based perception of reality has led to a rise in literary texts with different forms of media expressions and contents. An extensive media reflection is evident in the current age of hypertext, image excess, and digital media. Since the mid-1990s, this phenomenon has been called "intermediality" in literature and linguistics.

The term "intermediality" refers to the esthetic relations of different media for the purpose of meaning construction in literature. The concept of intermediality is a perspective that stems from literature and literary studies. Therefore, it has to be separated from the term "multimediality," which is related to the existence of different media in arts. Intermediality is based on the thematization, citation, and simulation of media in other types of media. The specific approaches to intermediality are pursued by different disciplines such as media studies, literary studies, film studies, linguistics, and art history.

This special issue of our journal is dedicated to the intermediality in literary texts, films, theater, art, and linguistics. Five articles appear in this issue, in which four papers deal with intermediality and one focuses on cultural patterns and their treatment of the mediated reflected reality.

Anja Manneck's article concentrates on the representation of Titian's *Sacred and profane love* in Wedekinds *Franziska*. Bettina Wodianka's paper is concerned with intermedial (in)stabilities in contemporary artworks and provides an overview of intermedial practices as medial specificities, which are used by artists to achieve intermedial effects. Verena Kick's study investigates the interaction between cinematic and industrial montage by focusing on Kurt Tucholsky's and John Heartfield's photobook *Deutschland, Deutschland über Alles (DD)*. Renate Delucchi's paper highlights the influences of a particular kind of media on mental representation and language production. In the next article, Miorad Vukčević deals with cultural patterns and their treatment of the mediated reflected reality by comparing Jenny Erpenbeck's novel *Gehen, Ging, Gegangen* (2015) with Gerhard Gesemann's novel *Die Flucht* (1935).

İrem Atasoy

On behalf of the editorial board



Tizians *Die himmlische und die irdische Liebe* – Programmatische Kunstzitate in Wedekinds *Franziska*

Quoting Titian's *Sacred and profane love* – Wedekinds programmatical use of artwork in his play *Franziska*

Anja MANNECK¹ 



¹Senior Lecturer, Wolfgang-Borchert-Gymnasium, Halstenbek, Universität Passau, Institut für Literaturwissenschaft und Mediensemiotik

Corresponding author:

Anja MANNECK,
Wolfgang-Borchert-Gymnasium,
Halstenbek, Universität Passau, Institut für
Literaturwissenschaft und Mediensemiotik
E-mail: a.manneck@web.de

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ABSTRACT (DEUTSCH)

Die Werke Wedekinds zeichnen sich durch eine Vielzahl intertextueller Verweise aus, die sich auf alle bildenden Künste und die Wissenschaft beziehen. Für „Franziska. Ein modernes Mysterium in fünf Akten“ ist Tizians „Die himmlische und die irdische Liebe“ geradezu programmatisch, ein Abdruck ziert den Titel der Erstausgabe. Darüber hinaus findet sich das um 1514 entstandene Renaissance-Gemälde als detaillierte Beschreibung in der Bühnenanweisung für ein „Spiel im Spiel“, was dadurch einem Tableau vivant nahekommt. Das Bild zeigt eine reich gekleidete Frau links neben einem Brunnen, rechts daneben eine fast nackte weibliche Figur. Im Wedekindschen Stück stehen die beiden Frauenfiguren für die Wahrheit und die „heilige Nacktheit“, die eng miteinander korreliert sind: „Denn wer die Nacktheit nicht sehen kann, Der kann auch die Wahrheit nicht hören.“ Da es sich um ein Theaterstück innerhalb eines Theaterstücks handelt, können Aspekte der symbolisch erscheinenden Handlung als selbstreferentielle Aussage für das gesamte Stück gelesen werden. Sexualität, symbolisiert durch die Nacktheit, kommt eine zentrale Rolle zu. Sie dient der Selbstfindung und der Selbsterkenntnis. Positive sexuelle Erlebnisse können negative Erlebnisse tilgen. Wie im Titel des Bildes angelegt, zeigt sich, dass der „irdischen“, der körperlichen Liebe, mindestens die gleiche Relevanz zukommt wie der „himmlischen“, der geistigen Liebe. Durch die Verwendung bekannter Kunstwerke bzw. intertextueller Verweise aller Art verortet sich das Drama in eine künstlerische Tradition und legitimiert so sich und seine Aussagen selbst.

Schlüsselwörter: Erotikkonzeption, Tableau vivant, Literatur der Frühen Moderne (1890-1930), Intertextualität, Selbstreferentialität

ABSTRACT (ENGLISH)

Sacred and profane love by Titian is a key component of Wedekind's *Franziska* (first published in 1912), taking on a programmatic function. The Renaissance painting from 1514 appears twice, first as an etching on the front page and then as the model of a detailed scenery for a “play in play”-like tableau vivant, acting as a self-referential part of the play. Titian original and Wedekind's theatrical version both portray two women: one naked and the other dressed in luxurious white, next to a fountain. While the painting associates nudity with divine creation and attributes the dressed woman as “profane love”, paradigm changed in Wedekind's times. Based on his contemporaries' interpretations, the naked woman is associated with purity, while simultaneously being connected with sin. Although Wedekind does remain closer to the original meaning in his interpretation: the dressed woman stands for “truth”, the other woman is “holy nudity”. Both concepts are closely linked to one another, “because he, who cannot see nudity cannot hear the truth”. Sexuality, symbolized by nudity, becomes functionalized by Wedekind as a means of finding one's true self and gaining self-awareness. Therefore, “profane love” is shown to be as important as “sacred love”. As this occurs in a “play in play” situation, the symbolic narration should be read as a self-referential statement; the set of values shown here express validity for the entire play.

By using many canonized works of art and intertextual references, like Titian, the play situates itself in a long tradition of art, and consequently aims to legitimize itself as well as its certain extreme ideas and values.

Keywords: Concept of erotic relations, Tableau vivant, Early modern literature (1890-1930), Intertextuality, Self-referentiality

EXTENDED ABSTRACT

Frank Wedekind (1864-1918) was one of the most frequently played German dramatists of his time and well known as an *enfant terrible*. His plays expressed a great amount of intertextual references to art and science. His characters reflect this, his plays regularly feature artists, painters, and singers .

“Spring awakening”, one of Wedekind’s best known plays (in German, “Frühlings Erwachen”) is a prime example of this. Hänschen Rilow masturbates to reproductions of well-known artworks; one of them being Palma il Vecchio’s “Venus”. This particular scene illustrates one of the functions of quoting art in Wedekind’s plays: it is employed to criticize social rules and double standards.

“Franziska. A mystery in five acts,” first published in 1912, appears as Wedekind’s “Faust.”

Titian’s *Sacred and profane love* is a key element in *Franziska* as it takes on a programmatic function. The Renaissance painting from 1514 appears twice, first as an etching on the front page and then as the model of a detailed scenery for a “play in play”-like tableau vivant and accordingly portraying a self-referential part of the play.

Titian’s original and Wedekind’s theatrical version, both feature two women: one naked and the other dressed in luxurious white, next to a fountain, which may have originally been a sarcophagus. Between them is a naked, putto like, child bending over the edge, seemingly looking at his reflection in the water.

The original painting correlates nudity with divine creation and attributes the dressed woman as symbolizing “profane love,” paradigm changed in Wedekind’s times. To his contemporaries the naked woman symbolizes purity, while at the same time represents sin. In his interpretation, Wedekind does remain closer to the original meaning: the dressed woman stands for “truth,” while the other symbolizes “holy nudity”. Both concepts are intimately linked to one another, “because he, who cannot see nudity cannot hear the truth.” In the painting both personifications of love appear very similar, almost like sisters. The similarity of appearance underlines the intimate closeness of both kinds of love.

Sexuality, symbolized by nudity, becomes functionalized by Wedekind as a means to finding one’s true self and gaining self-awareness. Positive sexual experiences can

eliminate negative events. Therefore, both forms of love, “profane” and “sacred,” are interconnected. This also implies that the contemporary interpretation of distinguishing between “profane” as physical and “sacred” as intellectual love is obliterated.

As it appears in a “play in play” situation, the symbolic narration should be read as a self-referential statement; the set of values identified here has validity for the entire play.

Besides Titian’s famous painting, which Wedekind saw a copy of in Galerie Schack, Munich, there is also a reference to a painting of Mother Mary. After experiencing the joy of being a man, Franziska is then portrayed as an unmarried mother. Instead of diminishing her status, Franziska is painted in the likelihood of Madonna with child. The painting’s description resembles “Madonna of the Rose Bower” by Stefan Lochner, while the setting also refers to a photograph of Franziska zu Reventlow with her illegitimate son (also known as “heathen Madonna”). Sexuality and eroticism play a key role, being depicted as high values in this play and others by Wedekind, although at the end of “Franziska” the protagonist appears as a (re)virginized mother. This assumption reveals much about expectations and gender roles. Franziska’s status of being a (re)virginized mother retrospectively legitimizes premarital sex. Franziska becomes an asexual character.

Using many canonized works of art and intertextual references, like Titian, the play firmly situates itself in the realms of a long tradition of art, and thus aims to legitimize itself and its certain extreme ideas and values.

1. Einleitung und zentrale Thesen

Der erste Blick auf ein Buch – egal welcher Gattung es angehört – gilt in der Regel dem Einband. Bei der Erstausgabe von Frank Wedekinds Drama *Franziska* fällt unweigerlich der Stich nach Tizians *Amor Sacro e Profano*, auf Deutsch *Die himmlische und die irdische Liebe*, ins Auge, der das Titelblatt ziert (vgl. Abbildung 1); ein Gemälde, das dem zeitgenössischen, gebildeten Leser bekannt gewesen sein wird. Es sind eine nackte und eine bekleidete Frau an einem Brunnen zu sehen. Im Verlauf des Stückes dient das um 1514 entstandene Gemälde zudem als Vorlage für das Bühnenbild eines selbstreferentiellen ‚Spiels im Spiel‘ und hat damit programmatische Bedeutung für das Drama.



Abbildung 1: Umschlaggestaltung der Erstausgabe von Frank Wedekinds *Franziska*, 1912

Die Werke Wedekinds zeichnen sich generell durch eine Vielzahl intertextueller Verweise aus, die sich auf alle bildenden Künste, Literatur und auf die Wissenschaft beziehen. Das Thematisieren der Künste wirkt sich auch auf die auftretenden Figuren aus, die nicht selten Künstler, Schriftsteller, Maler oder Sänger sind.

Durch die Verwendung bekannter Kunstwerke bzw. intertextueller Verweise aller Art verorten sich die Texte in eine künstlerische Tradition. Auf diese Weise legitimieren die

Texte sich und ihre Aussagen selbst. Dabei entspricht die Lesart des jeweiligen Kunstwerkes nicht unbedingt der des zeitgenössischen Konsenses, sondern wird für die Aussage des Textes funktionalisiert und dient damit nicht selten der Kritik an herrschenden Gesellschaftsnormen.

Ein Beispiel sind die zahlreichen Kunstzitate in einem seiner bekanntesten Werke, der Kindertragödie *Frühlings Erwachen*: Hänschen Rilow masturbiert auf der Toilette zu verschiedenen Kunstreproduktionen, u.a. der *Venus* von Palma il Vecchio. Nicht alle der genannten Werke sind bei den entsprechenden Malern nachzuweisen bzw. konkret zuzuordnen, da es mehrere Werke mit ähnlichem Titel gibt. Es werden die *Psyche* von Thumann, *Io* von Correggio, *Galathea* von Lossow, ein *Armor* von Bouguereau, *Ada* von Jan van Beers, *Leda* von Makart, *Lurlei* von Bodenhausen, *Die Verlassene* von Lingner und *Loni* von Defregger genannt (vgl. hier und im Folgenden Wedekind, 2000, Band II, S. 810f).

Die in dieser Szene genannten Maler waren durch die aufkommenden Reproduktionstechniken in der zweiten Hälfte des 19. Jahrhunderts zunehmend verbreitet. Während in Museen Nacktheit als Teil der Kunst geduldet wurde, weil ohnehin nur mit einem eher kleinen Besucherkreis wissenschaftlich und ästhetisch interessierter Besucher gerechnet wurde, war es verboten, die Reproduktionen der gleichen Bilder in Schaufenstern oder Auslagen zu zeigen. Bestraft wurden Verstöße mit dem § 184 des Reichsstrafgesetzbuches, gegen den man verstieß, wenn man „unzüchtige Schriften, Abbildungen oder Darstellungen feilhält, verkauft, verteilt, an Orten, welche dem Publikum zugänglich sind, ausstellt [...]“ (zitiert nach Wedekind, 2000, Band II, S. 829; 1996, Band III, S.1059f). Zu den Reproduktionen die unter diesen Paragraphen fallen, gehören neben der *Venus* auch die *Io* von Correggio, bei der die Reproduktion ebenfalls als anzüglicher betrachtet wurde als das Original, weil Jupiter deutlicher zu erkennen gewesen sei. Beide Werke sind im Zusammenhang mit dem bereits genannten „Schaufensterparagraphen“ immer wieder diskutiert worden. So ist also anzunehmen, dass diese Werke von Wedekind mit Bedacht ausgewählt und genannt wurden (Rauchenbacher, 2014, S. 146).

Obwohl der Zugang zu den genannten Reproduktionen reglementiert war, waren sie verfügbar, wie Hänschens Äußerung über eine Darstellung, „die ich Papa aus einem Geheimfach seines Sekretärs entführen mußte“ (Wedekind, 2000, Band II, S. 286), deutlich macht. Dass auch Vater Rilow die Kunstreproduktion einer nackten Frau versteckt, unterstreicht wie die Darstellung der gesamten Szenerie die deutliche Kritik an

Sexualtabus¹ und der bürgerlichen Doppelmoral und zeigt damit eine der Funktionen intertextueller Verweise in Wedekinds Werken.

In *Franziska. Ein modernes Mysterium in fünf Akten* (Wedekind, 2009, Band VII,1, 227–490)², das als Wedekinds *Faust* gilt,³ lebt die titelgebende Protagonistin Franziska „zwei Jahre hindurch das Leben eines Mannes“ „mit aller Genußfähigkeit“ (Wedekind, 2009, Band VII,1, S. 241), dafür soll sie nach Ablauf dieser Zeit „bis an [i]hr seliges Ende“ „Weib“, „Leibeigene“ und „Sklavin“ von Veit Kunz werden, ein faustisch anmutender Pakt, der Franziska sanktionsfreie Grenzüberschreitungen ermöglicht. Der Plan des Veit Kunz geht allerdings nicht auf, statt für immer die Seine zu sein, endet das Drama mit Franziska als revirginisiert erscheinender alleinerziehender Mutter, die als Maria mit Kind dargestellt wird. Insgesamt wird im Verlauf des Dramas auf drei Kunstwerke verwiesen (vgl. Wedekind, 2009, Band VII,1, S. 241, Band VII,2, S. 1044),⁴ neben dem zentralen Renaissancegemälde Tizians auf den Bildtypus der *Madonna im Rosenhag*, der von Stefan Lochner begründet wird, sowie den *Heiland von Klinger* (Wedekind, 2009, Band VII,1, S. 243). Bei letzterem handelt es sich wohl um die Radierung *Der Tod als Heiland* aus dem Zyklus *Vom Tode I*, von dem Rohrdommel in der Szene *Weinstube Clara* spricht. Der Rahmen des zweigeteilten Blattes trägt die Inschrift „Wir fliehn die Form des Todes, nicht den Tod; denn unser höchsten Wünsche Ziel ist: Tod.“ Die Inschrift ist hinsichtlich der Verbindung von Eros und Thanatos interessant (vgl. Wedekind, 2009, Band VII,2, 1045). Parallelen gibt es außerdem zwischen der Protagonistin und einer Photographie Franziska zu Reventlows.

- 1 Vgl. Wedekind, 2000, II, 286 sowie V. Sigusch (2008). *Geschichte der Sexualwissenschaft*. Frankfurt/Main: Campus Verlag, 32-43. Hänschen nimmt an, dass die Masturbation ihm die Wirbelsäule krümme, „das Mark aus den Knochen [saugt]“ und den „jungen Augen den Glanz [raube]“. Die Angst vor körperlichen Schäden durch Masturbation verweist deutlich auf den zeitgenössischen Masturbationsdiskurs, der noch bis ins 20. Jahrhundert hinein Volksglaube blieb.
- 2 Es sind drei Fassungen gedruckt. Da es hier nicht um die Überlieferung und Textkonstitution geht, soll hier die Erstausgabe verwendet werden; sofern es für die Argumentation hilfreich ist, werden die überarbeitete Fassung sowie die Bühnenausgabe in gebundener Rede ergänzend herangezogen. Erstveröffentlichung 1912, Uraufführung 1912 in den Münchner Kammerspielen.
- 3 Planungen Wedekinds zu einem „weiblichen Faust“ sind bereits in Notizen aus den Jahren 1892 und 1894 belegt. Parallelen zur Faustlegende können im Pakt mit Veit Kunz, dem Wunsch nach „Freiheit – Lebensgenuß“ (Wedekind, 2009, VII,1, 240) sowie die Szene in der *Weinstube Clara* (Wedekind, 2009, VII,1, 242–251), die an Auerbachs Keller erinnert, gesehen werden. Ferner gibt es implizitere wie explizitere intertextuelle Verweise auf bekannte Zitate und Figuren des Goethe'schen Dramas. Vgl. Wedekind, 2009, VII,2, 973–1265, hier besonders 973, 1040f, 1046.
- 4 Im Kommentarteil zu „Franziska“ heißt es, die Beschreibung der Physiognomie als abstraktes gleichschenkliges Dreieck ähnele einem modernen Gemälde; auf ein konkretes Werk wird allerdings nicht verwiesen. Dass diese Beobachtung gemeinsam mit Tizians Gemälde und der Madonnendarstellung genannt wird, erschließt sich ohne weitere Begründung nicht, da *Die himmlische und die irdische Liebe* doch die größte Rolle für das Drama spielen.

2. Tizians „himmlische und irdische Liebe“ – Bildbeschreibung und Tableau vivant in „Franziska“

Wie eingangs erwähnt, ziert ein Stich von Tizians *Die himmlische und die irdische Liebe* (vgl. Abbildung 2) den Titel der Erstaussgabe *Franziskas* aus dem Jahr 1912 (Wedekind, 2009, Band VII,2, S. 994) und kann so als „Programm“ für das Drama gelesen werden. Die detaillierte Beschreibung des Renaissance-Gemäldes in der Bühnen- bzw. Regieanweisung für ein ‚Spiel im Spiel‘ unterstreicht dessen Bedeutung für das Stück; das ‚Spiel im Spiel‘ wird quasi zum Tableau vivant:

Hügelige Waldlandlandschaft auf der Insel Rhodus. Im Hintergrund rechts ein Kirchturm, links auf einer Anhöhe ein Schloß, vor dem zwei Kaninchen grasen. In der Mitte der Bühne befindet sich ein breites marmornes Brunnenbecken, dessen Außenseite mit Skulpturen geschmückt ist. Die Skulpturen zeigen spielende Kinder, die einen Triumphzug und eine Stäupung vor dem Schandpfahl darstellen. (Wedekind, 2009, Band VII,1, S. 275).



Abbildung 2: Tizian, *Die himmlische und die irdische Liebe*, 1415.

Auf dem Bild ist eine reich gekleidete Frau links neben einem Brunnen auf eine Glasschale gestützt, rechts daneben eine fast nackte, ebenfalls auf den Brunnenrand gestützt, die ein Räuchergefäß in der Hand hält (vgl. hier und im Folgenden H. Borggrefe, 2001).⁵ Die Nackte blickt in Richtung des Brunnens oder der bekleideten Frau, während diese frontal den Betrachter anschaut. Zwischen beiden, am hinteren Brunnenrand ist ein

⁵ Borggrefe, 2001, 331-364 folge ich hier in der Deutung der Symbole und der Argumentationslinie. Er weist ausdrücklich darauf hin, dass keine Flamme, sondern lediglich Rauch zu sehen sei, obgleich es vielfach anders beschrieben wurde (345). Das Motiv des Rauches im Zusammenhang mit Venus-Darstellungen sei relativ selten, Borggrefe leitet es aus der antiken Tradition als Keuschheitsritual her (344–346).

amorettenähnliches Kind zu sehen, das sich ebenfalls über den Brunnenrand lehnt. (Wedekind, 2009, Band VII,1, S. 275, Band VII,2, S. 1052f). Auf dem vorderen Brunnenrand steht eine flache Glasschale. Beide Frauen sehen sich sehr ähnlich, sodass der Gedanke nahe liegt, es könne sich um Schwestern handeln.

Wedekind selbst hatte allerdings nicht Tizians Original, sondern Franz von Lenbachs Kopie aus dem Jahr 1864 in der Galerie Schack in München gesehen (Wedekind, 2009, Band VII,2, S. 1052f, S. 1064). Schack selbst hatte die Kopie bei Lenbach in Auftrag gegeben. Als Schack Original und Kopie bei einem Rombesuch nebeneinander sah, „war er der Meinung, man könne sie vertauschen, ohne dass es irgend jemand bemerken würde“ (hier und im Folgenden Rott, 2009, S. 230).⁶ Der Originaltitel von Tizians Werk ist unbekannt, die interpretative Bezeichnung *Amor Sacro e Profano* stammt aus dem Jahr 1693.

Bei dem Bild selbst handelt es sich um „ein gemaltes Hochzeitsgedicht, das die Schönheit der Liebe feiert“; es ist vermutlich eine Auftragsarbeit von Niccolò Aurelio anlässlich seiner Hochzeit mit Laura Bagarotto.⁷ In der Wissenschaft werden die Frauenfiguren vornehmlich als Allegorie der göttlichen und der menschlichen, also irdischen Liebe gedeutet. Welcher Art die Beziehung der Frauenfiguren zueinander ist, blieb lange ebenso offen wie die Bedeutung einiger der dargestellten Gegenstände. Heute wird die bekleidete Figur als Jungvermählte, die nackte als Venus, begleitet durch Amor, gelesen; zahlreiche Motive wie der Myrtenkranz im Haar der Jungvermählten, das Kleid mit einem weißen und einem roten Ärmel oder die Rosen verweisen auf die Sexualität in der Ehe und gemahnen beide Ehepartner an die Keuschheit außerhalb der Ehe.⁸ Viele der Symbole stehen in antiker Tradition.

6 Schack legte bei den Kopien Wert darauf, dass die Werke nach dem derzeitigen Zustand kopiert wurden, da ihr Originalzustand auch vom besten Künstler nicht zuverlässig zu rekonstruieren sei (Rott, 2009, S. 216). Von den 84 Kopien der Sammlung Schack stammen 18 von Gemälden Tizians. Die Kopien ermöglichten vielen Menschen, „die größten Erzeugnisse der bildenden Kunst“ (Schack, zitiert nach Rott, S. 217) zu sehen, ohne an ihren Standort zu reisen. Ferner äußerte Schack: „Eine Kopie kann ein wahres und echtes Kunstwerk sein, ebenso wie eine ausgezeichnete Uebersetzung; denn sie wird, wenn sie gut ist, nicht auf die mechanische Weise hervorgebracht, sondern es gehört eine bedeutende künstlerische Kraft dazu, um sie ins Leben zu rufen.“ (ebd. S. 217).

7 Die Zuordnung zu Niccolò Aurelio gelang 1939 über das Wappen, das auf dem Brunnenrelief zu sehen ist (Borggrefe, 2001, S. 332).

8 Borggrefe verweist darauf, dass die zahlreichen Deutungsansätze des 19. und 20. Jahrhunderts aus dem Versuch resultierten, die Erklärung aus der antiken Mythologie oder dem kulturhistorischen Kontext zu rekonstruieren (Borggrefe, 2001, S. 331f).

Die Bedeutungsunklarheit war für Schack kein Problem: Er betrachtet Tizians Gemälde als „Triumph der Kunst“, bei dem es mehr um die Ästhetik des Bildes für den Betrachter und weniger um dessen Inhalt geht.

Nun stellt sich die Frage, welche der Frauenfiguren die himmlische, welche die irdische Liebe sei. In der Renaissance, aus der das Gemälde stammt, steht die Nacktheit symbolisch für den Einklang mit der Natur und der göttlichen Schöpfung und ist somit das höchste Gut; die Unbekleidete ist die himmlische Liebe. Die irdische Liebe dagegen wird durch die Jungvermählte dargestellt (vgl. hier und im Folgenden Gericke-Pischke, 2006, S. 146).

Bei dem ‚Spiel im Spiel‘ in *Franziska*, für das Tizians Gemälde Pate stand, handelt es sich um das Festspiel des Herzogs,⁹ das ebenfalls in die Renaissance verortet werden kann. Neben den beiden Frauen, die von der Geliebten des Herzogs Gieslind von Glonntal und Franziska verkörpert werden, und dem puttoartigen Kind treten darüber hinaus innerhalb des ‚Spiels im Spiel‘ noch ein zweiköpfiger Drache mit einem Schweine- und einem Hundekopf sowie der heilige Georg als Drachentöter auf; das Theaterstück wird durch das Eingreifen des Polizeipräsidenten zum Schutz der Zuschauer abgebrochen.

Die Zuordnung, welche der Frauen die himmlische, welche die irdischen Liebe verkörpert, ist im Stück nicht eindeutig. Im zeitgenössischen Kontext ist sie vertauscht. Diese Verkehrung ist auf einen Paradigmenwechsel zurückzuführen, nach dem die Nacktheit zwar immer noch auf Reinheit, aber auch auf Verführung hinweist.

Die Darstellung von Zensur und Exekutive in Person des Polizeipräsidenten, der das Festspiel des Herzogs beendet, macht deutlich, dass das ‚Spiel im Spiel‘ satirische Züge aufweist; ihm kommt ein uneindeutiger Zwischenstatus zu, bei dem absurde, ironische und witzige Aspekte gleichermaßen ernst zu nehmen sind. Die Zitation des Tizian-Gemäldes kann außerdem als Spiel mit der Zensur gelesen werden, da mit der Frage experimentiert wird, ob Tizian – der im kulturellen Kontext als wichtiger und bekannter Künstler galt und als solcher über die Zensur erhaben – als Bühnenbildvorlage in einem Wedekind-Drama dennoch zensiert würde.

9 Der Titel des Herzogs von Rotenburg wurde zuletzt Ende des 12. Jahrhunderts vergeben. Die Figur weist Parallelen zu Ernst Ludwig, Großherzog von Hessen und bei Rhein (1868 - 1937) auf, vgl. Wedekind, 2009, Band VII,2, S. 1047f.

Die Szene eröffnet mit dem Ausspruch „Pietro Aretino war ein Spötter, / Und trotzdem hat ihn Tizian gemalt.“ (Wedekind, 2009, Band VII,1, S. 275). Zum einen wird hier unmittelbar auf Tizian, den Urheber der zuvor geschilderten Szenerie, verwiesen. Zum anderen handelt es sich bei Pietro Aretino um einen italienischen Renaissanceschriftsteller, von dem es zu Wedekinds Lebzeiten nur eine deutsche Übersetzung von *Die Gespräche* gab. Darin empfiehlt die Prostituierte Nanna, die selbst Ehefrau, Nonne und Dirne war, ihrer Tochter ein Leben als Dirne (Wedekind, Band VII,2, S. 1046f). Der Inhalt dieser Dialoge korrespondiert mit Wedekinds eigenen, umstrittenen Thesen. Dass Prostitution die geeignete Voraussetzung ist, um als Frau ein autonomes Leben zu führen, legt Wedekind beispielsweise in seinem Einakter *Tod und Teufel (Totentanz)* (Wedekind, 2007, Band VI, S: 99-151, S. 613-714) ebenfalls dar, dessen Erstausgabe aus dem Jahr 1905 stammt und auf dem 1903 verfassten Dialog *Hanns und Hanne* basiert. Franziska ihrerseits schließt eine Geburtsversicherung ab, die sie und das Kind im Falle einer unehelichen Schwangerschaft absichert (Wedekind, 2009, Band VII,1, S. 234f, Band VII,2, S. 1042).

Der Drache, seit der Antike Symbol des Bösen (vgl. Wedekind, 2009, Band VII,2, S, 1038), greift im Laufe des ‚Spiels im Spiel‘ beide Frauenfiguren an, beide Strophen weisen deutliche Parallelismen auf:

Unzucht, Laster, Ketzerei / Schleppest du im Gefäß herbei, / Um die Tugend zu vergiften, / Zu Verbrechen anzustiften, / Sie um Scham und Ehr‘ zu bringen – / Wart‘! Nun werd‘ ich dich verschlingen!“ bzw. „Unzucht, Laster, Völlerei / Führst du schamentblößt herbei, / Um die Jugend zu vergiften, / Zu Verbrechen anzustiften, / Zwingst du sie, dich anzubeten. / Wart‘! Jetzt werd‘ ich dich zertreten! (Wedekind, 2009, Band VII,1, S. 278).

Der Hundekopf greift also zunächst die himmlische Liebe an, die zum Verlust der gesellschaftlichen Werte Tugend, Ehre, Scham verführe, um dann durch den Schweinekopf die irdische Liebe ob der Verderbnis bringenden Nacktheit anzugreifen. Der Drache geht sogar so weit, bei der Nacktheit von Gotteslästerung zu sprechen:

[...] Nacktheit macht gemeingefährlich. / Nacktheit lockt die Pest herbei, / Nacktheit treibt zur Raserei. / Wenn du nackt zu Schau dich stellst, / Lästerst du die Schöpfung Gottes / Durch die Krönung deines Spottes / daß du nackt für heilig hältst! (Wedekind, 2009, Band VII,1, S. 278).

Die Position der Zensur wird, da sie aus dem Mund des negativ konnotierten Drachens geäußert und ins Lächerliche gezogen wird, eindeutig abgewertet.

Im Wedekindschen Stück stehen die beiden Frauenfiguren für die Wahrheit und die „heilige Nacktheit“ (Wedekind, 2009, Band VII,1, S. 278), die eng miteinander korreliert sind: „Denn wer die Nacktheit nicht sehen kann, Der kann auch die Wahrheit nicht hören.“ (Wedekind, 2009, Band VII,1, S. 280). Aufgrund der enormen Ähnlichkeit der Figuren lässt sich von zwei Varianten des gleichen Prinzips sprechen, die in Opposition zum Drachen „das Gute“ verkörpern (vgl. (Wedekind, 2009, Band VII,2, S. 1038).

Gegen Ende der Szene stürmt der Polizeipräsident die Bühne und versucht, das Publikum vor der Nacktheit zu schützen:

Besteht das Publikum da unten vielleicht aus Paradieskindern? Nein!
Besteht das Publikum aus lauter Geistesgrößen? Nein! Der normale Staatsbürger kann nun einmal die Wahrheit nicht hören und die Nacktheit nicht sehen, ohne außer Rand und Band zu geraten, ohne gemeingefährlich zu werden. (Wedekind, 2009, Band VII,1, S. 281)

Diese Äußerung spiegelt die bereits eingangs genannte Haltung der Zensur – das Publikum, bestehend aus „normalen Staatsbürgern“, muss geschützt werden – und rekurriert auf Formulierungen aus den Mündern des Drachen. Diese Wiederholungen verstärken die Aussagekraft und unterstreichen die Absurdität des Gesagten.

3. Funktion des Gemäldes für das gesamte Stück

Da es sich um ein Theaterstück innerhalb eines Theaterstücks handelt, können Aspekte der symbolisch erscheinenden Handlung als selbstreflexive Aussage für das gesamte Stück gelesen werden.

Sexualität, symbolisiert durch die „heilige Nacktheit“, kommt, wie häufig im Wedekindschen Œuvre, eine zentrale Rolle zu. Sie dient der Selbstfindung und der Selbsterkenntnis. So lebt die Protagonistin Franziska nach einem Geschlechterwechsel eine Zeitlang als Mann, wodurch ihre Grenzüberschreitungen legitimiert sind (Wedekind, 2009, Band VII,1, S. 240). Dazu gehören auch eine unglückliche Ehe, Besuche bei Prostituierten, etc. Diese Handlungen machen deutlich, dass Sexualität nicht am

biologischen Geschlecht, sondern der sozialen Geschlechterrolle liegt. Sowohl im Umgang mit der Prostituierten Maudi als auch mit Ehefrau Sophie wird deutlich, dass Franziska als Franz erotische Ausstrahlung auf Frauen hat (vgl. Wedekind, 2009, Band VII,1, S. 245, S. 251–254).

Unbeachtet blieb bisher das Brunnenbecken, „dessen Form und Dekor an einen römischen Sarkophag erinnert“ (Rott, 2009, S. 230). Ergänzt wird dieser Aspekt durch die Räucherschale, die genau wie die Flamme zur Sepulkralsymbolik gehört (vgl. E Kirschbaum & W. Braunfels, 1968-1976, Band 3, S. 502f). Explizit wird im Text kein Bezug auf diese Symbole genommen, obwohl die Wedekindsche Erotikkonzeption Eros und Thanatos häufig verbindet: Entweder werden Sexualität und Tod miteinander verbunden oder sie stehen in Opposition zueinander (vgl. Manneck, 2018). Die Figur der Gislind, die die Nackte im ‚Spiel im Spiel‘ darstellt und folglich so auftritt, nimmt sich auf offener Bühne das Leben und stirbt mit den Worten: „Wer bedauert mich? Gibt es ein höheres Glück – als auf offener Bühne – vor den Zuschauern – nackt zu sterben!“ (Wedekind, Band VII,1, S. 282). Der Tod auf der Bühne macht sie zur Märtyrerin, Veit Kunz bezeichnet sie als „Blutzeugin“, die „im Kampf um Seelenadel [starb]“ (Wedekind, Band VII,1, S. 282), wodurch die Nacktheit erneut der Göttlichkeit zugeordnet wird. Auf diese Weise wird zudem implizit die Korrelation von Tod und Erotik hergestellt.

Wie im Titel des Bildes angelegt, zeigt sich, dass der „irdischen“, der körperlichen Liebe, mindestens die gleiche Relevanz zukommt wie der „himmlischen“, der geistigen Liebe. Dass sich beide Frauenfiguren so ähnlich sehen, kann im Kontext des Stückes als die zwei Seiten der Liebes-Medaille gelesen werden, die in jeder Beziehung angelegt sein sollten. Genauer wird dieser Gedanke, dass die körperliche Liebe Grundlage einer Beziehung ist, in *Rabbi Esra* (Wedekind, 2009, Band VI, S. 9-27, S. 319-352; Band V,1, S: 214-218, S. 756-769) ausgeführt. Als Erzählung ist *Rabbi Esra* erstmals 1897 im *Simplicissimus* veröffentlicht, als Einakter umgearbeitet, findet die erste nachweisbare Aufführung 1901 statt. Der Dialog zeigt, dass eine Beziehung nicht dauerhaft glücklich sein kann, wenn sie nur auf emotionaler bzw. geistiger Ebene funktioniert, sondern dass für eine gelingende Liebesbeziehung Sexualität notwendig ist („[...] kann man nicht unglücklich sein mit der Erkenntnis, daß die fleischliche Liebe nicht ist Satansdienst, wenn der Mensch die Pfade wandelt, die ihm der Herr gewiesen, weil er zwei Menschen hat füreinander geschaffen außen und innen, an Leib und Seele.“ Wedekind, 2013, Band V, 1, S. 217.) Auf Dauer angelegte erotische Relationen werden in *Franziska* jedoch nicht gezeigt, vielmehr werden als Negativbeispiele die scheiternden

Ehen von Franz(iska) und Sophie sowie die von Franziskas Eltern dargestellt, die Franziska die Ablehnung der Institution Ehe vermitteln. Das bedeutet allerdings nicht, dass es keine positiven erotischen Relationen gibt. Franziska schläft mit Veit Kunz an einem Ort, der durch ihre Kindheit negativ besetzt war (vgl. Wedekind, 2007, Band VII,1, S. 283f). Der Geschlechtsverkehr im Sinne eines positiven Ereignisses nach Jurij M. Lotman tilgt die „unseligen Kindheitserinnerungen“ (Wedekind, 2007, Band VII,1, S. 284) und unterstreicht so die hohe Bewertung von Sexualität. Die Beziehung zu Veit Kunz hat damit aber ihren Sinn erfüllt und verliert ihre Notwendigkeit und ihren Hochstatus (vgl. hierzu auch Wünsch, 1990, S.131-172).¹⁰

4. Marienmalerei und Franziska zu Reventlow

Neben dem Tizian-Gemälde findet sich in *Franziska* ein Verweis auf Marienmalerei. Nach verschiedenen normverstoßenden Ereignissen wird sie zum Schluss als unverheiratete Mutter gezeigt, die zurückgezogen lebt. Statt diesen Umstand zu kritisieren, wird sie vom Maler Almer – ein Akronym zu „Maler“ – als Madonna mit Kind dargestellt.

Nach einer schweren Krankheit ihres Sohnes Veitralf und der Auseinandersetzung mit den beiden Männern, die sie als mögliche Väter unter Eid nennen musste (Wedekind, 2007, Band VII,1, S. 301), kommt es in der letzten Szene zum Gespräch mit Almer, der ihr zunächst das fertige Gemälde zeigt.

Dass Franziska als Madonna mit einem „Kranz aus Rosen“ (Wedekind, 2007, Band VII,1, S. 304) dargestellt wurde, verweist – wie auch die Rosen in Tizians Gemälde – auf die Unschuld Mariens, wofür die Rosen in der ikonographischen Tradition der Marienmalerei stehen. Almer verweist selbst auf Marienmalerei: „der Kranz entstammt der Erinnerung an irgendein Madonnenbild.“ (Wedekind, 2007, Band VII, 1, S. 304) Der konkrete Bildtypus *Madonna im Rosenhag* (siehe Abbildung 3), wie er in der Bühnenfassung genannt wird (Wedekind, Band 2007, VII, 1, S. 488, Band VII, 2, S. 1058), wurde von Stefan Lochner durch das gleichnamige Gemälde um 1448 begründet und vielfach adaptiert.

10 Mit Wünsch(1990) Regeln argumentierend muss Franziska, um sich selbst zu finden, den Umweg über eine andere Person, hier Veit Kunz, nehmen. Wenn sie an ihrem Ziel, die traumatischen Kindheitserlebnisse zu überwinden, angelangt ist, hat er seine Aufgabe erfüllt und ist für sie nicht mehr relevant (vgl. Regeln 34, 35, J).



Abbildung 3: Lochner, Stefan, *Maria im Rosenhag*, 1448.

Wie schon Tizians *Die himmlische und die irdische Liebe* gibt das Marienbild weitere Auskunft über Geschlechterrollen und die Erotikkonzeption des vorliegenden Dramas. Trotz diverser Grenzüberschreitungen und Normverstöße, wie unehelichem Geschlechtsverkehr und einer mutmaßlichen Abtreibung¹¹, kann Franziska in die bürgerliche Gesellschaft zurückkehren.¹² Durch die Geburt des Kindes hat sich vieles bei Franziska verändert (Wedekind, 2007, Band VII,1, S. 299), erotische Relationen sind getilgt, die Protagonistin scheint zum Ende des Stückes revirginisiert zu sein, betont durch die Darstellung als Madonna mit Kind.¹³ Die Annahme der jungfräulichen Mutterschaft legitimiert möglicherweise den unehelichen Geschlechtsverkehr nachträglich und macht so indirekt Aussagen über die von der Gesellschaft erwarteten Geschlechterrollen. Uneheliche sexuelle Aktivität ist für Frauen in der dargestellten Welt quasi unmöglich, die einzige Erklärung, die mit gesellschaftlichen Normen übereinstimmt, ist eine unbefleckte

11 Franziska eröffnet Veit Kunz, dass sie „in anderen Umständen“ sei; während von dieser Schwangerschaft später keine Rede mehr ist, wirft er ihr vor, „Hast du dich etwa nicht gegen das Gesetz vergangen, um deine Mitwirkung an diesem Gastspiel zu ermöglichen?“ Wedekind, 2007, Band VII,1, S. 259–261, S. 273; Band VII,2, S. 1042.

12 Für andere Stücke gelten nach derartigen Normverstößen andere Regeln. In *Frühlings Erwachen* hat die Abtreibung für Wendla beispielsweise am Ende tödliche Folgen, während die das Leben symbolisierende Figur des verummten Herrn bestätigt, dass sie die Geburt des unehelichen Kindes gut überstanden hätte. Wedekind, 1996, Band II, S. 373, S. 847f.

13 Der Gedanke der Revirginisierung als Beginn eines zweiten „Lebens“ findet sich auch bei Wünsch, 1990, 158. Die Absenz von Erotik führt dabei nicht zu einer Abwertung der Figur und ihrer Einordnung in die Kategorie „Nicht-Leben“ (vgl. Regel 34).

Empfängnis. Für die männlichen Figuren gilt das nicht, kommen doch wenigstens zwei als Vater in Frage – so setzt sich der Name des Kindes, Veitralf, aus den Vornamen der beiden möglichen biologischen Väter zusammen.

Im Kontext der Frühen Moderne kann das Ablehnen erotischer Relationen durch Franziska als Anerkennung der bürgerlichen Geschlechterrollen gelesen werden, wodurch sie in den Raum der Gesellschaft zurückkehren kann. Eine altruistische Mutterfigur, die zurückgezogen und nur für ihr Kind lebt, kann also als Frauenfigur akzeptiert und positiv bewertet werden, obwohl sie nicht verheiratet ist.¹⁴ Die mit Almer zum Ende des Dramas angestrebte Beziehung ist wahrscheinlich platonisch (Wedekind, 2007, Band VII,1, S. 298), muss aber nicht erotisch sein, weil Franziska bereits ein Kind in die Beziehung einbringt. Da Almer die soziale Vaterrolle einnimmt, kann man sagen, dass die Beziehung zum Kind von beiden Elternteilen aus symmetrisch ist.

Veitralf wird auf diese Weise außerdem legitimiert und hat nicht mehr den Status eines unehelichen Kindes.

Bei der Darstellung Franziskas mit Veitralf handelt es sich um eine der vielfachen Anspielung auf Franziska zu Reventlow (1871 – 1918), von der es eine Photographie mit ihrem unehelichen Sohn gibt. Die Parallelen zur exzentrischen Malerin und Literatin der Schwabinger Bohème, die Wedekind bereits seit den 1890er Jahren persönlich kannte, entstammen zudem Reventlows autobiographischem Roman „Ellen Olestjerne. Eine Lebensgeschichte.“ (Wedekind, Band VII,2, S. 1040). Der Roman enthält zwei zentrale Motive, die auch auf die literarische Franziska zutreffen: Ellens Wunsch, ein Junge zu sein – Franziska äußert in ihrer Rolle als Geistererscheinung dem Herzog gegenüber, sie sei weder ein Mann noch eine Frau und als Knabe geboren (Wedekind, 2007, Band VII,1, S. 270) – und den „faustischen“ Zug der Protagonistin. Hinzu kommen Analogien zu ihrem tatsächlichen Leben als uneheliche Mutter, die den Vater ihres Kindes nicht preisgab. So wurde sie beispielsweise als „heidnische Madonna mit dem Kinde“ bezeichnet.

14 Vgl. Wünsch, 1990. Wünsch folgend lässt sich sagen, dass es sich bei Franziska um eine Figur handelt, die dem Wert „Leben“ zugeordnet ist, da sie über positiv bewertete erotische Relationen verfügte. Durch die altruistische Mutterschaft behält sie auch ohne erotische Relation diesen Wert, wechselt aber die Alterskategorie. Die Akzeptanz des Kindes durch Almer und die positive Beziehung zueinander führen zu einer stabilen Beziehung zwischen Franziska und Almer, die dadurch auf Dauer angelegt sein könnte (vgl. Regeln 3, 7, 20, 27).

5. Funktion intertextueller Verweise – ein Fazit

„Franziska. Ein Mysterium in fünf Akten“ ist kein chronologisch stringentes Stück ohne Widersprüche. Gleichzeitig weist das Drama ein hohes Maß an Konstruiertheit und intertextueller Verweise auf. Neben den dargelegten Verweisen auf die Malerei gibt es zahlreiche mehr, beispielsweise auf Goethes *Mignon* (Wedekind, 2007, Band VII, 1, S. 263, Bann VII, 2, S. 1053f, S. 1060).

Die Funktion dieser Verweise allgemein ist es, den Text in eine künstlerisch anerkannte Tradition zu stellen. Durch diese Tradition, in der der Text als Kunstwerk selbstreferentiell auf Kunst verweist, legitimiert er sich und seine Aussagen als relevant. Die Vorbilder – literarische wie bildnerische – sind um die Jahrhundertwende aufgrund ihrer Vielfältigkeit und Bedeutung einem breiten Publikum bekannt. Wedekind funktionalisiert und interpretiert die Werke für seine Zwecke, unabhängig von einer kunstwissenschaftlichen Lesart: Die Verwendung der Madonnen-Darstellung dient der Figurenzeichnung Franziskas und verweist auf den gesamten kulturellen Kontext. Tizians Gemälde dagegen wird eher als Projektionsfläche und somit für das Poetik- und Kunstverständnis der Texte funktionalisiert. *Die himmlische und die irdische Liebe* ist ferner ein Beispiel für explizite Darstellung von Nacktheit, die nicht frivol oder aufreizend intendiert ist. Auf diese Weise stellt sich Wedekind in eine Tradition, in der Sexualität nicht anzüglich, nicht anstößig ist, damit – mit Wedekinds Worten gesprochen – „wir nicht mehr für unanständig halten, was [...] vielleicht das allerwichtigste Gebiet unseres irdischen Daseins repräsentiert.“ (Wedekind, 2013, V, 1, S. 205).

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Intermediale (In)Stabilitäten in zeitgenössischen Kunstwerken

Intermedial (In)Stabilities in Contemporary Artworks

Bettina WODIANKA¹



ABSTRACT (DEUTSCH)

Der Beitrag *Intermediale (In)Stabilitäten in zeitgenössischen Kunstwerken* untersucht unterschiedliche Formen intermedialer Systemreferenzen in medientheatralen Konfigurationen. Dabei steht die Produktion *the fault lines* (2010) von Meg Stuart, Philipp Gemacher und Vladimir Miller im Zentrum, ein Hybrid zwischen Performance und Video-Installation. Das Stück konfrontiert unterschiedliche mediale Formen, Technologien, Kontexte, Darstellungspraktiken, Inszenierungs- und Kulturtechniken miteinander und macht diese über die Ausstellung der Formungsprozesse, denen das Publikum in actu beiwohnt, als Potentiale wie Konventionen erfahrbar. Reflexiv werden die ästhetischen Formen rezeptionsästhetisch vor allem über eine Differenzenerfahrung, die sich im Rezeptionsakt ausbildet. Auch Ragnar Kjartansson spielt in seiner Produktion *The visitors* (2012) mit einer derartigen Differenzenerfahrung, wenn diese auch nicht ebenso offensichtlich mitrezipiert wird wie im Falle von *the fault lines*. Kjartansson komponiert die Videobilder seiner (Musikvideo-)Installation als *Tableau Vivants*, die wiederum an Ölgemälde erinnern. Das *Als ob* des Malerischen kriert der Künstler über verschiedene Mittel, die der Produktion eine metadiskursive Ebene verleihen.

Die Spielstrategien, auf die zeitgenössische Künstler_Innen Kunstformen, Produktions- und Rezeptionspraktiken, institutionelle Rahmungen wie visuelle und auditive Wahrnehmungsdispositive befragen und mitunter aufs Spiel setzen, sind so vielseitig wie spannungsreich inszeniert. Um dieselben angemessen analysieren zu können, benötigt man vor allem einen genuin interdisziplinären Ansatz. Hierfür hält der Untersuchungsrahmen der Intermedialität als offenes System der Interdependenzen zwischen medialen Formen produktive Möglichkeiten bereit.

Schlüsselwörter: zeitgenössische Kunst, Intermedialität, mediale Formen, Rahmung, Kulturtechniken

ABSTRACT (ENGLISH)

Intermedial (in)stabilities in contemporary artworks analyzes hybrid forms combining different media and sign systems by confronting them in their diverging materiality and mediality. These pieces are strongly self-reflective, and their (un)stable mode of production gives viewers access to different levels of meanings. What strategies and techniques do artists use to achieve such intermedial effects? How can the experience offered to an audience be described? How do different levels of meaning interact to produce a communicative effect? To answer these questions, we must focus on different layers of the complex configurations. Looking at each layer helps to precisely describe the relationship between the different parts and their effects on the audience. The audience of *the fault line* (2010), a collaboration between choreographers Meg Stuart and Philipp Gemacher, and the visual artist Vladimir Miller, is confronted with a performance transferred in different medial contexts, settings, and environments. Viewers and listeners reflect on the different contexts by making comparisons among them, an interaction forced by how the artists combine their performative video installation's different parts: the event's performance and its projection as constantly trans-formed in a different time and space by Miller and the operations as a form of examination of images produced by the live event. These different spaces, in which presented bodies and their representation occupy the center, visibly diverge throughout the performance.

Keywords: Contemporary artworks, intermediality, medial forms, frames, intermedial effects

¹Dr. phil., San Francisco, USA

Corresponding author:

Bettina WODIANKA,
748 Clipper Street, San Francisco,
CA-94114, USA
E-mail: Bettina.Wodianka@gmail.com

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EXTENDED ABSTRACT

Intermedial (in)stabilities in contemporary artworks analyzes hybrid forms combining different media and sign systems by confronting them in their diverging materiality and mediality. These pieces are strongly self-reflective, and their (un)stable mode of production gives viewers access to different levels of meanings. What strategies and techniques do artists use to achieve such intermedial effects? How can the experience offered to an audience be described? How do different levels of meaning interact to produce a communicative effect? To answer these questions, we must focus on different layers of the complex configurations. Looking at each layer helps to precisely describe the relationship between the different parts and their effects on the audience. The audience of *the fault line* (2010), a collaboration between choreographers Meg Stuart and Philipp Gemacher, and the visual artist Vladimir Miller, is confronted with a performance transferred in different medial contexts, settings, and environments. Viewers and listeners reflect on the different contexts by making comparisons among them, an interaction forced by how the artists combine their performative video installation's different parts: the event's performance and its projection as constantly trans-formed in a different time and space by Miller and the operations as a form of examination of images produced by the live event. These different spaces, in which presented bodies and their representation occupy the center, visibly diverge throughout the performance. As a result, Miller's operations of measuring open another space on a meta-level – the possibility to reflect on both spaces by thinking about their different qualities and their different materiality and mediality. These operations are also a kind of invitation to the audience to reflect on habits, conventions, and perceptions connected to everyday media usage. Self-reflectivity is the efficacy of dialogical confrontation among these spaces and their qualities as a result of conventions and configurations. The medium from which different spaces and medial surfaces are reflected off in the fault lines is the theater. The theater's plurimedial structure makes the particular form possible for the artists to choose. Although they did not place the work on a classical stage, they decided to frame the artwork in the way theatrical plays are usually presented – by separating the stage from the auditorium and arranging the two in a frontal relationship. Therefore, the central perspective determines perception of the proceedings onstage. However, at the same time, the artists also irritate the classical regime during the presentation, emphasizing configuration as transfiguration. By combining various frames and perspectives, they cause different sight lines to confront one another. As a result, there are not just medial surfaces in permanent dialogue with each other in a nonhierarchical composition, but the modified formation

between the (onstage) present and presented bodies (on different screens) incessantly provokes adjustment in the relationship between the choreography (as a fundamentally different spatial process) and the immaterial presentation of the same bodies in the video. By creating this friction, Stuart, Gehmacher, and Miller provide insight into their configuration's heterogeneous parts. Moreover, they create knowledge about its mechanism on a meta-level.

To emphasize, that the production is the result of a process, and to sensitize the audience to its different aspects, many artists in contemporary art select thoughts about specific mechanisms in the process of creating and forming their work's central theme. A link between these productions is their intermedial practices as medial specificities, and media borders are of essential importance.

Den im vorliegenden Beitrag thematisierten Kunstproduktionen ist mindestens ein gemeinsames Moment inhärent: das Interesse an künstlerischen Formen und an Formungsprozessen, an denen verschiedene Medien als Kulturtechniken beteiligt sind, und an den über dieselben initiierten Wahrnehmungsprozessen im Rezeptionsakt. Dieses Interesse lässt sich noch genauer bestimmen, denn es bezieht sich vor allem auf die materiale und mediale Differenz unterschiedlicher Formen der Darstellung, ihrer Inszenierungsstrategien und -verfahren als (etablierte) Produktionspraktiken sowie ihrer institutionellen Rahmung als Ort der Präsentation und damit verbundenen historisch gewachsenen Wahrnehmungsdispositiven. Spätestens im 20. Jahrhundert avanciert dieses Interesse vermehrt zum Zentrum künstlerischer Auseinandersetzung, was sich auf die Kunstwerke sowohl produktions- als auch rezeptionsästhetisch auf unterschiedlichste Weise (und im wahrsten Sinne des Wortes) auswirkt.

Dies trifft auch auf die im Zentrum stehende Analyse des Stückes *the fault lines* (2010) zu, einer Produktion der Choreographin Meg Stuart, des Choreographen Philipp Gehmacher und des bildenden Künstlers Vladimir Miller. Sie lässt sich als ein Hybrid zwischen Performance und Video-Installation beschreiben. Ein wichtiger Stellenwert kommt darin Austauschprozesse zwischen medialen Formen, ihren Repertoires, ihren Rahmungen und Darstellungskonventionen zu. In der Produktion werden diese, so meine These, über die Diskursivierung ihrer produktionsästhetischen Beschaffenheit und ihrer Wirkung sowohl als Potential als auch als Konvention erfahrbar. Der Diskurs birgt eine potentielle Differenzenerfahrung in sich, über den sich der Rezeptionsakt vor allem als Erfahrungs- und Reflexionsraum beschreiben lässt. Denn Formungsprozesse stehen im Mittelpunkt der Inszenierung – als gewissermaßen reflexiv in Erscheinung tretende Spielanordnung. Dies vollzieht sich in *the fault lines* entsprechend nicht zuvorderst abstandslos im Sinne einer konvergenten Erfahrung qua Prozessen der Illusionierung und über den Rückgriff auf konventionelle Formen und angestammte Inszenierungsmuster. Im Gegenteil, denn die Produktion initiiert eine Differenz-respektive Schwellenerfahrung, die den Wahrnehmungsakt selbst erlebbar macht – Wahrnehmungsgewohnheiten wie konventionellen Vorstellungen zuwiderlaufend.

In zeitgenössischen Kunstproduktionen ist eine generell vertiefte Auseinandersetzung mit Formen, Formaten und ihren Rahmungen massenmedialer Provenienz festzustellen. Diese be- wie hinterfragen Künstler_Innen, um originäre Verbindungen zwischen Medien und deren Darstellungsmodi zu erproben, in für uns ungewöhnliche Konfigurationen zu überführen und hierüber Beobachtungen zweiten Grades qua liminaler Erfahrungen zu

ermöglichen. Über das nicht endgültig homogene Zusammenfügen der verschiedenen Spielelemente und -räume geraten die Prozesse der Formung ins Zentrum der Aufmerksamkeit, d.h. dieselben werden sicht-, einseh- und erfahrbar. Medien bleiben der Philosophin Sybille Krämer zufolge normalerweise der „blinde Fleck im Mediengebrauch“ (1998, S. 74): Sie ermöglichen als Mittler den Blick auf ein über sie Geformtes bzw. Dargestelltes, bleiben selbst jedoch im habitualisierten Mediengebrauch unterhalb der Wahrnehmungsschwelle. *The fault lines* reflektiert die Übertragung einer Darstellung in einen anderen medialen Kontext, wobei fortan beide Formen nebeneinander existieren. Durch den Wechsel des Rahmens und der Darstellungsform werden die damit verbundenen Folgen auf das Dargestellte diskursiv. Insofern lässt sich das Stück auch nicht als multimediales, sondern vielmehr intermediales Gefüge beschreiben, denn die Abstände zwischen den Darstellungsformen und dem über sie Dargestellten fügen sich nicht zusammen, sondern halten sich ganz im Gegenteil fortlaufend auf Distanz. Die Arbeit nutzt damit, wie es die Kulturwissenschaftlerin und Philosophin Petra Maria Meyer im Anschluss an Maurice Merleau-Ponty formuliert, die „besondere Fähigkeit [der Kunst] in ihren Darstellungen und Inszenierungen gleichsam die jeweilige Ordnung von Wahrnehmungs- Darstellungs- und Inszenierungsweisen mit darzustellen. In der Kunst kann die Sinnestätigkeit selber in ihren diskursiven und medialen Bedingungsfeldern zum Gegenstand der Wahrnehmung werden“ (2008, S. 612). Um sich derartigen Spielanordnungen in der Analyse anzunähern bietet sich die Betrachtung derselben als Konfigurationen an, um die verschiedenen Ebenen als Korrelativ zu trennen wie in Beziehung zu setzen.

Die zur Vermittlung eines Inhaltes gewählte Form sind und waren niemals festgelegte Größen, ihre Relation zueinander betreffend. Spätestens seit der Moderne stehen dieselben in einer dynamischen Beziehung zueinander, die durch die Folgen der Digitalisierung eine weitere Intensivierung erfährt. Formen werden seither prinzipiell als flexibel und mobil erlebt. Stehen sowohl der grundlegende Umbau des Mediensystems und die Digitalisierung als auch künstlerische Programmatiken der Moderne für mediale Konfigurationen, die sich – im Gegensatz zur medienindustriellen Produktion – weder an Mediengrenzen noch an Kategorisierbarkeiten orientieren, muten terminologische Setzungen im Bereich medientheatraler Inszenierungen und Darstellungen im Sinne einer eindeutigen Zuordnung mitunter als reine Frage der Perspektive an. Um diese künstlerisch-spielerischen Konfigurationen zu analysieren bietet sich aus kultur-, theater- und medienwissenschaftlicher Perspektive der begriffliche Untersuchungsrahmen der Intermedialität als offenes Analysesystem der Interdependenzen und horizontalen wie

vertikalen Formbewegungen zwischen medialen Dispositiven sowie innerhalb derselben an. Die Form wird im Falle von *the fault lines* über das Ausstellen ihrer Figuration – respektive über den prozessualen Akt des *in Form Setzens*, dem die Rezeption in actu beiwohnt – als Geformtes in ihren Spielmitteln, ihrer Dynamik und ihrer Strategie, die sie insgesamt kon-figurieren, reflektiert und selbst aufs Spiel gesetzt. Hierüber wird sie als Ergebnis eines ästhetischen Konstruktionsprozesses, als Resultat einer Inszenierung sichtbar. Dies wiederum ist aufschlussreich, um verschiedene mediale Formen wie Formatierungen auf ihre Erzeugung, (ästhetische wie soziokulturell normierte wie regulierende) Funktion und Wahrnehmung wie auf ihr Wirkpotential hin zu befragen. Das möchte ich anhand der Produktion *the fault lines* genauer erläutern.

***The fault lines*: Aufführungsanalyse**

The fault lines (2010) ist das Resultat eines gemeinsamen Forschungsprojektes zwischen den Tänzern und Choreographen Meg Stuart und Philipp Gehmacher und dem Bildenden Künstler Vladimir Miller. Die Aufführung des Stückes findet in einem Ausstellungsraum, einem beinahe klassischen white cube statt. Die Wände sind weiß und karg, auf der linken Seite der Bühne hängt ein beige Vorhang, gerafft und seiner üblichen Funktion im Theater als trennendes Moment zwischen Bühne und Zuschauerraum entfremdet. Er verdeckt lediglich einen Teil der den Bühnenraum begrenzenden Wand des white cube: es gibt nichts, das er dem Blick der Zuschauer_Innen erst später preisgeben würde. Stuart und Gehmacher lehnen voneinander entfernt an zwei Wänden des Bühnenraumes. Miller sitzt anfangs im Schneidersitz am rechten vorderen Bühnenrand, umgeben von Kabeln und technischem Equipment wie etwa einer Kamera und einem Projektor, exponiert das Bühnenbild füllend und gut ein Drittel der Bühne für sich beanspruchend. Sein Blick richtet sich auf die Bühne, sein Rücken gegen das Publikum, mit dem seine Blickrichtung übereinstimmt. Rechts von ihm sowie am linken vorderen und hinteren Bühnenrand befinden sich am Boden lange leuchtende Neonleuchtröhren.

Die ersten 10 Minuten der knapp 50-minütigen Performance sind von der physischen Interaktion der beiden Tänzer bestimmt, die wiederum – den Choreographien von Stuart und Gehmacher darin generell gemäß – auf kein eindeutig zu dechiffrierendes Bewegungsvokabular referieren: Zunächst stehen sie sich schräg gegenüber, laufen aufeinander zu, stoßen gegeneinander, scheinen zu ringen, sich festzuhalten, bis sie sich erneut trennen, um sich abermals rastlos zu konfrontieren. Die Gesten deuten an, aber zu keinem Zeitpunkt bieten sie den Zuschauer_Innen Bedeutung im Sinne einer klaren

Lesart als einem kognitiven Akt des Dechiffrierens an. Die rein physischen Aktionen rufen im Rezeptionsakt lediglich Assoziationen auf. Stuarts und Gehmachers Blicke scheinen sich zu keinem Zeitpunkt zu treffen; sie wirken über die gesamte Dauer der Performance leer und richtungslos, als Wahrnehmungstechnik, die auf ein Subjekt zurückgeht, gewissermaßen stillgestellt, lahmgelegt. Weder die Körper noch die Blicke beziehen sich in einer deutlichen Weise auf einander und auf ihre Umgebung. Ihre Beziehung bleibt zumindest grundsätzlich solange ohne einen konkreten Ausdruck und damit in der Schwebe, solange das Videobild und damit das immaterielle Abbild der Körper der Szenerie äußerlich bleiben.

Dann erhebt sich der bis dato dem Geschehen bewegungslos beiwohnende Miller und geht zum Projektor, vor dem sich ein kleiner Monitor befindet, auf dem seit Beginn des Stückes der hintere Teil des Bühnenraums von einer Kamera – aus fixierter Position vom rechten Bühnenrand aus aufgenommen – live projiziert wird. Die Einstellung bleibt über den gesamten Zeitraum gleich: die Kamera folgt nicht der Bewegung der Performer. Diese sind auf dem Videobild nur dann zu sehen, sobald sie sich in einem bestimmten Abschnitt auf der Bühne befinden, nämlich vor dem Vorhang. Die Breite des Vorhangs korrespondiert mit der des Videobildes, das die Körper über die Totale, also aus einiger Distanz, zeigt. Die abgefilmte Szenerie wird darüber hinaus auf die hintere Wand geworfen, die jedoch vorerst verborgen bleibt und erst später vollständig sichtbar wird. Miller fährt die Projektion ab und legt zunächst jeweils kleine, kreisrunde Ausschnitte frei: Der Blick gleicht dem durch ein Schlüsselloch, der selbst normalerweise jedoch ungleich statischer ausfällt. Ab diesem Zeitpunkt mischt sich Miller von außen in das Geschehen ein, ohne jedoch selbst ein Teil davon zu werden. Er bedingt und prägt den Akt der Übertragung der Darstellung mit, indem er fortan aktiv in das Übertragene eingreift. Er verändert die Szenerie, indem er das abgefilmte und live projizierte Videobild über verschiedene Eingriffe manipuliert. Er greift dabei nicht nur ein, seine Manipulationen geben fortan den Ton an, denn die in Echtzeit bearbeiteten Videobilder beginnen den Zuschauerblick für sich einzunehmen. Den theatralen Raum der körperlichen Präsenz, Unvermitteltheit und präsentischen Gegenwart überführt Miller in einen, dem grundsätzlich andere Gesetzmäßigkeiten und Regeln zugrunde liegen. Millers Eingriff wirkt zum einen den Raum zwischen Bewegung, Bild und Video vermessend und über das Videobild simultan zu untersuchen; zum anderen löst er die Unverfügbarkeit der Performance auf, indem er der Interaktion eine klare Richtung gibt. Er zieht hierfür eine weitere Ebene ein, die Dynamiken sowie die Beziehung der Performer betreffend: aus denselben wird durch die Bearbeitung des Videobildes und durch den Rückgriff und die

Aktualisierung beliebter medialer (Bild)Klischees und damit korrespondierenden Vorstellungen, die vor allem auch den Typisierungen, Bildbearbeitungen und Erzählweisen in den Inszenierung Hollywoods entsprechen, ein Liebespaar. Das projizierte, zweidimensional flächige Bild zeigt Körper, die ineinander verschlungen wirken; als Zuschauer_Innen wissen wir durch einen Blick auf die leiblich anwesenden Körper im Bühnenraum, dass sie sich nicht berühren. Miller überführt die Interaktion und den unklaren Status der Beziehung zwischen den Performern in einen veränderten Raum, dem nicht nur eine gänzlich unterschiedliche Atmosphäre innewohnt, sondern zudem eine andere Raum-Zeit-Logik. Diese Verwandlung vollzieht sich so diskret, dass am Ende beinahe unbemerkt bleibt, dass diese Beziehung vor allem auf der filmischen Konstruktion durch Miller als auf der physischen Interaktion der Performer im Bühnenraum basiert, deren Gesten diese Lesart weder nahelegen noch als Möglichkeit offenhalten. Diese Transformation überführt die physische Interaktion in Konkreta, etabliert eine symbolische Ordnung und verändert den Blick der Zuschauer_Innen auf die Körper, deren Bewegung und Beziehung.

Die vor allem medial in Bewegung gesetzte Transformation und die Unterteilung der Bühne als intermedialen Spielraum, in welchem sich die verschiedenen medialen Räume – wenn auch nicht reibungslos – verbinden, geht auch an den Performern nicht spurlos vorbei. Im Gegenteil: Millers Eingriff scheint auch Auswirkungen auf dieselben zu haben. So etwa wenn Stuart und Gehmacher am linken Seitenrand direkt nebeneinander angelehnt an den Vorhang sitzen, d.h. der Kamera und damit den Zuschauer_Innen qua Projektion frontal gegenüber. Sie beginnen jeweils einen Arm (in gegenläufiger Richtung) zu kreisen und dieses Kreisen wirkt zeitachsenmanipuliert: Es wirkt wie eine Filmaufnahme in Zeitlupe, d.h. die verlangsamte Bewegung scheint filmtechnischer Natur zu sein. Wenden wir unseren Blick jedoch Stuart und Gehmacher zu, um uns zu vergewissern, ob es sich um eine live ins Geschehen eingreifende Technik der vermittelnden Apparatur oder um eine sich auf diese Weise körperlich vollziehende Geste handelt, stellt sich heraus, dass es Letztere ist.

Obgleich Stuart, Gehmacher und Miller das Stück nicht im konventionellen Theaterraum aufführen, behalten sie jedoch die klassische Trennung zwischen Bühne und Tribühne samt diametraler Anordnung bei, die auf dem Prinzip der Zentralperspektive beruht und die Wahrnehmung des Bühnengeschehens determiniert. Dennoch irritieren sie diese klassische Ordnung im Verlauf der Aufführung, indem sie über die Kombination verschiedener Rahmungen und Perspektiven auf das Bühnengeschehen die Blickachsen

im Laufe der Performance miteinander konfrontieren und hierüber destabilisieren. Nicht nur die medialen Oberflächen werden miteinander im grundsätzlich nichthierarchischen Nebeneinander konfrontiert; so provoziert etwa die veränderte Anordnung der Körper im immateriellen Videobild ein permanentes Abgleichen der Verhältnisse im Raum zwischen der Choreographie und dessen Übertragung. Das Videobild eröffnet dem Publikum die Möglichkeit auf eine Blickachse, die ob der statischen Position in der Anordnung von Bühnen- und Zuschauerraum für die Zuschauer_Innen sonst nicht verfügbar wäre.

Die medialen Eigenschaften werden in ihrer Differenz ununterbrochen betont, worüber sich die Produktion als Hybrid, jedoch weniger als multimediales, denn als intermediales Gefüge beschreiben lässt, als die verschiedenen Bestandteile nicht ineinander aufgehen. Denn Stuart, Gehmacher und Miller eröffnen der Rezeption über diese Reibungsfläche einen Reflexionsraum, einen „reflexiven Raum der Verschiedenheit“, wie es die Kunsthistorikerin Annamira Jochim (2008, S. 40) in ihrer Studie zu den Choreographien Meg Stuarts vor allem in Bezug auf die Spannung zwischen Bild und Ton bezeichnet. Auch in *the fault lines* findet sich diese Verschiedenheit vor allem durch den Schnitt als einer räumlichen Operation (ebd., S. 49) im Nebeneinander der heterogenen Bestandteile realisiert: zwischen Leinwand und den auf der Bühne anwesenden Körpern: diese Bestandteile sind sowohl getrennt als auch miteinander verbunden. Getrennt sind sie über das in ihnen und über sie Dargestellte und über die mediale Form der Darstellung; verbunden sind sie über die Elemente ihrer Darstellung, als Materialien der verschiedenen Inszenierungen, „über die etwas als gegenwärtig in Erscheinung“ (Erika Fischer-Lichte, 2014, S. 159) tritt. Ob der Konfrontation dieser heterogenen produktionsästhetischen Spiel- und rezeptionsästhetischen Erfahrungsräume über die Betonung der unterschiedlichen medialen Oberflächen lässt sich die Produktion mit dem Theaterwissenschaftler Hans-Thies Lehmann als „Spiel mit der Erfahrung des Konflikts zwischen dem anwesenden Körper und seiner immateriellen Bilderscheiung im Rahmen ein und derselben Inszenierung“ (2011, S. 405) beschreiben. Dies betont Miller, wenn er das Videobild noch darüber manipuliert, indem er es über u.a. das Nachzeichnen der Körperkonturen buchstäblich überzeichnet. Die Spuren drohen die Körper in Echtzeit verdeckend zu überlagern.

Eine Intensivierung erfährt dies noch auf der Ebene des Tons. Verwendet der Komponist Vincent Malstaf im ersten Teil der Performance sehr abstraktes Tonmaterial, um die physische Interaktion auch auf dieser Ebene in der Schweben zu halten und das Moment des Kontakts als handelndes Moment zu betonen, verändert sich dies signifikant mit dem Einzug Millers filmischer Rahmung der Szenerie. Die Tonspur versammelt mehr

und mehr Geräusche und Tonfragmente, die zum einen auf einen alltäglichen Kontext referieren, zum anderen weitere Technologien akustische ins Spiel bringen: wir hören das Brummen und Knistern eines Filmprojektors, Schritte durch Laub, Stimmen von Erwachsenen und Kindern, die teilweise elektroakustisch manipuliert wirken, quakende Frösche, bellende Hunde, das ächzende Geräusch einer verrosteten Schaukel. Im weiteren Verlauf werden die eingespielten und die Szenerie zusätzlich atmosphärisch einfärbenden Tonfragmente immer melodischer bis sie – in Übereinstimmung mit den projizierten Videobildern –, einem filmischen Soundtrack gleich, in die melodramatische Musik eines Liebesfilmes übergehen.

***The fault lines* als TRANS-figurationen: Von der Choreographie zur Videoinstallation**

Das Stück changiert zwischen den Dispositiven Tanzperformance und Video-Installation, spielt mit An- und Abwesenheit vor allem der performenden Körper, zwischen Wiedererkennung als möglicher Decodierung und der Unverfügbarkeit einer präsentierten Figuration fern theatraler Repräsentation. Die konfigurierten Rahmen und Rahmungen, die in *the fault lines* auf verschiedenen Ebenen eingezogen, verbunden, sich überlagern und gegenseitig dynamisieren, drängen sich gegenseitig ab, ohne sich fortwährend zu stabilisieren und eine das Geschehen auflösende Ordnung zu etablieren. In *the fault lines* wird nicht nur der Körper mit seinem immateriellen Ab-Bild konfrontiert; Stuart, Gehmacher und Miller konfrontieren vor allem auch den Theaterraum der leiblichen Koprpresenz mit dem filmischen Raum als einem mediatisierten, einem über die Apparatur erzeugten und vermittelten: in der Verfremdung, der Distanzierung und dem Paradoxon der gleichzeitigen Überwindung dieses Abstands. Dabei stellt Miller über seine live und im Blickfeld des Publikums vollzogenen Manipulationen des projizierten Bildes die jeweiligen Spielmittel, die Dynamiken und Strategien als solche aus und führt deren Konstruktionsprinzip wie Konstruiertheit als ästhetisches Spiel vor. Und er aktualisiert die hervorgerufenen Imaginationen als kulturell produzierte.

Ein Zentrum, um das die performative Installation zu kreisen scheint: die Aushandlung der Form als nach Sybille Krämer „raumzeitlich situierte Operation“, die zur „temporalisierten, instabilen, flüchtigen, kontingenten Konkretisierung eines jener Potentiale zur Formbildung [wird], die bereitzustellen die Aufgabe eines Mediums ausmacht“ (1998, S. 566). So bricht die filmische (Über)Formung der bis dato als abstrakt erlebten Szenerie – nicht zuletzt über ihren prominent in Szene gesetzten Schau- und

Attraktionswert – in die Performance ein; ihr Einbrechen kommt einem Übergriff gleich, als sie das Bühnengeschehen in eine bestimmte Richtung zu transfigurieren scheint. Der Kamerablick auf die Szenerie transformiert das Geschehen in seinem Grundgestus und verformt es. Den Körpern wird ein Ort innerhalb der filmischen Kadrierung zugewiesen, der sie auf Signifikanz festzustellen sucht. Die Transformation ist jedoch von bittersüßer Natur: Einerseits scheint sich in der bislang in der Schwebelage gehaltenen Interaktion der Performer die Unverfügbarkeit aufzukündigen, indem sich Bedeutung ankündigt. Andererseits rekurriert die Bedeutung auf gesellschaftliche Konstruktionen der Regulierung und Normierung ebenso wie bekannte Muster refiguriert und transparent wie reflexiv werden. Im selben Moment in dem wir als Zuschauer_Innen Zeugen eines auf Bedeutung abzielenden Geschehens werden, das wir über das Videobild rezipieren, im selben Moment wird ebenso die Manipulation diskursiv, die uns diese Lesart „beschert“ und den bis dato offenen Reflexionsraum als einen Verlust erfahren lässt. Zugleich eröffnet die Prozessierung der in actu sich vollziehenden Formatierung einen Zwischenraum als gewissermaßen interformativen Reflexionsraum.

Dass dieser Vorgang indes als Strategie auch weniger offensichtlich Teil der Produktion sein kann, lässt sich an einem anderen Stück zeigen, das sich ebenfalls als Hybrid beschreiben lässt: Ragnar Kjartansson's *The Visitors*, dessen Titel auf ein Album der schwedischen Popband ABBA referiert, ist ein Hybrid zwischen Installation und Musikvideo, das auf einer Performance in der 200 Jahre alten Villa Rokeby am Ufer des Hudson River, zwei Stunden nördlich entfernt von New York City, basiert. Auf neun im Ausstellungsraum verteilten großflächigen Leinwänden sind jeweils die einzelnen MusikerInnen in verschiedenen Räumen oder auf dem Grundstück des Anwesens zu sehen. Sie alle performen synchron das 60-minütigen Musikstück in einem Take, wobei sie über Kopfhörer und Mikrophone miteinander verbunden sind: dieser besteht aus der permanenten Repetition der immer gleichen Lyrics, die wiederum auf ein Gedicht der isländischen Performerin Ásdís Sif Gunnarsdóttir, Kjartansson's Exfrau, zurückgehen: "once again I fall into my feminine ways". Kjartansson komponiert die ruhigen Videobilder, die einzig aus den Spielbewegungen der Musiker_Innen bestehen, als Tableau Vivants, die an Gemälde erinnern. Das *Als ob* des Malerischen, das im und in der Betrachter_In ob der Komposition der Bilder als in den Worten der Literatur- und Kulturwissenschaftlerin Irina Rajewsky „fremdmedial gebundene Erfahrung[...]“ (2002, S. 170) abgerufen wird, liegt nicht nur an der bewegungsarmen Performance der Musiker_Innen, der Beleuchtung und an der über den gesamten Take statischen Kameraposition – also auf vor allem filmischen Mitteln. Darüber hinaus hängt dies auch mit den gewählten Requisiten der Bildgestaltung,

vor allem am Interieur der Villa, zusammen. Der Eindruck verstärkt sich zum einen durch die Rahmung und das Format der Videobilder, die an großformatig imposante Ölgemälde der Porträtmalerei erinnern, die Kjartansson teilweise wiederum durch betont lässige Posen der Musiker_Innen konterkariert. Zum anderen intensiviert sich dieser fremdmediale Eindruck durch den Präsentationskontext, in dem die Videoinstallation stattfindet: dem klassischen Ausstellungsraum, dem white cube, der als Rahmen rezeptionslenkende Kraft hat und die Illusion des Malerischen in das Video transportiert, indem sie dieselbe verstärkt. Über die Simulation malerischer Qualität der Darstellung zieht der Künstler in das Stück eine metamediale Ebene ein, die – als grundsätzlich fremdmediales System mitgelesen – rezeptionsästhetisch als Differenzerfahrung erlebbar wird. Die einzelnen Aufnahmen fügen sich zu einer Art begehbaren Video-Installation zusammen, verbunden über die aus den Lautsprechern tönende Musik.

Intermediale Konfigurationen als künstlerische Prozesse der Vermessung

The fault lines und *The visitors* lassen sich als (in/stabile) Hybrid beschreiben, das Abstände und Interferenzen zwischen medialen Formen als mit den Worten des Fluxus-Künstlers Dick Higgins „Gestalt-Möglichkeiten“ (1970) reflektiert, indem es sich als eine spezifische Form der „Kopplung verschiedener konfigurierter Zeichenverbundsysteme“ (Wirth, 2006, S. 32) erweist. Denn es ist im Wesentlichen der Prozess der Vermessung zwischen medialen Formen – den ihnen zugrundeliegenden inszenatorischen Prozessen als Konfigurationen, ihren Darstellungsregeln, -mitteln und -techniken – über den initiierten Diskurs ihrer medialen Differenz, auf dem der Rezeptionsakt basiert: Wir wohnen in *The fault lines* dem Akt des *in Form Setzens* als einem prozessualen bei, worüber sich die verschiedenen Rezeptionsmodi als (erlernte) Techniken miteinander konfrontieren, kontrastieren und zueinander in Beziehung setzen. Denn mediale Formen sind vor allem konventionell gewordene Modi der Inszenierung und die Rezeption einer bestimmten Form löst spezifische Signifikationsprozesse aus.

Das Publikum findet sich in *the fault lines* ganz basal festgestellt mit der Szenerie in einer frontalen Anordnung, wohingegen etwa die Installation von Ragnar Kjartansson sowohl mit Mobilität als auch mit Stillstellen der Besucher_Innen arbeitet. Daneben lassen sich in der zeitgenössischen Kunst auch interaktive Formen finden, etwa die gemeinsame Produktion von Ant Hampton und Britt Hatzius, *this is not my voice speaking* (2013). In diesem Stück wird das Publikum über die Partizipation am Formungsprozess

in dasselbe eingebunden. Oder treffender: Die Genese der (audiovisuellen) Konfiguration hängt grundsätzlich von der körperlichen Aktivität, vom buchstäblich aktiven Eingreifen derselben, ab. Die Interaktion mit den analogen Medien, die Hampton und Hatzius in die Installation mit einbeziehen, stellt die Bedingung dar, ästhetische Formen zu (re)produzieren. Dieser Eingriff wiederum setzt das intermodale Zusammenspiel der Sinne beim produzierenden und gleichzeitig rezipierenden Akteur voraus. Dabei wird die Kommunikation zwischen verschiedenen Sinnen – etwa des Hör- und des Sehnsinns, um Ton- und Bildebene zu synchronisieren – durch Handlungsanweisungen aktiv angestoßen, um eine bewusste Zusammenarbeit zwischen beiden zu initiieren und als unterschiedlich strukturierte Techniken zu konterkarieren.

Die Spielstrategien, mit denen zeitgenössische Künstler_Innen Kunstformen, Produktions- wie Rezeptionspraktiken, Formate, Technologien, institutionelle Rahmungen wie visuelle und auditive Wahrnehmungsdispositive befragen, aufs Spiel setzen und diskursiv wie erlebbar machen, sind so vielseitig wie spannungsreich. Ihre Analyse bedingt vor allem einen genuin interdisziplinären Diskurs, um den Werken angemessen begegnen zu können. Der Untersuchungsrahmen der Intermedialität als offenes Analysesystem der Interdependenzen stellt eine produktive Möglichkeit dar, die Beschaffenheit intermedialer Systemreferenzen als Spielstrategien innerhalb interartiver Kunstwerke zu beschreiben, zueinander in Relation zu setzen und den metareflexiven Raum, den sie mitunter eröffnen, hierüber zu analysieren.

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From Photomontage to “Functional Montage” Staging an Intermedial Assembly Line in Kurt Tucholsky’s and John Heartfield’s *Deutschland, Deutschland über Alles*

Verena R. KICK¹ 



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¹University of Washington, Germanics, Seattle, WA, USA

Corresponding author:

Verena R. KICK,
University of Washington, Department of
Germanics, Denny Hall 360, Box 353130,
Seattle, WA 98195, USA
E-mail: vkick@uw.edu

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ABSTRACT (ENGLISH)

This essay demonstrates that Kurt Tucholsky’s and John Heartfield’s photobook *Deutschland, Deutschland über Alles (DD)*, published in 1929, aimed to unveil the actual condition of the Weimar Republic by addressing and educating the working class. The worker-readers of *DD* are supposed to see themselves differently with the help of the photobook’s combinations of texts and images that imitate an assembly line – a view familiar to the worker. This essay shows that, what I call “functional montages” – an extension of the photomontage that combines industrial and cinematic montage – allow worker-readers to both recognize themselves in *DD*, while at the same time gaining the ability to take a critical stance on their position within the German public sphere. This shows not only how Tucholsky and Heartfield are educating workers by employing the technique of montage; *DD* also exemplifies how the idea of intermediality is not just a procedure of translating images from one medium to another. Instead, it is the images’ potential to create visual narratives that allows for a juxtaposition of photographs and texts in the target medium, following a combination of cinematic and industrial montage principles. This shows that intermediality is less a transfer of media elements than a transfer of their narrative potential.

Keywords: Intermediality, montage, photobook, Kurt Tucholsky, John Heartfield

EXTENDED ABSTRACT

Kurt Tucholsky's and John Heartfield's photobook *Deutschland, Deutschland über Alles* (*DD*) was published at the end of the 1920s – a time when other photobooks also addressed the topic of "Germany," trying to come to terms with the fundamental changes and instability of the Weimar Republic. Yet, even among these publications, *DD* remains a unique take on the state of Germany, due to its intriguing text-image combinations, its high volume of photographs and its collaborative nature on the part of its authors, Tucholsky, Heartfield and an array of anonymous photographers whose photos have been published by various media outlets and are reused in *DD*. Scholarship so far has often discussed the reception of this photobook, its satirical techniques in both texts and photos, and its montage method, particularly focusing on Heartfield's photomontages. This analysis of *DD* takes an in-depth look at the montage technique applied in this photobook. I argue that a combination of cinematic and industrial montage creates, what I call "functional montages" that imitate the everyday life of the working class, while also urging *DD*'s worker-readers to reflect on their lives and status within Weimar Germany's public sphere. This argument also considers the intermedial processes at work here. Building on Werner Wolf's and Jens Schröter's typologies of intermediality, this article demonstrates that *DD* is an example of "covert, intracompositional intermediality," to borrow Wolf's term. This kind of intermediality asks its recipients to decode its intermedial references, a task which Tucholsky's and Heartfield's readers have to do when they engage with their montages of texts and photographs. It will become clear that *DD*'s use of cinematic and industrial montage techniques is a demonstration of understanding intermediality less as a transfer of media elements, but as "media narrating literally and cinematically" as Joachim Peach has stated in his analysis of intermediality.

First, this essay evaluates Tucholsky's views on the use of photography. He demanded not only that print media should employ more photos, but also argued for photos to be juxtaposed in order to aim for political agitation. He based his demands on images of grievances within the working class, which were also often at the center of his writings. His poem *Zehn Jahre Deutsche Republik* was paired with photos when it appeared in the *AIZ* in 1928, including photos that would be reused in *DD*. While scholarship has discussed the various interactions of photos and texts in *DD*, attention has often been directed at combinations of individual photos alongside a text or discussions have focused on Heartfield's photomontages. Secondly, this essay shows that while Heartfield's photomontages were certainly persuasive re-assemblies of photographic material, they

could, however, also fall short by leaving their viewers potentially overwhelmed and confused. Yet, one section of *DD*, entitled "The Parliament," shows how photomontages can be extended by a textual component that, instead of using the photomontage as a prompt or illustration, mirrors and builds on the photomontage's visual narrative in content and form. This way, the photomontage is extended to a "functional montage." This montage combines several photos with a text that can stretch over several pages in a photobook, as this essay demonstrates, using the section "Good Times" as an example. Combining the industrial montage of the assembly line with the film montage associated with Soviet cinema of the 1920s, the "functional montage" aims to draw attention to each of its components and their narratives so as to both address and educate *DD*'s worker-readers to reflect on their status in Weimar Germany's public sphere. Scholarship has so far argued that photobooks aimed to educate their readers to become visually literate while interacting with photos. Tucholsky's and Heartfield's photobook shows how these educational measures can be taken one step further. *DD*'s way of repurposing media, based on the intermedial narrative qualities of images and texts, shows that *DD* is an example of Werner Wolf's concept of "intra-compositional intermediality."

Kurt Tucholsky’s and John Heartfield’s photobook *Deutschland, Deutschland über Alles (DD)*¹ appeared in 1929, when the media landscape was saturated with illustrated magazines and books that had discovered photography’s presumed authentic qualities. Nonetheless, *DD* prompted a substantial echo in both the leftwing and the conservative press. Already its title and its ironic play on the first verse of the national anthem *The Song of the Germans* indicates that the condition of the Weimar Republic is at stake in this photobook combining 188 photographs and photomontages with 96 texts. Tucholsky and Heartfield particularly criticize the media’s portrayal of the Weimar Republic’s current state. They aim to unveil its actual condition by including, educating and addressing the working class and questioning its visibility and representation within the German public sphere. The worker-readers of *DD* are supposed to see themselves differently with the help of *DD*.

As this essay argues, Tucholsky and Heartfield employed, what I call “functional montages” – an extension of the photomontage that combines industrial and cinematic montage – which allow the worker-readers to recognize themselves in *DD*, while also gaining the ability to take a critical stance on their position within the German public sphere. In using “functional montages,” Tucholsky and Heartfield are not only educating working class readers by transferring the industrial montage onto the book’s page; they also demonstrate how photobooks at the time adapted another montage principle, associated with Soviet cinema of the 1920s, in order to further develop the photobook’s educational purpose. Scholarship today defines this process of transferring cinematic and industrial montage onto the book’s page as intermedial.

Drawing on Werner Wolf’s typologies of intermediality,² *DD* exemplifies a “covert intermediality” (Wolf, 2013, p. 345).³ Due to a switch between media, according to Wolf (2013), one medium disappears within another medium, which conceals the former and thus is not recognizable anymore on the surface of the target medium. To that end, as I argue, *DD* and its combinations of essays, poems or songs alongside photographs and photomontages enact the cinematic montage, aiming to imitate film “by using its signs iconically, not referentially, similar to when certain structures are used to approximate a literary text to music” (Wolf, 2013, p. 345). Yet, while the film medium might not be

1 Hereafter I will use the abbreviation *DD* to refer to *Deutschland, Deutschland über Alles*.

2 Gabriele Rippl’s (2015) introduction to the *Handbook of Intermediality: Literature – Image – Sound* provides a brief and concise overview of definitions and typologies of intermediality, focusing on research by Werner Wolf, Irina O. Rajewsky and Jens Schröter (pp. 1–23). For more detailed discussions of concepts of intermediality see Herzogenrath, B. (2012), Wolf, W. (2011) and Grishakova, M., & Ryan, M. (2010).

3 All translations of primary and secondary sources are my own, unless otherwise indicated.

recognizable anymore in *DD*, especially as there are many textual components, both film and photobook continue to have the photograph as their basis in common, which both media use to build their narratives. Joachim Paech (1997) supports this view of narrative being a *tertium comparationis* when he states that “there is no intermediality between literature and film; there is one only between media narrating literarily and cinematically” (p. 335). Jens Schröter (2011) builds on this notion of transmedial narration in the second of his four types of discourse on intermediality. His second paradigm of “formal (or transmedial) intermediality” (p. 3) manages to highlight the balancing act of the procedure of translating (for instance, film into a photobook) which “has to assume [on the one hand] that the procedure is media-unspecific enough in order to be able to appear in another media context as the same, i.e., as a re-identifiable principle [...]. On the other hand, the procedure has to be media-specific enough in order to still be able to point in its new media context to the medium from which it was ‘borrowed’ [...]” (p. 4). In the case of *DD*, there are several indicators that contribute to such a balancing act. In combining not only images with each other, but also including texts, Tucholsky and Heartfield demonstrate the media-unspecific procedure of translating film into a photobook. At the same time, Heartfield’s photomontages, and, what I call “functional montages” point back to the medium of film. These kinds of montages rely on a visual and textual narrative spanning several pages, building on each other, hence also functioning like an industrial montage process. Moreover, as Patrick Rössler (2012) writes, a “reportage-like view” (p. 285) of authors and audiences at the time, which was influenced by photo reportages in illustrated magazines and montage techniques of film programs, make a “filmic composition of books” (p. 285) possible. Just as Paech emphasized how narrative is the *tertium comparationis* in intermedial transfers, Rössler also points out that photobooks imitate the “dynamic *narrative* style of film stories” (p. 285; my emphasis), claiming that *DD* and its combination of “film montage and photomontage” (p. 285) does so most convincingly. This essay builds on this notion of narrative functioning as an intermedial point of comparison. It allows me to include the translation of the industrial montage, which shapes the narrative of the workers’ daily views and routines, and combining it with film montage in order to identify “functional montages” targeted at working-class readers in *DD*.

Tucholsky and Photography – Theory and Praxis

Already seventeen years before *DD* was published in 1929, Tucholsky’s ideas about the political and fomenting use of photographs were built on observations of the working

class. In one of his first demands to employ more photographs in newspapers and magazines, published in 1912 in the newspaper *Vorwärts*, it is images of woodworkers' mutilated hands that prompt him to call for an agitative use of photos. Yet, he does not just call for *more* photos of workers' accidents that have a shock value to be published. Tucholsky (1912) also articulates a formal principle of the photos' relationships with each other. He suggests contrasting a photo of "a bourgeois wedding party" (Tucholsky, 1912, p. 1) with a photo of a small kitchen that depicts two adults and two children manufacturing firecrackers under unacceptable conditions. While this way of connecting photos is similar to the aesthetic principle of montage, associated with Soviet filmmaking in the 1920s – a connection which this essay explores later – Tucholsky's point here is not just asking for photographs to be juxtaposed. He also describes the purpose of such a montage method, which is to directly address the workers who are depicted in the photographs: "Systematically, it has to be shown: this is how you are beaten, this is how you are educated; this is how you are treated and this is how you are punished" (Tucholsky, 1912, p. 1). Thus, early on, Tucholsky called for photographs and their juxtapositions not only to show grievances of the members of the working class, but also in order to demonstrate these to them.

Yet, many of Tucholsky's articles in publications such as the *Uhu* or the *Freie Welt* did not implement his own demands to compare and contrast photographs meaningfully. For instance, his article *O alte Burschenherrlichkeit* on the negative development of fraternities, published in the *Freie Welt* in 1920, includes photos as visual evidence. However, they do not relate to the text, evident by Tucholsky only referring to them as an after-thought at the end of the article. Only his later contributions to magazines, such as his poem *Zehn Jahre Deutsche Republik* in the *Arbeiter-Illustrierte-Zeitung (AIZ)*⁴ in 1928, would show his own demands realized to some extent. Eleven images are paired with Tucholsky's poem that comments on the ostensible changes for the working class since the November Revolution in 1919. The photographs arranged around the poem show, for instance, that the working class still has to demonstrate for their rights in 1928, just as they had to in 1919. Another photo depicts the President of the Reich Hindenburg celebrating his 80th birthday in a stadium in Berlin, watching veterans' associations marching in his honor, which is reminiscent of celebrations in Imperial Germany. Out of these eleven photographs, a portrait of a worker stands out, due to the camera's focus on his body and his critical facial expression. Positioning this portrait on the lower right-hand

4 The *AIZ* (*The Workers Pictorial Newspaper*) was an illustrated magazine published by Willi Münzenberg between 1921 and 1933 is well known for featuring photomontages by John Heartfield.

side of the double page and right next to the photo of Hindenburg, watching the parade in his honor, creates a juxtaposition between the worker and the President of the Reich. The former appears as if he towers over the latter, because, compared to the worker, Hindenburg is depicted much smaller in the photograph documenting his birthday parade. Moreover, the worker appears as if he is looking at both the poem and all of the photographs on the double page, questioning if indeed anything has changed in the last ten years of the Weimar Republic. This example shows that, yet again, Tucholsky is not only aiming to address his worker-readers both via his poem and the photographs, but also to provide them with an image that they can identify with and that invites them to also critically reflect on their status in Weimar Germany.

While *Zehn Jahre Deutsche Republik* exemplifies a meaningful arrangement of text and images, even including visual juxtapositions, it does not yet fully employ cinematic and industrial montage techniques, as would be the case for *DD*, published several months later in 1929. Yet, as Sarah Hans (2007) argues, this poem is a precursor and even a table of contents for *DD*. Certain persons and groups, which the poem addressed, reappear in *DD*. Even some of the photos, including the one of Hindenburg and the worker, are reused in *DD* (Hans, 2007, p. 38). Not only did Tucholsky's previously published essays influence *DD*'s structure, but also his collaboration with John Heartfield. Scholarship has not been able to fully retrace the exact process of Tucholsky and Heartfield working together on *DD*. However, Hans (2007), relying on letters from Heartfield's brother (p. 28), has been able to establish that Heartfield neither just added images to Tucholsky's text, nor did Tucholsky just combine his poems and essays with images provided by the publishing house *Neue Deutsche Verlag*. Tucholsky and Heartfield seemed to work hand in hand. Tucholsky re-used texts⁵ and chose photographs he found in the archive of the publishing house, which had been used before both in the bourgeois press and in the worker-oriented *AIZ*. Heartfield also worked with photographs he did not take himself but found elsewhere. Not all of the material was footage found elsewhere, though. There are also texts by Tucholsky that appeared for the first time in *DD*⁶ and Heartfield contributed twelve photomontages (including the cover images) specifically to *DD*. While texts and images follow the themes Tucholsky has covered elsewhere, as in the *Weltbühne* or the *AIZ*, including politics, jurisdiction, and the military, Hans (2007) argues in her analysis of

5 According to Hans (2007), 34 writings were first published in the *AIZ*, the *Weltbühne* and the *Vossische Zeitung* (p. 43).

6 According to Hans (2007), there were 56 first prints, though this does not mean Tucholsky wrote them specifically for *DD* (p. 42).

Tucholsky's montage technique that "the differentiation between first prints and reprints of texts in *DD* contributes significantly to an analysis of the various techniques of combining texts and images" (p. 43).⁷ Hans mainly identifies that new texts written for *DD* have a direct relationship with the photograph, which visually extends the text's topic. For reprints, she states "the photo does not have a supporting role anymore when it comes to the montage of images and texts. The photo becomes a mere ornament" (p. 63). In her study, Hans goes into further detail about the text-image-interactions for both categories. While I agree in parts with her analysis and categorizations, my discussion of *DD* will build on and add to her investigations. I am going to take a step back and look at the broader compositions and interactions of *DD*'s text and images that go beyond an individual interaction of a text with a photograph. I argue that there are larger montage sequences at work, which I call "functional montages," that try in form *and* content to reflect on Weimar Germany's working class by mirroring the functionality of an assembly line in a factory.

Extending the Photomontage

It might appear at first that this idea of the industrial montage is also applicable to the photomontage, which after all, particularly in the inter-war period, "imitated modern industrial production in its assembly of pre-fabricated, mass-replicable parts" (Sperling, Barndt, & Kriebel, 2016, photomontage section, para. 2). Yet, while the photomontage needed the technical skills of a photomonteur and was easily reproducible as a very persuasive medium for both publicity and propaganda,⁸ it can also fall short when it leaves readers overwhelmed and confused.⁹ For instance, Heartfield's photomontage on

7 Hans (2007) points out that two other scholars have categorized the relationship of images and texts in *DD*. Burkhard Spinnen (1991) in *Schriftbilder* compares the text-image-combinations to emblems (p. 47), while Dieter Mayer (2002) offers in *Aktiver Pessimismus* mainly two categorizations of the text-image-combinations (p. 41). He argues that the texts are reading aids to prevent misunderstandings and that the photographs are there to intensify the texts' pleas. For Hans, Mayer's application of only two categories to describe the relationship of images and texts is too short-sighted, particularly since Tucholsky himself suggested up to five different combinations and usages of texts and images in *DD* (Hans, 2007, p. 41). There is also a line of scholarship that, opposed to Hans, Spinnen and Mayer, argues that the selection of text and images is made almost at random. Anton Kaes (1985), for instance, calls it "a wild and unwieldy text" (p. 21). Dieter Schiller (2012) also shares this impression in his essay *Ein deutsches Bilderbuch 1929*: "There is no continuous succession of topics or line of thoughts in this book by Tucholsky and Heartfield. The contributions are put together kaleidoscopically, so to speak . . ." (p. 346).

8 See Dawn Ades (1976) for an overview of the photomontage's history and function.

9 Elizabeth Otto (2010) points out in her discussion of the interwar photomontage that its viewers were not automatically engaged: "While such images encouraged viewers to piece together a particular understanding of the scene before them, these viewers could accept or decline this offer" (p. 70).

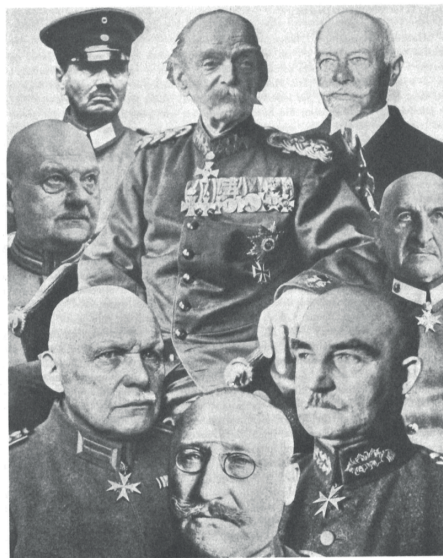
DD's front cover can leave readers puzzled about its meaning. The photomontage contains Wilhelmine, military and bourgeois symbols that come together in an imaginary portrait to comment on Weimar Germany's unstable and unclear leadership (Figure 1).



Figure 1. Cover Image of *DD*. (Tucholsky & Heartfield, 1929)

Heartfield created a portrait of an imaginary figure out of various photographic elements: a bourgeois suit and top hat for one half of the portrait, and a military uniform and spiked helmet for the other half of this hybrid figure. He used the colors of the former German Empire for the upper part of the face and employed the colors of the new flag of the German Republic to replace the figure's right eye. The letters of the photobook's title "Deutschland, Deutschland über alles" continue the color scheme of the Germany Empire, while the title is arranged in the form of a speech bubble appearing as if its words are put into the hybrid figure's mouth. The paradigms of the military, the bourgeoisie and of both the former German Empire and the Weimar Republic come together in this montage, commenting on the "entanglement of the ruling powers" as Böhme-Kuby (2008) has remarked (p. 119). Yet, there is no caption or other text included that would further elaborate on this newly created paradigm for the unstable state of the Weimar Republic. In fact, Böhme-Kuby calls it a "inextricable, aesthetic monstrosity" (p. 118) which underlines the aesthetics at work here, yet also shows how chaotic this photomontage's meaning may be for *DD*'s readers. They have to be well informed and visually literate to

recognize these various symbols in order to understand the criticism it expresses. Moreover, even if they do, the meaning is not conclusive, putting military and bourgeoisie in a chaotic relationship without a clear comment which of these institutions are dominating Weimar Germany's government. Only an earlier statement by Tucholsky clarifies why the hat is placed *on top of* the spiked helmet, because he thought of the "hollow steel helmet as being less dangerous than a silky top hat" (Tucholsky, 1927, p. 776). Also another one of Heartfield's photomontages in *DD* probably left its readers puzzled about its intended meaning, as even Tucholsky himself was not pleased by the addition of this photomontage that Heartfield captioned with "Animals looking at you" (Tucholsky & Heartfield, 1929, p. 63).¹⁰ Heartfield chose eight portraits of generals and admirals that were probably recognizable to readers at the time. His caption removes their identity, rendering their names, which are not given here, their rank and exact function within the military irrelevant (Figure 2).



T i e r e s e h e n d i c h a n
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**Figure 2. Photomontage "Animals looking at you" in *DD*.
(Tucholsky & Heartfield, 1929, p. 63)**

¹⁰ *Tiere sehen dich an* (*Animals looking at you*) was the title of a picture on animals, published in 1929 by Paul Eipper. Hedda Walther provided the photographs for this photobook.

They become types of military officials in charge that command their soldiers like animals that follow their instincts, without employing further reflection on the deadly impact their commands might have for the soldiers. Tucholsky was not pleased that Heartfield added this photomontage last minute, right before *DD* went into print (Bonitz & Hans, 2004, p. 311). For him, as Bonitz and Hans (2004) write, the label “animals” stands for something “dull, animalistic – for instance, for a brutal hangman” (p. 311) rather than a concept that questions the ethics of these high ranking military personnel. While Tucholsky’s alignment of animals and animalistic instincts with an executioner is questionable – after all animals act upon their instincts, while executioners follow commands – he does not believe that Heartfield completely failed here (Bonitz & Hans, 2004, p. 64). The similarly decorated uniforms, the same age of these generals and even their similar looks, i.e., beards and hairstyles, already create a typology of high-ranking military officials that could easily be the point of this photomontage. However, the caption and particularly the noun “animals” create a second order typology that leaves, in this case, too much room already for Tucholsky’s interpretation of Heartfield’s intentions, not to speak of *DD*’s readers. What are they supposed to take away from this photomontage? Do these members of the military act instinctively? Are they free of any ethics? Are they brutally following orders like a hangman? Tucholsky also underlines that this is not *his* kind of satire since it is simply too boorish (Bonitz & Hans, 2004, p. 311). Readers are left with too many options for interpreting this photomontage. The analogy of military personnel with animals is the main takeaway, which could have been done without the photomontage (i.e., just using a group photo of generals) and without asking for any further considerations by the readers.

The photomontage aims to criticize and to point out a deficiency, yet without any further textual elaboration, which might be necessary for readers to make sense of the photomontage. For that reason, there are, in comparison, very few photomontages in *DD* – only ten (not counting the cover images) compared to 176 photos. Instead, each section of *DD* is a combination of one of Tucholsky’s essays or poems paired with photographs that he and Heartfield selected. This combination of texts and images is less condensed than a photomontage. While the photos and texts are still paradigms in themselves, they relate to each other differently when being put next to each other on a book’s page. They don’t overlap or form one single unit anymore; instead, they relate to each other syntagmatically, like words in a sentence. One section in *DD* even demonstrates this transition from a photomontage to, what I call, a “functional montage.”

The section "The Parliament" (Tucholsky & Heartfield, 1929, pp. 138-139) contains a photomontage, which, by being paired with a poem, is "extended" to become a "functional montage." Heartfield's photomontage and Tucholsky's poem (Figure 3) come together to comment on the political inertia in the Weimar Republic.



Das Parlament

*Ob die Sozialisten in den Reichstag ziehn —
is ja janz ejal!
Ob der Vater Wirth will nach links entfliehn,
oder ob er kuschet wegen Disziplin —
is ja janz ejal!
Ob die Volkspartei mit den Schiele-Augen
einen hinmacht mitten ins Lokal
und den Demokraten auf die Hühneraugen . . .
is ja janz ejal!
is ja janz ejal!
is ja janz ejal!*

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**Figure 3. Page layout of the first half of "The Parliament" in DD.
(Tucholsky & Heartfield, 1929, p. 138)**

Heartfield superimposes the image of a member of parliament over an aerial shot of the Reichstag building in Berlin. The politician appears to be asleep, as his posture suggests. Yet, the man is not shown sitting down on a bench or chair inside of the Reichstag, rather he appears to be sitting right on top of the Reichstag dome. The Reichstag building was – and still continues to be nowadays – a symbol of democracy. In this photomontage, it is, however, rendered powerless by a symbol of inertia, i.e., by one napping member of the parliament literally blanketing democracy by being placed on

top of the Reichstag. It comes across as an extension of *DD*'s title, yet, even more ironically, in that not "Germany" is "above all", figuratively speaking, but a sleeping politician is above all – quite literally.¹¹ While Heartfield's work can be interpreted as an expansion of the photobook's title, Tucholsky's poem that follows is, in turn, an extension of the photomontage. The poem builds both formally and thematically on the photomontage, extending its visual symbolism on a textual level. Tucholsky published this poem first in the *Weltbühne*, four days before the Reichstag elections in May 1928 that resulted in a grand coalition. However, internal divisions plagued the coalition and eventually Chancellor Müller asked President of the Reich Hindenburg for emergency powers in March 1930, marking the end of the "last genuinely democratic government of the Weimar Republic" (Evans & Jenkins, 1999, p. 88). Tucholsky's poem comments on the dissociation of the parliament and the voting public. In the photomontage, the sleeping parliament member represents a phlegmatic parliament, while the Reichstag building serves as a metaphor for the German people. Combining these two symbols of democracy and inertia expresses the deficiency of Weimar Germany's government. Yet, exasperating this situation of idleness, the voting public cannot make any changes to this, as Tucholsky denounces in his poem. In the same way, as Heartfield paradigmatically connected two symbols, Tucholsky also brings together two elements in his poem: he connects two voices, not paradigmatically, but syntagmatically, i.e., not merging two concepts, but creating a sequential relationship of these two voices, in the form of a question-and-answer game. In each of the three stanzas an interrogating voice poses both indirect and direct questions to an answering voice, that repeats in the Berlin dialect after each first and fourth verse, as well as at the end of every stanza: "it doesn't matter! / it doesn't matter! / it doesn't matter!" (Tucholsky & Heartfield, 1929, p. 138). While the questioning voice takes on the persona of a journalist or a critical mediator between politics and the public, the answering voice stands in for the German public, particularly the common people and the worker as marked by the use of dialect. The indirect questions aim to expose the irrelevance of the elections. It does not matter whether the "Socialists", "Nationalists" or the "Democrats" (p. 138) win this election, in the end, the industry and the banks decide the real fate of Germany and the "people's voice / doesn't matter!" (p. 139).

11 An Paenhuisen (2009) also refers to this man „taking a nap on top of the Reichstag“ (p. 48). Pairing this photomontage with other photographs of sleeping city dwellers is *DD*'s attempt, she argues, to visualize the modern city's lethargy, opposing the illustrated magazine's depiction of Berlin as a buzzing metropolis. Paenhuisen's article focuses in general on *DD*'s reflection of „an underlying critique and frustration with photojournalism“ (p. 39). While I agree with *DD*'s content and form breaking away from regular photo reportages, I show that its juxtapositions and montages of images and texts, in particular regarding the working class, are not as „confusing“ (p. 42) or a sign of frustration with the photographic medium as it might look at first sight.

The questions and the repetitive, unvarying answers build on the visual paradigm of the photomontage, yet present its components syntagmatically, and, even more so, draw attention to their functions. While the photomontage sets up a juxtaposition of an inactive parliament and the German people, the function of the poem and its two voices is to show that even in a dialogue, the people are only allowed to answer communally as a mass and with a statement of resignation. In this moment, the function of “it doesn’t matter” (p. 138) actually mirrors the sleeping parliament member who cares as little about the people, as their voice matters in elections: “Vote, Vote! But the people’s voice / it doesn’t matter!” (p. 139). In fact, the poem’s verses not only thematically reflect the symbolism of the photomontage, also on a formal level, the last four verses of each stanza mirror the position of the politician’s legs. This way, the photomontage is extended to a “functional montage.” This kind of montage is arranged so as to draw attention to itself, which is a self-reflexive move the photomontage usually wants to avoid. A functional montage aims for all of its parts to be as clearly visible as possible, as is the case in “The Parliament” (pp. 138-139), demonstrating to its reader how the montage comes together to achieve this effect.

The “Functional Montage” as an Intermedial Assembly Line

Bernd Stiegler (2012) explores in his article *Montagen Montieren* two different types of montages.¹² He discusses an artistic montage, as used in film and photography, and its presumed opposition to the technical montage, employed on assembly lines in industrial productions. Stiegler questions this distinction and argues that filmic and industrial montage go hand in hand, using the Stalinist operetta *Tanya* (1940) as an example. The life of the protagonist Tanya changes for the better once she joins the workforce, translating her household skills, which already follow the production logic of an assembly line, to the industrial production line. Both work and everyday life of the working class come together like on an assembly line. In *Tanya*, the industrial montage is met by a filmic montage that aligns dream sequences with the everyday life of industrial production, diluting the assumptions of a worker’s life being arduous. The filmic montage turns life determined by the assembly line into a desired life. The principle of montage is not employed in *Tanya* to turn the film into a seamless sequence of actions, but to draw attention to every shot of the film, and even more so, the worker’s everyday life at home and at work. In this moment, the montage connects the protagonist with the viewer, aiming to change the latter’s mindset. Not only the director of the operetta, Grigori

12 Stiegler (2016) further explores the fusion of aesthetics and technology in the first half of the 20th century in his book *Der Montierte Mensch*, using the concept of montage as a central metaphor.

Aleksandrov, but also many other Russian filmmakers at the time, including Dziga Vertov and Sergej Eisenstein,¹³ aimed to condition their viewers (Stiegler, 2012, p. 143). Yet, this approach is not solely a Soviet or cinematic one. Also, painter and photographer Lázló Moholy-Nagy (1927), author of *Malerei, Fotografie, Film* recognized that photography and experiments with photographs, including employing montages, are a training ground for the modern man to become fit for a new society influenced by technology.¹⁴ This idea that visual media can train, educate and even change viewers so much that they adapt to new living conditions was also the case for print media and their use of relationships of text and images to each other. While Stiegler refers in this regard mainly to “technical photographs” (Stiegler, 2012, p. 149), he also mentions at the end of his article Heartfield and his technique of the photomontage that has a calculating effect on viewers, controlling and restricting their imagination.

In taking this observation one step further, I argue that Tucholsky and Heartfield used “functional montages” particularly to connect their worker-readers to montages of texts and images that focus on the working class. Borrowing both from cinematic and industrial montage methods, the “functional montage” is essentially an intermedial assembly line. When it comes to the portrayal of the working class, Heartfield and Tucholsky (1929) not only employ “functional montages,” but also portraits of members of the working class (pp. 18, 34, 61, 169). In the section “Good Times,” such a portrait is both taking up a full page and is part of a “functional montage” (pp. 33-35). It provides readers not only with an opportunity to identify with a worker, but, at the same time, it allows them to take a critical stance and see what “product”, i.e. idea of the working class, this section provides to its readers. In “Good Times,” three photographs are combined with an essay by Tucholsky. The title refers ironically to the November Revolution, a conflict in 1919 that lasted about one year and resulted in the replacement of the German imperial government with a republic that later became known as the Weimar Republic. The first photograph of this section (Figure 4) shows Philipp Scheidemann standing at the window of the Reichstag, proclaiming the republic in front of a mass of demonstrators that had gathered to demand a total demolition of the monarchy.

13 For a short overview of definitions and applications of montage in film, photographs and literature, see Sperling, J., Barndt, K. & Kriebel, S. (2016). For more in-depth discussions of montage, see Aumont, J. and Hildreth, L. (1987), Möbius, H. (2000) and Teitelbaum (1992).

14 Campany (2008) advocates for photography deserving „an analysis every bit as sophisticated as those extended to film” (p. 18). To that end, he also looks at the 1920s as a basis for his analyses referring, among others, to El Lissitzky’s proposition of the “cinematic book” (p. 62) and Lázló Moholy-Nagy’s *Painting, Photography, Film* [which] was a visual primer, half radical manifesto and half training manual for the new visual environment” (p. 63).

Schöne Zeiten

Das waren noch schöne Zeiten... Hier sehen wir denn also unsern lieben Philipp, dessen Namen rechtens mit einem Sch anfängt, auf dem guten Fensterbrett der Reichskanzlei stehen... es ist ein Wunder, daß er kein Papier untergelegt hat! — er redet zum Volke. Hört ihr das Bild sprechen —? „Die deutsche Republik ist eine Volksrepublik! Vorüber das System, wo es nur noch Herren und Knechte gab — jetzt errichten wir die freieste Verfassung der Welt! Wir werden... ihr werdet... sie werden... Ein Hoch der neuen freien deutschen Republik!“ — „Hoooh —!“ schrien die Leute und nahmen die Hüte ab. Das waren noch schöne Zeiten. Nein, es waren keines schönen Zeiten. Heute wissen wir, was damals geschehen ist. Heute kennen wir den Verrat auf der einen Seite — die Sorglosigkeit, die Unklarheit, den Brei auf der andern. Wir haben gelernt. Heute wissen wir, wie Fritz Ebert auf dem Geheimdraht mit Groener telephonierte,



um eine Ordnung zu retten, auf deren Beseitigung es grade ankam; heute wissen wir es. In diesem Menschengewimmel aber wußten es noch nicht zehn Mann. Da standen vor allem einmal *müde* Menschen; solche, die die Nase voll hatten vom Krieg; die das Ganze satt waren; die nicht mehr auf Karten anstehen wollten; müde waren sie, und nach Hause wollten sie, und sie hatten genug. Hättet ihr gefragt, was sie denn nun eigentlich wünschten —: ihr hättet sehr merkwürdige, sehr verblasene Antworten zu hören bekommen. Man kann aber keinen politischen Kampf ohne Klarheit führen, ohne ein dogmatisch starres Programm, das doch wieder biegsam und

3

33

**Figure 4. Page layout of the first half of "Good Times" in DD.
(Tucholsky & Heartfield, 1929, p. 33)**

Referring to Scheidemann's speech, Tucholsky (1929) specifically uses the verbs "look" and "hear," directly addressing his readers about the photo: "Do you hear the picture talking —?" (p. 33). He does so to prevent his readers to just mindlessly witness an event. Instead, they should question what narrative the photo actually creates about the beginning of the Weimar Republic, comparing it to what they know now about Weimar Germany and the November Revolution, ten years after this picture was taken. However, Tucholsky does not accuse the depicted revolutionaries of not being informed enough, because even if one questioned them at the time, their answers would have been diffuse (p. 33). Despite the photograph's authentic depiction of people that stands in for the idea of the German people, readers are supposed to rethink what kind of public and public

event they see here. To that end, on the next page, the functional montage continues with a photo that the text does not refer to as directly as was the case for the first photograph. This portrait of a worker (Figure 5) is the same one that was already paired with Tucholsky's poem *Zehn Jahre Deutsche Republik*, published in the *AIZ* in 1928.



34

elastisch sein muß wie
bester Eisenstahl —
mit Gefühlen allein
kann man keine Re-
volution machen.
Aber ohne sie auch
nicht.
Wer, wie Friß Ebert
vom ersten Tag an,
gefühllos seine Akten
aufarbeitung hat, der
ist heileibe kein „Re-
politiker“, wie sie
das nennen — son-
dern ein Schreiber.
Die Flamme muß in
einem brennen, sonst
schafft mans nicht;
noch nie ist irgend
etwas auf dieser Erde
ohne Heroismus ge-
stürzt, gewandelt und
wieder aufgebaut wor-
den. Das ist ein deut-
scher Aberglaube.
Schöne Zeiten . . .
Immerhin, die es mit-
erlebt haben, die wis-
sen eines, so wie ich
es weiß, wie wir alle
es wissen:
1918 hat einmal —
ein einziges Mal — in
Preußen die Erde ge-
bebt. Einmal ist eine
Luft durch die Strä-
ßen gezogen, die ihnen
sonst fremd gewesen
ist; einmal hat sich
der Boden unter den

Füßen der Gehenden bewegt, einmal ist hier ein Hauch von Freiheit vorübergezogen, eine Ahnung dessen, was das heißt: Volk. Man vergleiche diese unvergleichlichen Stun-
den und Tage ja nicht mit der Gassenbesoffenheit von 1914 — das war deutscher Sekt.
Und so ist er uns auch bekommen. Was uns 1918 bewegte, war anders, ganz anders.
Es war keine schöne Zeit und keine „große“ Zeit — aber Deutschland rührte sich.
Dieses starre, überdisziplinierte, straffe Land fing an zu kreiseln. Es waren die Ar-
beiter, die das vollbracht haben, die zurückkehrenden Soldaten und vorneweg die
Matrosen. Wir wollen diese Melodie aufbewahren in unserm Herzen.
Erstickt in Blut, verraten und niedergeknüppelt, in die Bahnen der „Ordnung“ zurück-
geschleudert, so ging das dahin. Liebknecht, Luxemburg . . . vorbei. Die „schönen
Tage“ leben, verfälscht, ungedichtet, umgelogen, in den Memoiren jener Sozialdém-
okraten, die zwar eine Revolution vermasselt, aber wenigstens aus ihren faden Lebens-
erinnerungen eine beschleierte Rente gezogen haben. Das Blut der im Kriege Ge-
fallenen ist umsonst geflossen — für nichts sind sie gefallen. Das Blut der Revolutio-
näre soll nicht umsonst geflossen sein. Sie sind für eine Sache gefallen. Laßt sie
keinen.



35

35

**Figure 5. Page layout of the second half of “Good Times” in DD.
(Tucholsky & Heartfield, 1929, pp. 34-35)**

Only this time, the photo is mirrored, and it takes up almost the entire page, making it the dominant picture of this montage. Tucholsky also emphasizes this dominance in his essay when he points out that workers were the ones carrying the revolution and that they should be allowed to “thrive” (p. 35) like a seed. Tucholsky uses this analogy to suggest that the worker, regarding his political function and strength, should grow in order to take on public agency as a political force. Hence, the photograph of a road worker holding a hammer (Figure 5) is in stark contrast to the image of Scheidemann speaking to the crowd on the previous page (Figure 4). Scheidemann is not recognizable and the camera's bird's eye perspective turns the reader's focus toward the crowd. In contrast, the straight, slightly low angle shot of the worker frames his body from the hips upward. A big hammer is resting on his right shoulder, suggesting the worker is either taking a break or observing something to his left. This shot and its size portray him as a towering figure, much bigger

than Scheidemann in the photo on the previous page. The worker also towers over the soldiers in the last photograph of this "functional montage" on the right-hand side of the double page, which shows several soldiers in Berlin's Spittelmarkt in 1919 (Figure 5). This photo was also included in *Zehn Jahre Deutsche Republik*, yet the juxtaposition with both the text and the other two photographs in this "functional montage" creates a different and much more effective narrative. The soldiers were sent to the Spittelmarkt to potentially quell any crowds that wanted to demonstrate for the "socialization rights" (Bonitz & Hans, 2004, p. 64) of various economic sectors, such as coal mining. These soldiers are essentially workers in uniform and thus turn against their own class and the Council of People's Deputies, which had passed the resolution for socialization rights. The montage of these two photos on opposite pages creates a contrast between the individual worker and the workers-turned-soldiers that are prepared to go against the working class. Moreover, the frame size and composition of both photographs underlines this juxtaposition. The worker's portrait allows readers to identify with the worker, because his facial expressions are visible to Tucholsky's and Heartfield's readers. This identification is not possible in the case of the soldiers, as most of them are looking to the side or are standing with their backs turned to the photographer. Moreover, while the worker's hammer is resting on his shoulder, a gun, strapped to the back of one of the soldiers, is pointing at the worker, the gun barrel meeting the worker's gaze, thus emphasizing the photos' juxtaposition and the willingness of soldiers to use armed force against workers. In this "functional montage," the focus remains on the second photograph of the worker taking a break. The reader is supposed to identify with this portrait, also taking a reading break, contemplating what actually happened during the November Revolution ten years ago. Like on an assembly line, the worker-reader is tasked to take all parts, the first, the last photo and Tucholsky's essay, into account in order to judge the "product", i.e., the current state of the Weimar Republic. The method of the film montage, which helps create the juxtapositions, is not opposed to the industrial montage; on the contrary, the former supports the latter. Tucholsky's essay supports this visual narrative of the photographs on the textual level. After he asked his readers in the beginning to "look" and "listen" to the first photograph, at the end of the essay, he asks his readers to keep the tune of the November Revolution, which they "heard" from the images, in their hearts, because it was the "workers who accomplished it [the revolution]" (p. 35). Each element of this montage, be it the images or the texts, receive a narrative function. Combined in a "functional montage," it allows for shaping the way this single worker is portrayed and received by worker-readers who, in turn, are asked to contemplate if anything has changed for both the worker in the portrait and for them. In the end, the first and the last photograph date ten years back, while the

portrait of the worker could be from back then or very well be a current image of a worker taking a break, contemplating his (work) life. Thus, both spatially, via its frame size and composition, and temporarily, by being a timeless image, this photograph at the heart of this “functional montage” removes the worker both from the demonstrating crowd (figure 4) and the workers-turned-soldiers on the opposite page, and asks *DD*’s worker-readers to reflect on the status of the working class in the public sphere. This functional montage in “Good Times” manages to bestow the double role of the identifying reader and critical observer on the *DD*’s worker-reader. This kind of montage only occurs in *DD*, I argue, when issues pertaining to the working class are at stake¹⁵ and when worker-readers of *DD* are supposed to be educated about them, being turned from passive into active readers.

Conclusion

By combining the principles of the film montage and the industrial montage, Tucholsky and Heartfield create an intermedial assembly line. They move away from the effect-seeking photomontage and build on the principles of the photo reportage and its use of the page layout, yet without captions that separate the images from the text, as it was the case for the poem *Zehn Jahre Deutsche Republik*. Instead, they rely on the narrative function of both the text and photos to address their readers and prompt them to reflect on the issues portrayed. This way, *DD* extends the educational purpose of the genre of the photobook. Scholarship has argued so far that photobooks aimed to educate their readers to become visually literate when interacting with photos (Stoll, 2018). Tucholsky’s and Heartfield’s photobook shows how these educational measures can be taken one step further. They are able to target a specific group of readers by recombining, with the help of the cinematic and industrial montage, previously published photos and texts, more specifically, their narrative qualities. This way of repurposing media based on their narrative qualities in order to reach and educate its receivers shows that *DD* is an example of a “‘covert’ intracompositional intermediality” (Wolf, 2011, section 5.4). As Wolf (2011) further elaborates, for this kind of intermediality, “the decoding of intermedial references is part of the signification of the work in which such references occur and is therefore a requisite for an understanding of the work” (section 5.4). In the “Foreword”(pp. 10-12),¹⁶

15 The other “functional montages” include the sections “Foreword, or it is impossible to write captions for photographs” (Tucholsky & Heartfield, 1929, pp. 10–12), “The People” (pp. 17–18), “Statistics” (pp. 46–55), “Never Alone” (pp. 124–131) and “Homeland” (pp. 226–231).

16 The section “Foreword, or it is impossible to write captions for photographs” (Tucholsky & Heartfield, 1929, pp. 10–12) functions as a reading and viewing manual for *DD* and performs a functional montage at the same time.

DD's first "functional montage," Tucholsky and Heartfield already instruct their readers to pay close attention to both images and texts, and in particular to their interactions. While using montage, drawing on both film and industry, they are aware that these original contexts of the montage method might not be recognizable to their readers anymore, hence the "Foreword" becoming a reading and viewing manual. At the same time, such a "photographic film book" of and for the working class can only function when understanding intermediality less as a transfer of its elements, but as "media narrating literarily and cinematically" (Paech, 1997, p. 335), referring back to Paech's emphasis on narrative being a *tertium comparationis* when it comes to intermediality. Thus, Kurt Tucholsky's and John Heartfield's photobook *Deutschland, Deutschland über Alles* both exemplifies an "intracompositional intermediality" (Wolf, 2011, section 5.4) and emphasizes the importance of understanding that narrative "like all macro-frames [which are realized in different genres or media] can be realized in more than one medium" (Wolf, 2011, section 6). This, in turn, shows that narrative is one of the core elements in an intermedial analysis of photobooks like *Deutschland, Deutschland über Alles*.

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Media Exposure Influences Cognition and the Informational Content of Texts

Renate DELUCCHI DANHIER¹ 



¹Dr., TU Dortmund, Psycholinguistics
Laboratories, Dortmund, Germany

Corresponding author:

Renate DELUCCHI DANHIER,
TU Dortmund, Psycholinguistics
Laboratories, Emil-Figge-Straße 50, of.
3.107, 44221 Dortmund, Germany
E-mail: reate.delucchi@tu-dortmund.de

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ABSTRACT (ENGLISH)

In a world where online-media plays an ever increasingly important role supplanting increasingly more aspects of real-life experiences, the question is raised on how the particular kind of media a person is exposed to influences the retelling of the experience (language production) and its mental representation (conceptualization). In this experiment, participants gave written route directions for a route they got to know through different media. Four conditions were tested: 1) a video of the route 2) a plan of the area complemented with photographs of the surroundings and 3) a multimedia combination of 1) and 2). A baseline was provided by 4) walking the route in the real world (no-media condition). The participants (N=88) were adult native German speakers. The texts were compared to assess text length, number of landmarks used, and the specifications provided by them. Results show that participants exposed to video routes produced texts similar to those texts based on real life experiences. Experiencing the route only through a map produced shorter texts that contained fewer landmarks. Based on these results, the map can be interpreted to be the least natural experience. Further results showed that decision points are easily identified in the real world or using a plan, but less so based only on a video, since the first-person perspective of the video obstructs the decision points or passes them too quickly. The findings suggest that exposure to different media leads to different cognitive maps that in turn lead to different route directions.

Keywords: Landmarks, route directions, media, video, plan

EXTENDED ABSTRACT

Media experiences play an increasingly central role in the life of modern people, to the detriment of experiences in the real world. This raises the question of whether these experiences are equivalent with respect to the mental representation formed from the real-world experience. Triangulating from contradictory theories of transactive and autobiographical memory that make contrasting predictions on the effects of media (sometimes found to improve and sometimes worsen memory); in this study media is hypothesized to frame the experiences and thus to affect mental representation. The more immersive the media experience, the more informative and linguistically coherent is the resulting retelling of the experience expected to be. The language output is used to access the mental representation that in turn is based on memory. Route directions were chosen as an adequate task since it is a linguistically well described, not emotionally charged but rather instrumentalized genre that permits the control of previous knowledge. Along the route there are critical spots (strong bends, blockages, many possibilities for further advancing) where it is advisable to re-orient the imaginary walker to ensure that he stays on the planned route. In route directions these critical spots are typically marked by placing landmarks: Choosing a visible and recognizable object of manageable size to anchor the localization or movement to specific coordinates in the environment. A database of 88 route directions was collected empirically by means of an experiment. The same route was presented to adult German native speakers (22 participants per condition) that gave written route directions in German after being exposed to different randomly assigned media conditions (manipulated independent variable). The tested media were a video from a first-person perspective, an aerial plan of the route complemented with still images of the route, and a combination of both with a moving dot in the plan showing the current position in the video (multimedia condition). The baseline was provided by the prototypical experience of walking the route in the real world (no-media condition). The following hypothesis were tested: Firstly that texts composed after media-mediated experiences will not be as successful in preventing the hearer from getting lost on the way; secondly, that it is more difficult for the speaker to recognize these critical spots when relying on perspective-fixing, not self-paced media in contrast to experiencing the route in the real world (prototypical experience used as a control). Lastly, that more realistic experiences will produce more informative and coherent texts. Results of the randomized experiment support the hypotheses in part. The placement of landmarks at the different segments of the route was operationalized to account for the conceptualization of the surroundings. Results show that the plan

condition is less likely to successfully lead the hearer to the final goal. The video and multimedia conditions are as well suited as the real experience to form a mental representation of the route. Blockages along the route are more difficult to identify based on an aerial view. The plan condition also results in less informative texts (fewer landmarks and fewer specifications), but not less coherent texts than in other conditions. The informative content and linguistic coherence of texts produced after exposure to the video and multimedia conditions can even outperform the control (real world condition). This is interpreted as a positive effect on memory from immersive media being used repeatedly. In the multimedia condition the drawbacks from the field-of-view of the video are counterbalanced by combining it with another media that uses an aerial perspective (the plan), resulting in an even more comprehensive experience than possible in the real world. The findings suggest that different experiences lead to different cognitive maps, that in turn lead to different texts via different conceptualizations. Apparently, the more natural the experience, the longer the produced texts and the more landmarks are used in the texts. This work contributes to an emergent literature on the role of media in shaping our representation and understanding of reality.

1. Introduction

Visual media, such as photographs, videos or maps, allows us to outsource our memory. Although one could argue that the outsourcing of memory load in some form or other has taken place since the invention of writing (c. 3500 - 3000 BCE), it is only in the last century, when technological advances have made possible increasingly immersive experiences in ever quicker succession, that an interest has appeared in the way technology affects the consolidation of knowledge and the shaping of memories. These technological advances have now reached a pinnacle of development in the digital era by making possible the combination of different media – the culmination of which now being augmented reality (AR) and virtual reality (VR). Additionally, it is commonly acknowledged that each particular media has its own constraints and particularities that determine which elements in a narrative or circumstance are focused or defocused by each media, e.g. the necessary arrangements made when adapting a book for the screen or for the stage. The media itself is not objective, rather it provides a framing narrative. Media can thus influence what is remembered and even, to some extent, what is forgotten. Different media can contain different and often competing viewpoints on how an event is narrated. Previous research has shown an ambivalent influence of media on memory – at times having the effect of reducing recall and at other times the effect of focusing attention and thus aiding memory. Beyond the effects of media on memory, there has not been much attention on how the knowledge and memories that speakers draw on for language production are mediated by the media the experiences were based on. In this explorative study, an attempt is made for the first time to ascertain this indirect influence of different media-mediated experiences on language output. For this purpose, a highly standardized task had to be selected, that:

1. Permits the manipulation of previous knowledge of the participants;
2. Does not elicit strong emotional responses; and
3. Corresponds to a linguistically well-defined genre.

Route directions fulfill all of the said prerequisites: previous knowledge can be easily controlled by choosing a route unknown to all participants. It is possible to find culturally and emotionally neutral environments, e.g. a university building. Additionally, the linguistic structure and informational content of route directions has been well investigated, particularly for the German language (Delucchi Danhier, 2017; Klein, 1979; Wunderlich, 1978).

In this study, the kind of experience participants have of a route is varied by exposing them to different media reproducing the same route. Subsequently, participants were asked to solve the same task of giving written route directions for the experienced route. Compared to the real world experience (which is self-paced and allows the participant to direct their attention wherever they want) each media is expected to have a “framing” effect on the participants with its own advantages and drawbacks: Video provides the same pedestrian perspective as the real world, but is not self-paced and thus critical points along the route can escape the attention of the speaker. Maps provide an aerial perspective which has to be mentally adjusted to give a route direction but provides a much clearer layout of the route. A multimedia combination of a video and a map, while combining the advantages of both approaches, can also be more cognitively straining, since more information is displayed at the same time.

1.1. Theoretical framework

Route directions is a genre whose purpose is to guide a moving person to a goal in an environment. To fulfill this task, the speaker has to retrieve a mental map of the environment from memory, select a course that connects the starting point to the final goal, and formulate a set of instructions that prescribe the sequence of actions required in order to execute that course, step by step, in an appropriate manner. While progressing along the route, the communication partner, i.e. the hearer, collects direct perceptions of their environment that allows them to relate the instructions to the environment. In this way, route directions rely on the fact that the hearer is not only a moving agent but also a perceptive agent. The hearer, and at the same time the person who traverses space, is called the imaginary walker. The objective of the speaker giving the route directions is thus to deliver a set of ordered procedures and descriptions that allow another person to build an advanced model of the unfamiliar environment to be traversed. The discourse will therefore have features that facilitate the hearer’s creation of such a mental representation: The chosen perspective will reflect a frontal view of the environment (pedestrian view or first-person view, rather than a birds-eye view or aerial view) (Schweizer, Hermann, Janzen, & Katz, 1998; Taylor & Tversky, 1992, 1996). The descriptions will include objects, topological relationships between objects or relationships between the objects and the imaginary walker. The actions and descriptions contained in the route direction and especially the way these actions and descriptions are linguistically integrated into a coherent text depend not only on the characteristics of the route but also on the native language of the speaker (Delucchi Danhier, 2017). Route directions are

thus a collection of prescribed actions that succeed one another in a specific order. In the absence of any explicit instructions the default action is to keep moving straight on (along the back-front axis). Depending of the route, to guide the imaginary walker through a succession of specific locations until the final goal, reorientation procedures may be required. Sites along the route where the imaginary walker has many options to continue are called decision points (Michon & Denis, 2001). At these points the reorientation of the imaginary walker is necessary to avoid him taking a wrong path. Entities along or near the route that are used as fixed reference points to describe movements or locations with respect to them are called *landmarks*. Habel (1987, 2001) goes as far as saying that landmarks have to be placed at decision points and points with a change of direction for the route directions to be successful.

It is usually assumed that at the beginning of the language production process some kind of conceptual preverbal message has to be produced of the situation to be verbalized (Levelt, 1989). This preverbal message is then given a linguistic and phonetic structure and finally articulated. Based on the linguistic output or behavioristic performance of the speakers, a reconstruction of the preverbal message can be attempted, also called conceptualization. The conceptualization is a highly complex process that includes segmenting the relevant saved information into units, selecting what to say from all the available information, structuring the selected information (choosing a perspective, sociolinguistic aspects like if it is a request or an order) and linearizing the information, i.e. ordering it in a certain succession, since language can usually only express one meaning at a time. While conceptualizing what to say, the speaker draws on different knowledge sources that provide representations in multimodal formats and generates propositional conceptual structures, one of the sources can be the conceptual map, another the mental lexicon, etc. In a quick, semi-automatized process, the speaker decides how much information should be expressed, since the message should neither be over- nor under-informative. To find this middle ground, the speaker considers what he knows about the hearer's state of mind. This is known as common knowledge or common ground, i.e. what the speaker believes the listener knows about the world, prior the context of the discourse. As long as the speaker is not under duress – e.g. under time-pressure or operating only with partial information – speakers will take common ground into account. For example, speakers tend to make reference to objects using their most salient properties, and to take a deictic (self-oriented) perspective when ordering information since in an oral communication setting speaker and hearer prototypically stand close to each other. To make sure they are

understood, speakers tend to provide a little more information than is strictly necessary when naming objects (Horton & Keysar, 1996). This may be because it is easier for listeners to identify over-specified referents or because speakers tend to contrast features of the current referent object with the last focus of discourse of the same category.

1.2. State of the art

Previous research has contrasted which stories are being told (on social media, films, documentaries, news channels, newspapers, etc.) versus which stories are left silent for a particular event (Loftus & Banaji, 1989), showing the framing effect of media that may even end up being inscribed in the collective consciousness (collective memory). Previous research has shown conflicting evidence for the effects of relying on technology to remember or to shape experiences on memory — e.g. being dependent on a camera to record information. In an experiment (Henkel, 2014), undergraduates were asked to take note of objects in a museum, either by photographing them or by simply observing them. Upon being tested the next day, the participants were less accurate in recognizing the objects they had photographed compared to those they had only observed. Furthermore, they weren't able to answer as many questions about the objects' visual details for the photographed objects. This is known as the photo-taking impairment effect: Taking photos of objects can reduce recall of objects and specific details about them because using media to provide a virtual storage to outsource memory, a so-called transactive memory system (Sparrow, Liu, & Wegner, 2011), leads to people feeling that they didn't need to attend to the experience fully in the moment, since they would have future access to it.

On the other hand, media-packaged experiences can create opportunities for rehearsal and meaning-making: People have the possibility to experience the same thing many times and also take time to reflect on the experiences in a self-timed fashion. Furthermore, rich multimedial, textual and visual representations can serve as effective cues to facilitate retention and recall of memories (Stevens, Abowd, Truong, & Vollmer, 2003). At this point, one has to be careful conflating general medial representation with autobiographical history, which is highly emotionally laden (Nelson & Fivush, 2004), since emotion has been shown to facilitate memory formation and consolidation (McGaugh, 2003). Nevertheless, the re-experience through multimedia, e.g. on social media, predicted better memory recall (Qi, Dasom & Yubo, 2017) even after controlling for social factors such as personal importance or emotional intensity (Wang, Lee, & Hou, 2017).

1.3. Hypothesis

Starting from the general hypothesis that it is possible to reconstruct the conceptualization from the language output of the speaker, the following hypothesis were proposed for the effect of presentation media on the conceptualization and verbalization of route directions:

1. The golden standard for an experience is hypothesized to be the real world experience of walking the route, since this is the experience that allows participants the most control over the experience itself. Consequently, we expect the real world should offer the best conditions for building a mental map of the route and consequently the texts with the highest probability of actually guiding the hearer to the final goal. The media-mediated experiences should still allow for some participants to successfully solve the task, but the produced texts are expected to be incomplete or to contain mistakes more often.
2. Each media is expected to have a framing effect that should be reflected in the informational content of the texts, specifically, the number and the kind of landmarks and their placement along the route. The most dramatical differences are expected at decision points.
3. More immersive experiences should lead to a more adequate linguistic output (taking the real world as a baseline), measured using the number of landmarks, number of specifications of these landmarks and number of landmarks repeatedly named in the texts (as a loose measure of text coherence and informational density of the texts).

2. Methods

An experiment was conducted to collect a corpus of 88 written route directions describing the same route after experiencing four different media-experiencing conditions. Thus, the experimentally controlled factor was the exposure to media between-subjects for creating the cognitive plan of the route. The media experienced were: video, a plan complemented with photos, a combination of both, or the real world (baseline; no media condition). This section explains the experimental procedure, the specifics of the participating subjects and the preparation and coding of the data. Given the relative novelty of the research, whilst existing literature informed, it could not offer applicable variable operationalizations. Thus, original research stimuli and coding

variables were developed based on similar research. This facilitated a precise alignment between empirical variables and the theorized hypotheses.

2.1. Experimental procedure

Participants read instructions explaining that they were participating in a way-finding experiment. The task was to first familiarize themselves with the route through the media they had been randomly assigned to and then to write a text guiding a person with no previous knowledge of the surroundings to the predetermined goal. Participants were told that somebody else would actually try to follow their written instructions on site. The participants were told in advance that the surroundings corresponded to a university building and also where the starting position (office 108) and the final destination (classroom 20) of the route were located. There was no time limit given for familiarizing themselves with the route, i.e. the participants could walk the route or watch the video or the plan for as long as they deemed necessary. After the participants declared themselves ready, the experimenter stated the experimental question: *"Wie komme ich zum Seminarraum 20?"* (*How do I get to classroom 20?*). The participants then wrote down the route directions on a sheet of paper. Finally, participants were asked to complete a questionnaire with biographical information. All participants were tested individually and in their mother tongue. All media was presented on a computer screen.

2.2. Stimuli

All participants in all conditions gave written route directions for the same route. **Figure 1** gives an overview of the route and its key characteristics. It has a length of about 60 meters and traverses a series of corridors, doors and a hall to get from the predefined starting point (marked [0]) to the final goal (marked [14]). Along the route there are five decision points ([2], [4], [8], [10] and [11]) and it is necessary to change directions five times (marked [2] [5], [9], [10] and [13]).

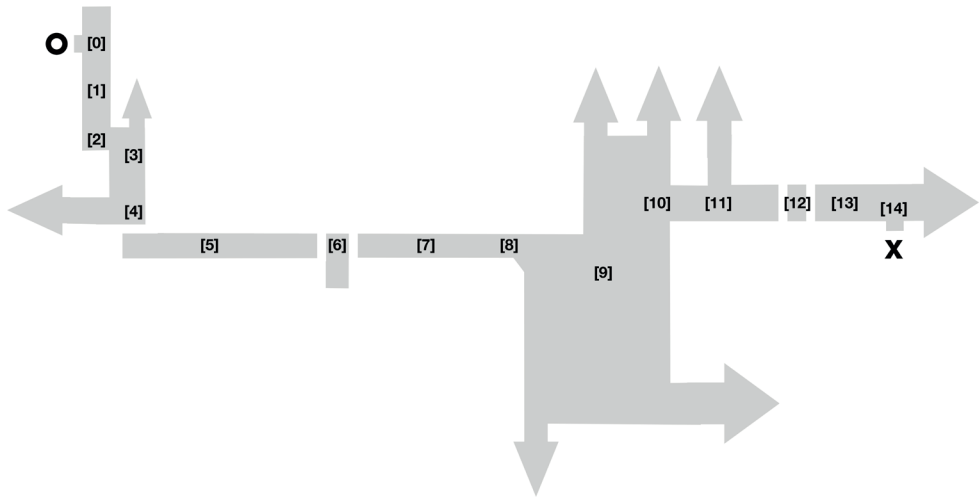


Figure 1: Schematic overview of the route with starting point (o), final goal (x) and numbered segments

The manipulated experimental conditions correspond to the media the participants were exposed to:

- 1) **Real world:** Traversing the route on site in the Theoretikum building of the University of Heidelberg (Germany). Participants were placed at the starting point, oriented toward the trajectory and accompanied to the final goal to avoid getting lost on the way.
- 2) **Video:** A full color video showing the progression along the route from the first-person perspective. The video had a total duration of 1 minute.
- 3) **Plan:** A simplified architectural plan of the relevant part of the building from an aerial perspective showing the corridors with its possible exits, the doors to the rooms along the route and some salient objects along the route schematically marked on the map. The plan was complemented with still images of scenes that appeared successively along the route and were connected with a line to the corresponding position from where the photographs were shot.
- 4) **Multimedia:** The video and the plan from the previous conditions combined. A moving dot showed the current view of the video on the map, linking both representations together.

Efforts were made while preparing the stimuli to provide media that was informatively

equivalent, differences were intrinsic to the different media type and corresponded to the manipulated variable. **Figure 2** offers a comparison of the presentation of the surroundings for the different media at some key points of the route.

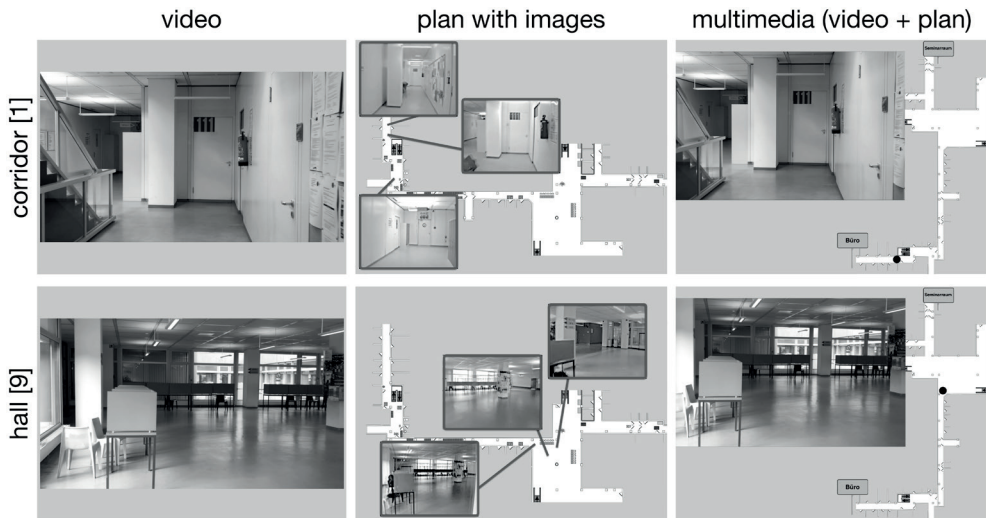


Figure 2: Key points of the route through the lenses of the three different media

2.3. Participants

A total of 88 different people participated on the experiment. All participants were unfamiliar with the surroundings of the route before the experiment took place. The route directions provided by the participants were therefore based on short term memory. When participants already know the route they have to describe, different strategies for information retrieval are activated (Atkinson & Shiffrin, 1968). The data was collected in Heidelberg and the Ruhr-Area, in Germany. An effort was made to recruit monolingual participants, but – since purely monolingual German-speaking participants are very difficult to come by – most had learned one foreign language (usually English) in a class-setting. Bilingual speakers were excluded from the study as well as participants who had lived abroad. Since in some contexts it has been shown that women refer to and make use of landmarks more readily than men do (Denis, 1997; Galea & Kimura, 1993), an effort was made to balance the participants with respect to gender, as well as to recruit preferably right-handed persons and to roughly match the age and instruction level of participants across conditions. **Figure 3** gives an overview of the key characteristics of the participants groups.

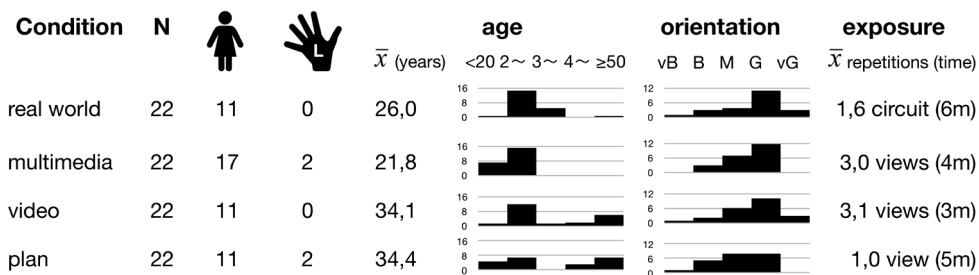


Figure 3: Characterization of participants groups

2.4. Data preparation

The hand-written texts were transcribed and segmented in clauses numbered consecutively. A clause was considered to contain a maximum of one conjugated verb. Elliptical uses, subordinated clauses, and embedded subordinate clauses were counted as separate clauses.

The route was divided into discrete segments numbered sequentially following the trajectory of the route (a map with the numbered segments is shown in **Figure 1**, segments are referred to by their number in brackets). The rules for the division into segments were adapted from Delucchi Danhier (2017). Segments were defined as follows: (1) All landmarks conceptualized as a goal in a motion event were coded as even numbered segments; (2) The distance separating two consecutive even landmarks was defined as an uneven landmark. Segments can therefore either correspond to a specific position (even segments) or expand over a distance of several meters (uneven segments). This way, the route is segmented with maximal granularity based on the texts in the corpus themselves and therefore independent of the investigator. Participants, unaware of this segmentation, usually produce texts that do not refer to each and every segment.

The linguistic information contained in the texts was then mapped onto the segments of the route they referred to. A clause or part of a clause was considered to refer to an even segment if the landmark defining this segment was named (*walk along the corridor* [3] / and *cross the door* [4]). (2) If no reference to a landmark was made in the clause, the imaginary walker was considered to be located in the previous segment (*walk until the end of the corridor* [3]). In the majority of cases, there was a one-to-one mapping of clauses

to segments. In some cases, however, sentences could contain information that corresponded to two segments (*walk along the corridor [3] up to the door [4]*).

2.5. Operationalization

Since landmarks are considered a key component for constructing the cognitive map used during navigation (Michon & Denis, 2001) and thus play an important role in route directions, an operationalization was developed to ascertain the well-formedness of route directions from a navigational and linguistic point of view based on the use of landmarks in the texts. Habel (1987, 2001) affirms that landmarks have to be placed at decision points and changes of direction for the route directions to be successful. In an indoor environment, doorways are also crucial points. It is assumed very risky to not signal reorientation points and blockages on the route by neglecting to signal the point with a landmark. This criterium will be used as a criterium for quality control for assessing the route directions texts resulting from each experimental condition. In addition to a holistic appraisal of the suitability of the instructions for guiding somebody to the goal, the segmented texts were annotated for the following coding categories: (1) mentioned landmarks (2) segment of the route where the landmark is located and (3) specifications of these landmarks. The used definition of a landmark is that it is an object in the real world, that is used in the texts to locate another object or an action of the imaginary walker, acting as an anchor to the real world. According to this definition, a particular type of object, e.g. a door, is not considered a landmark across-the-board, but rather the deciding criteria is *how* the speaker conceptualized the object in the text. Anaphorical references to already named objects were also coded. As Specifications we coded all additional information about color, material, shape or appearance of an object conceptualized as a landmark that is meant to facilitate its recognition.

3. Findings

The analysis of the linguistic content of the texts as well as the underlying conceptualizations yielded quantitative and some qualitative results.

3.1. Informational accuracy

The overall informational accuracy of the texts was qualitatively coded by two independent coders using a binary coding system:

- **Accurate text:** A hearer attempting to follow these instructions in the real world would have a reasonable chance of arriving at the final goal.
- **Inaccurate text:** The instructions contain mistakes or lack crucial information that would probably cause the hearer to lose their way.

This first analysis corresponds to a holistic judgment of each as yet uncoded text. An inter-rater-reliability measure showed a substantial agreement (70%) between coders.

Table 1 summarizes the results.

Table 1: Texts in each condition deemed accurate

	Real world	Multimedia	Video	Plan
Accurate texts	18	17	14	8

A difference was found between the number of texts deemed informationally accurate in the different conditions: Texts composed after learning the route from the map were significantly less accurate than the control texts composed after walking the route in the real world, (χ^2 , (1), 9.40, $p < .05$). No significant difference was found between the control condition and the multimedia or video condition. The map condition was also significantly less accurate than the multimedia condition (χ^2 , (1), 7.50, $p < .05$).

3.2. Placement of landmarks

The speakers' choice of segment for landmarks location was analyzed. For this analysis rather than considering the total number of landmarks used by a speaker, it was only counted how many speakers placed any landmark at all on a particular segment (independently if they placed more than one or if they repeatedly referred to a particular landmark on many occasions). The results of this quality control for each segment along the route are shown in **Figure 4**. The start of the route [0] received more attention in the conditions with an aerial perspective (multimedia and plan), while it was disregarded in the conditions with a deictic first-person perspective (real world and video). The final goal received a lot of attention in all conditions, probably since it is the communicative function of this genre (Delucchi Danhier, 2017). Direction changes [5], [9], [10] received a high level of attention across-the-board. Doorways were given consistently less attention in the plan condition. Decision points [2], [3], [8], [10], [11] were given as much attention in the media conditions as in the real world or, in some cases, even more.

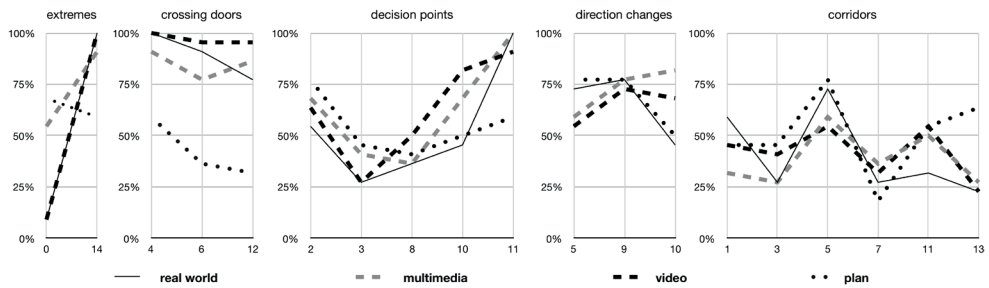


Figure 4: Percentage of speakers that placed at least one landmark in the segments: Segments were grouped by their physical properties (beginning and end of the route, segments where doorways had to be crossed, where the imaginary wanderer had to be reoriented, where there was a change of direction, and corridors).

3.3. Informational content

The results of the analysis regarding the informational content and coherence of the texts are presented in **Table 2**. Compared to the real world ($M = 11,95$; $SD = 2,97$), the multimedia ($M = 15,14$; $SD = 3,18$; $t(42) = -3.09$, $p = 0.002$) and the video ($M = 14,64$; $SD = 4,55$; $t(42) = -2.31$, $p = 0.01$) conditions resulted in longer texts (measured in clauses). The same pattern was found for the average total number of landmarks which is not surprising since longer texts provide more opportunities to use landmarks. Compared to the texts of the real-world condition ($M = 13,45$; $SD = 2,97$), the multimedia ($M = 15,14$; $SD = 3,18$; $t(42) = -3.09$, $p = 0.002$) and the video texts ($M = 14,64$; $SD = 4,55$; $t(42) = -2.31$, $p = 0.01$) contained more references to landmarks.

Regarding the coherence of texts, measured as references to landmarks already previously introduced in the text (re-references to LM), compared to the texts in real-world control condition ($M = 3,09$; $SD = 2,22$), the multimedia-texts ($M = 6,32$; $SD = 2,73$) showed a higher coherence; $t(42) = -4.29$, $p = 0.0001$, two-tailed. The coherence of texts in the video ($M = 4,45$; $SD = 3,10$) and plan conditions ($M = 3,41$; $SD = 2,46$) showed no significant difference to the control. The texts in the multimedia condition were also more coherent than in the video condition ($t(42) = 2.11$, $p = 0.04$, two-tailed) and in the plan condition ($t(42) = 3.70$, $p = 0.0006$, two-tailed).

The number of specifications in texts was significantly lower in the plan condition ($M = 3,91$; $SD = 3,56$) compared to the real-world controls ($M = 6,36$; $SD = 3,43$);

$t(42) = 2,33; p = 0,01$, two-tailed. There was no significant difference between the multimedia ($M = 6,36; SD = 4,81$) and the video conditions ($M = 6,32; SD = 3,12$) compared to the baseline.

Table 2: Text-length and informational context averages (landmark uses, repeated landmarks and specifications of landmarks)

Condition	Utterances	Landmarks	Re-reference to LM	Specifications
Real-world	11,95	13,45	3,09	6,36
Multimedia	15,14	16,64	6,32	7,95
Video	14,64	15,05	4,45	6,32
Plan	10,41	11,73	3,41	3,91

Especially in the multimedia, but also in the video condition, speakers tended to overperform (compared to the baseline provided by the real-world condition). The plan condition had values lower than the real-world control.

4. Discussion

The results of this study show that, at least for some participants, media experiences can replace the real-world experience of getting to know a route, building a cognitive map and accessing these memories to compose route directions. Out of the three media conditions, only multimedia achieved the success levels of the baseline in terms of realistically guiding the unexperienced hearer to the final goal, but in all conditions successful texts could be found. The texts resulting from media that present the experience from the first-person perspective are arguably even more informative than the ones composed after experiencing the route in real life. This can be explained as a result of the possibility of reliving the experience many times without some other distracting experiences in between, since to traverse the route again in the real world one has to first walk the route in the opposite direction first, which provides an experience with the opposite direction in the experience of the route, that could lead to some confusion in some participants). In the media conditions, an exact re-experience with no time delay is possible and even expected. Still, the experience in the real world manages to uphold its place as the golden standard, being the condition with the highest success rate. The success rate in the different conditions seems to be related to the perspective with which a particular media frames the experience, since speakers who had experiences that maintain the pedestrian perspective in line with the real world produce texts more similar to the control ones. This may be attributable to the additional cognitive step of

adapting the information provided in the areal perspective to the deictic perspective typical for route direction. In this sense, video based experiences that already offer the correct perspective appear to be more immersive.

Regarding the conceptualizations of the route for the different conditions, the quality of the cognitive map was operationalized via the capacity of the participants to recognize and signal critical spots along the route to the hearer (decision points, direction changes and door-crossings), since the lack of signalized landmarks on these critical segments would probably result in the imaginary walker getting lost. It must be noted, that although the signaling of these spots is typically accomplished by the placement of landmarks, it is also possible to produce a perfectly usable route direction without resorting to landmarks in every critical point along the route (speakers are still well advised to do so). The quality-control analysis revealed that the conditions of the real world, video and multimedia condition offer fairly equivalent experiences for the purpose of creating a mental representation of the route: They all place more importance on the goal than on the starting point, probably resulting from the first-person deictic perspective intrinsic to these experiences. They almost never fail to refer to the crossing of doorways, that are very visually marked in this media (and memorable at body-level, in the case of the real world if the doors have to be manually opened). Decision points are similarly attributed a high importance across all media. Only the decision point at segment [10] (locating the correct way out of the hall) receives significantly more attention in the video and multimedia conditions than in the real world and the plan conditions. This may be explained by the in the field-of-view constraint that video-based experiences provide, since it is the segment of the route with the broader width where the speaker would consequently profit the most from being able to freely look around in all directions. This combined with the salience of the object at [10] that is chosen as a landmark (an orange-painted wall with a large number written on it) makes the landmark all-dominating in the video-based experiences, while experiences with a more complete 360° view are less dominated by this. The plan condition produces the most differing conceptualizations: speakers in this condition often fail to report decision points and blockages (probably because the latter are less salient on the map) and over-emphasize the starting point of the route, while focusing less on the final goal somewhat. This latter finding is very untypical for route directions, where the asymmetry of the importance of the goal contrasted with the starting point has been linked to the communicative function of this kind of text (Delucchi Danhier, 2017). The results of the intuitive holistic coding and the linguistic analysis coincide: From all media-conditions,

the multimedia experience was considered to be the condition resulting in the most understandable route directions. The reason for this may lie in it having the least non-signalized decision points as well as the least non-signalized changes of direction, only surpassed by the real world (which was also the condition leading to the most successful texts).

The largest amount of details describing the landmarks (specifications) is found in the texts of the multimedia condition, even though the map provided in this condition did not provide extra information about the landmarks along the route in contrast to the plan provided in the plan condition, that was complemented by map-like symbols representing the objects along the route. This shows that images are a more efficient medium for transmitting information about objects than abstract representations of the objects, which is to be expected. The multimedia condition was thus the condition with the most specified landmarks, even though it was expected to be equivalent to the video in this regard and inferior to the real life-condition. A focusing effect or a heightened understanding of the lay-out of the route may have taken place in the multimedia condition.

The a priori assumption of the real world being the ultimate experience turned out to be wrong. Media is capable of imitating reality in a very convincing way. The assumption was based on the fact that the real world is where people have accumulated the most personal experience, and that is the most natural and self-timed experience. However, the texts based on the multimedia and video condition contained as much information or even more than the texts based on real life experience. This shows that, for some purposes, media-mediated experiences can even surpass reality, since it allows for experiences that would be impossible in the real world, e.g. the simultaneous presentation of the same information from two perspectives at the same time (multimedia condition). Participants seem to be able to manage several information channels using different perspectives at the same time without been cognitively overwhelmed, (even though it was not the goal of this experiment to test for this). It is telling that of the 22 participants in the multimedia condition, 18 of them reported to have used both the video and the map to plan their instructions (4 reported using only the video); while in the map condition only 8 participants reported using both the plan and the pictures to compose their text, while 14 participants reported using only the plan and disregarding the pictures. Judging from the results reported in this study, the immersion capability of media, understood as the capacity of media to imitate reality,

was found to be ordered as follows, from most similar to the real world to most different: multimedia, video and plan. The results of this experiment seem to support the results showing that media can be beneficial for the consolidation of mental representations and memory in general, even when the content is not emotionally charged. The conservative assumption at the beginning of the study that memory based on real life experience would offer the most comprehensible and detailed memories of the route is thus debunked.

5. Conclusion

In this explorative study, an attempt was made for the first time to ascertain the indirect influence of different media-mediated experiences on language output. Video-based conditions were probably the most successful ones because it is a media that is a fairly familiar experience for most of the participants, so they could deal with it reasonably well. In a future study the media consumption (daily hours of TV, console games, etc.) of participants should be controlled to account for different degrees of expertise in the interpretation of media-framed experiences (e.g. gamers vs. non-gamers). A planned continuation of this project will compare cohorts from different age groups within the experimental conditions. The percentage of the gamer population within a particular age bracket is expected to strongly inversely correlate with age. It would be interesting to create a similar task using VR as the medium, since this would add a media condition with a pedestrian perspective with a wider field-of-view, resulting in the most similar experience to the real world from the media tested so far. The monitor used in all the media conditions tested in this study all force a 60-degree field-of-view to the participant which is comparable to looking out of a window and thus presents a framed-experience where the viewer cannot direct their perception at will.

The more immersive a media experience is, i.e. the more similar to the real world, the more informative and linguistically coherent will the resulting texts be. If the media provides additional information unavailable in the real world, the speakers will even outperform the no-media condition in the linguistic measurements (used landmarks, redundant information, specifications of landmarks, text-length). The results of this study show that the increasing media-based perception of reality has a real repercussion on the mental representation and linguistic output of people. These influences of media on mental representation and retelling are only going to become more prominent with the massification of virtual and augmented reality.

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The Perception of a State of Insecurity in Literature on Global Occurrences. *Gehen, Ging, Gegangen vs. Die Flucht*

Miodrag M. VUKČEVIĆ¹ 



¹Assoc. Prof. Dr., University of Belgrade
Faculty of Philology, Belgrade, Serbia

Corresponding author:

Miodrag M. VUKČEVIĆ,
University of Belgrade, Faculty of Philology,
Studentski trg 3, 11000 Belgrade, Serbia
E-mail: mvukcevic@fil.bg.ac.rs

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ABSTRACT (ENGLISH)

The paper discusses two currently dominating global occurrences that appear to have common features. First, backed by the example of Jenny Erpenbeck's novel *Gehen, Ging, Gegangen* (2015) that addresses the migration flows we witness, questions will be raised about the differences in perception of the causes for global cultural changes seeking equalization and upholding, viewed from the perspective of Western civilization, and German particularly. In the second part of the paper Gerhard Gesemann's novel *Die Flucht* (1935), marking the anniversaries on the occasion of WWI, is being introduced in its function of a remembrance literature dealing with the retreat of the Serbian military in the Great War together with its expelled residents from the homeland to their asylum in Corfu. By comparing these two novels on both "refugee-ness" and state of insecurity, the paper points out different cultural forms existing because of the accumulated historical experiences, and shows how this circumstance influences the understanding of the aforementioned topics. Following this idea, the contribution underlines additional differences in defining the concept of home by describing cultural patterns and their treatment of the mediated reflected reality.

Keywords: German literature, hospitableness, refugee-ness, remembrance literature, state of insecurity

EXTENDED ABSTRACT

Lately, two major topics dominated the picture of the media landscape. The first one, the topic of the refugee problem and the associated migration flows seem to have raised fundamental questions about intercultural conditions, especially in the integration discussion. In a global context, the discussions on the First World War and on the occasion of its anniversaries is the second main theme that sheds new light on the question of cultural boundaries, as viewed from Serbian historiography. The paper discusses these two currently dominating global occurrences that appear to have common features. First, backed by the example of Jenny Erpenbeck's novel *Gehen, Ging, Gegangen* (2015) that addresses the migration flows we witness, questions will be raised about the differences in perception of the causes for global cultural changes seeking equalization and upholding, viewed from the perspective of Western civilization, and German particularly. Referring to the way refugee subjectivity is perceived, it becomes very clear that the cultural pattern of the host community is determined by its historical experience. Such experience made by the German people is irrevocably marked by the division of the German state after the Second World War. In this case, a distinction can be made between a collective memory and the remembrance of individuals.

In the second part of the paper Gerhard Gesemann's novel *Die Flucht* (1935), marking the anniversaries on the occasion of WWI, is being introduced in its function of a remembrance literature dealing with the retreat of the Serbian military in the Great War together with its expelled residents from the homeland to their asylum in Corfu. Since the Middle Ages and culminating in WWI the historical experience of the Serbian people created a perception of statehood as an insecure category. In connection with this, the subject area of hospitableness gives a whole new dimension to the context of the migration flows and their cause. This will be examined in the context of cultural contact, especially motivated by the idea of the EU as a project of a common cultural space. Therefore, the question of disintegrative processes on what is today called the Western Balkans is considered to be important.

Relying on a culture founded in universality just the hospitality of Western Europe is questioned, accordingly. In addition, the migration flows towards Western European civilization reveal limits of contemporary cultural understanding. The reorganization of a cultural landscape after the First World War shifted the areas of tension to new ones as a result of the accompanying social changes. As is known, this can be seen in the reporting

and media activity which began in the First World War and is becoming ever more intense. Regardless of the historical process during the Second World War, the beginnings of the documentary role of the media since the First World War seem to have reached the climax of their debatable function just today. But a literary-critical approach, including recourse to motifs from the history of literature, both in contrast to a reality staged by the media, provides insights into current processes of general cultural development.

By comparing these two novels on both “refugee-ness” and state of insecurity, the paper points out different cultural forms existing because of the accumulated historical experiences, and shows how this circumstance influences the understanding of the aforementioned topics. Following this idea, the contribution underlines additional differences in defining the concept of home by describing cultural patterns and their treatment of the mediated reflected reality.

Introduction

No doubt, the starting point for today's analysis of problems regarding human society living in modern world is characterized by dynamism of changes resulting from progress, which influences life culture. Being put in a situation of precariousness, refugees found themselves exposed to the dichotomy between historical existence and current political aspirations. In connection with this, they appear to be a phenomenon that falls within a reference context in which the space is rendered relative by means of temporal categories. We still owe this to the scientific beginnings of half a century ago. The circumstance that the first century jubilee of the Great War is overtaken by the digital revolution reminds of the idea McLuhan (1968) had of the Gutenberg Galaxy leading to the Global village as well as the term "Globalization" used by Johan Galtung (1972) in his works dedicated to the rudiments of durable peace between states and people, but which is also devoted to the theory and practice of conflict resolution. While regionalism formed the backbone of the political agenda in the years these researches were originated, globalization was the movement that went opposite.

Today, at the time we are questioning the ideas which were adopted in various concepts of the modern society establishment, whether they were summarized under the term of a bourgeois society or a civil one, depending on the continuity we are favoring, historical or modern; we can also ascertain efforts to strengthen regional centers by emphasizing their own competitive advantages. In the following, this discourse shall contribute to the understanding of the perception of differences in creating an image of common civilization currents on two levels: the adaption of individuals to current social processes and by picturing global tendencies in their national cultural expression on the micro plan. This should be illustrated on the example of two literary works. First, the latest publication of the German novelist Jenny Erpenbeck entitled *Gehen, Ging, Gegangen* which deals with the current migration flows, refers to the way refugee subjectivity is perceived dependent on the cultural pattern of the host community. The second work, Gerhard Gesemann's novel *Die Flucht* written on the topic of the Great War creates an image of a culture that struggles with its identity because of the location where it has developed its statehood. Situated on passage roads the culture has never experienced statehood as a stable category, but has come to know the state as insecurity. The retreat of the Serbian army accompanied by its people sheds light on the refugee subjectivity and understanding of the state in the sense of a historical category.

Extending from the current public discourse and perhaps reaching back to the last 20-25 years it is possible to realize three dominating major topics. The half a decade lasting anniversaries of the Great War are documenting the way international efforts handle with the results from solutions found in history for arising social tensions across borders. Such occurrences associated with the remembrance culture could be summarized to one of the complex themes, whereas the perception of the reality that is burdened by social conflict with the leading role of their reflection by the media is being additionally patronized in this second question cycle. Nevertheless, the second problem will not be addressed because of two reasons. First, the ambiguity in reflection and expression does not allow a clear assignment to one traditional line of development in history, and in connection with this, the space which is at our disposal is limited, of course. But the third item which arises on the daily agenda is considered to be asking for crucial questions today. Namely, the topic area of hospitableness gives a whole new dimension to the context of the migration flows and their cause. This is why this will be the starting point for the following research.

1. "Refugee-ness" reflected in remembrance literature

1.1. German experiences

In times when the understanding of history is obviously being characterized more and more often as an "era of commemoration"¹, today we have laid the foundation for differentiating between collective memory and the remembrance of individuals. Assistance in perhaps connecting these two categories should offer a concept of remembrance created to represent a tradition of European culture. Next to the theme of WWI the current migration flows we are watching raise also questions of dealing with cultures in situations of cultural contact. Therefore, resulting from the worldwide refugee situation, the European culture of hospitality is questioned. To this end, latest discussions ask for the universality of a hospitality culture addressing Europe as an area with a culture founded in universality. But according to Kopriwitsa (2016) this universality is being relativized by itself because the unconditional hospitality towards people from other cultures is possible only if the reception does not question the host culture "als solche (in ihrer *Identität*)" (p. 571) and therefore its universal character. Whether it is unexpected or

1 Investigating literature as a form of recollection Bodo Plachta noted in the beginning of the 21st century that processes of contemplation of literature analogue to his approach appeared in France more than a decade earlier (X).

not, a solution for this quandary offers the culture itself. Current events, which are viewed from a perspective of a remembrance culture, a historical perspective of someone's own experiences, should give insights into regularities of general validity. Narrated from the perspective of a historically distinct social groundwork Erpenbeck's contribution to the results of the flow of traffic ending up in the so called Western civilization shows the limits of contemporary understanding of culture in a literary defined discussion framework.

The hot contender of the German Book Prize 2015, Jenny Erpenbeck's novel *Gehen, Ging, Gegangen* was praised in the public for hitting the nerve of time by putting ethical values of the Western civilization, viewed from German position, in relation to the worldwide migration phenomena that asks for regulations. In the secondary literature, the reception accordingly goes in the direction of the call for active political participation (Doliva, 2017). But not only singled out from the daily headlines, the leitmotiv of the dead at the bottom of the lake and his evoked dissolution appears symbolically for the dealing with the refugee situation in Western civilization. Moved into a lake, which borders on the garden of the protagonist, a retired university professor from the east of Germany, the masses of human beings who perish day by day in the Mediterranean *locus a majore ad minus* are to be brought closer personally to the readership. In view of the justifications for price lending, which are giving a clear signal for this politically committed work, the focus of the considerations is on the one hand dedicated to the consistent attention to the question of our time (Karbach, 2016, p. 9) but invites the reader on the other hand also to think about current topics without wagging their finger, rather to reflected entertainment than to world improvement (Karbach, 2016, p. 8).

Coincidentally, the massive migrations flows from Middle East culminated right at the time the book was published. However, in Germany, the debate about migration flows right from the start obtained what Stefan Hermes (2016) called the "Aura des Dokumentarisch-Authentischen", an overrun of the "Grenze zur außerliterarischen Realität" (p. 181). In this regard, Stone (2017) gives a summarized overview of the development of the migration crisis and its transfer to Germany. Still in 2012, the suicide of an asylum seeker triggered protests that "served as a loaded space for social and political discussion and negotiation" (Landry, 2015, p. 399). The 550 days lasting protest of 100-150 asylum seekers at the Oranienplatz in Berlin (Stone, 2017, p. 2), on which Erpenbeck based her novel on, soon reached a political dimension by the mayor's involvement in the negotiations. Such a development, the moving of the refugees from public squares and places to accommodations in premises of public institutions (Bhimji,

2016; Gehrke, 2017) first forms a context of a culture of civilized handling by pointing out an administrative procedure (Fadaee, 2015). But in the end that is certainly a result of cultural history.

Born in the East of divided Germany as the third generation of a writers' family neither the Arabic language and Arabic world nor cultural divisions were strange to Erpenbeck. One of the refugees in her novel, the Ghanaian Awad, describes his childhood from the memories of a dichotomous world while he stays at the home of his host. In a historical analogy, such divisions are not unknown to the emeritus professor. Ones divided along the borderline set by the cultural adaption to civilization progress (confrontation East-West), the relation to reality is being transferred now to the dichotomy of existence. By creating an idea of death with this concept (Erpenbeck, 2015a, p. 77), though an eternity created in the described manner sets a gloomy prospect in perspective. As well as the migrants are gathered in an empty school building introducing themselves, the representative cultural function of the auditorium is being transformed into a mirror of the reach of cultural change processes: "Aus Niger. Aus Ghana. Aus Serbien. Aus Berlin. / From Niger. From Ghana. From Serbia. From Berlin. / De Niger. De Ghana. De Serbie. De Berlin" (Erpenbeck, 2015a, p. 37). Therefore, remembrance set up in context to reprocessing appears to be analogous to the relationship between confrontation and projection.

Berlin ultimately represented as a symbol of insecurity and escape is moved to its historical role. The circumstance that people, relatives, brothers and sisters once were prevented from walking by a wall; Rufu from Burkina Faso thinks that administrative efforts have solved this issue. Because of analogies in comparing the North African situation today with the history of Berlin, Richard, the retired German professor comes to the conclusion that the communication, according to Apel (2015), fails to answer questions on the relationship between the former parts of divided Germany (Wir wurden, werden, sind sichtbar, para. 2). Once, Berlin was a symbol for escape, indeed, a symbol of an escape from projected violence and again from the capitol of a state of insecurity. Being this kind of a symbol the German capital serves to remind us of this situation putting an icon for the projection of non-violence. Against that, the accommodation of asylum seekers and agencies for refugee assistant situated at the city borough that is worldwide know mostly because of its precarious position during the period Berlin was divided, and for the relatively large number of citizens of foreign origin, arouses the impression the authorities are setting up a restricted area. At the same time this is the outlook of society into the future.

Examples of the human fight for dignity, whether by Luther's Theses or the protagonist's thoughts about the basic needs of human kind, flow into a forest of information the coverage by broadcasting services are not able to present in a real frame (Erpenbeck, 2015a, p. 28). The first reactions to the work we find in the press borrow for this purpose elements that point to the significance of own origin. "Fauxpas" picked out from the abundance of the described human suffering should possibly help to uncover the key issues of the novel (Knippahls, 2015). Whom should be explained to the own history? – Or should the question be who should be asked questions from whose history, from what 'story'? Hence, do these questions refer to historiographically guaranteed information or to data which will have to serve just for historiography? Alternatively, do we have stories about the destiny of individuals whose example stands symbolically for the self-perception in historical processes? The history of the relationship to foreign cultures and a cultural ideal are analogous to the relationship between, linguistically alluded in this case, France and Germany. Both, Germany's position in Europe as well as the history of its division are being provoked right by the cultural context arising in the current migration crisis. Balancing between cultural trends which create a European image based on a foreign language, "never brown in town" (Erpenbeck, 2015a, p. 43), and its historical experience force the German society to meet being a stranger – to recognize the stranger trait in itself in order to understand strangers – is the perspective of being a stranger (Knippahls, 2015). A cultural context is given by the cultural role model that puts the foot in it giving statements, but the true cultural carrier relativizes his constant effort in only one Faustian truth: "*Und sehe da, dass wir nichts wissen können!*" (Erpenbeck, 2015a, p. 37).

1.2. Cultural foundation of Europe

It is true that catchwords such as crusades and crusaders seem to be strange today. The recourse to the Middle Ages in the perception of Europe may perhaps describe the struggle for supremacy not only in the Holy Land, but also in the world, as it was known. However, with the Christian-occidental tradition, which is often cited in the European context, this does not have much in common. Although the concept of Erpenbeck's novel suggests relationships that advocate a certain cultural stature, an interpretation in this direction would miss the overall concept. The core question concerns the dealing with a cultural contact, which is characterized by massiveness and leads to the confrontation of cultural processes. Supported not least by globalization tendencies the search for a solution happens predominantly on European soil.

More than significant is Jenny Erpenbeck's description of the European audience which observes the happenings. Despite the fact that the student fell asleep during the seminar, her work showed later on that she was capable of dealing with the questions emerging from the old philological topic Ovid. Understood as a description of the genesis of the world by the merged Greek and Roman mythology, Ovid is still in addition a source for research on questions related to the time perception of the past, present and future based on the relationship established according to the contents transferred over time. Ethically, the work on this inexhaustible material stands for values which are attributed to the now unified European cultural area. This is why it is possible to understand Ovid as a remedy against heartache (Erpenbeck, 2015a, p. 10). The protestant basic attitude towards work allows the combination of two different human needs: love and benefit. However, it has also a twofold character. Authenticated at the same time in repentance (Erpenbeck, 2015a, p. 27) the descent of Odysseus in the Hades gains a new significance. Faithfulness, which is understood additionally as another leitmotiv in Erpenbeck's novel, can only be overcome by means of a permanent readiness for work. Only in the immediate confrontation with the conflict situation are prospects for the conflict resolution available. In the context of different levels of meaning in Ovid's *Metamorphoses*, the Western society appears in its pseudo-identity as visible invisibility whereas the anonymity of the migrants seems to be an invisible visibility. The authority of the legal apparatus, Odysseus as the Cyclops' nobody, hides at least behind its own blindness (Erpenbeck, 2015a, p. 32).

In order to enable the understanding of the nature of migration phenomena, the foreign culture he is faced with, Richard the classicist, gives to the migrants ancient names or names known from medieval-courtly epics, from Gottfried von Strassburg's courtly romance *Tristan* which is a prime example of the proof of literary social criticism. By this procedure Keller and Hammelehle (2015) recognize the principle of Europeanization of these people because of Richard's incapability to remember African names (Gut gemeint wie die ganze Willkommenskultur, para. 3). The way Richard recalls to the tradition, even the oldest, originating from his own culture, he reduces it to ways of fate. Just by preserving the tradition, the space for reviving memories is opened. Actually it does not matter whether the values expressed in the courtly ethos along with the ideas of virtue are based on Ehrismann's ideas about a virtue system which was derived from ancient moral philosophies or Curtius' melting pot thesis of Germanic, church, ancient and Spanish-Arab elements. Regardless of the cultural affiliation none should be excluded to be part of the knightly virtues of constancy, loyalty, service and honor. By contrast, the recognition in a legal system depends on the principle of distinction. Awad from Ghana

becomes *Tristan*, sorrow, but the war victims are treated according to *Dublin II* (Erpenbeck, 2015a, p. 84). Of course, each time the reader is faced with people who have lost most of what has been gained in life, the novel is received as a 'relevant reading matter'. However, Buchzik (2015) states that the protagonist tends to create a perspective of a conservative lifeworld and puts the migrants seemingly in the same level as Goethe's *Iphigenia* it was in Tauris (Trifft ein Berliner Professor auf Flüchtlinge, para. 7). The only difference she is aware of is that emigration and escape do not match. But this can be attributed to the limited ability of journalistic perception. In literary discourse the ideal of humanity of the German Classic, regardless of the dispute whether the antiquity served for projecting ethical values or was historically abused, whether it was imitated or replaced, has, according to Leber's (2011) conclusion, its own reality different from the Ancient (p. 99). Neither the escape of Iphigenia in Euripides's tragedy is equivalent to emigration nor is Goethe's symbolic recirculation of relations to an ancient Hellenic model a possible solution for defining the relations on the Crimean peninsula, "*mit der Seele suchend*" (Erpenbeck, 2015a, p. 82).

1.3. Perspectives of movement

Viewed from the protagonist's life section, entering the stage of retirement, a hitherto unknown social situation, probably not financially but released from daily commitments creates also uncertainties for the future, moreover emphasized by the death of his wife. Summarized in the words, "Vergehen soll sie, aber auch nicht vergehen", Apel (2015) points to the idea of timing that is included in the title itself (p. 1). Furthermore, his quotation taken from Grimm's Dictionary in regard to the irregular forms of the verb "gehen" the migrants are learning, indicates a changing from the perception of time to that of space. The conjugation of this "nach Form und Gehalt überaus reich entwickeltes Wort" (Apel, 2015, p. 1) includes envisioning of space and time on the whole, so that the verb that denotes motion mirrors the destiny of "refugee-ness".

In his interviews with the migrants, Richard interconnects his experiences associatively with those of the migrants made on their way through Europe. The countries turn into cultural areas which are known to the moderator. He is more familiar with cultural terms than with geography for which reason he has problems to create an image of the migrant's life. For him it is rather irrelevant which country they belong to, the desert dunes' roam just as the migrants have to pass the water barriers. The ambiguity hidden in this comparison shows the sense moving gets only at its stations

on the passage. In this context, Pokrywka (2017) interprets time as a metaphor in which the phrase "gehen, ging, gegangen" forms a framework for reflection on disturbed understanding of time. So the refugees are not caught "im Raum, sondern im Warten gefangen, im Raum ohne Zeit" (p. 415). Unifying the ideas of 'del deserto' and Toscana, Lampedusa as well as the Greek temple of Agrigento with the prospect from an airplane (Erpenbeck, 2015a, p. 66) strengthens the image of strangeness. This also is the nature of the desolate outlook which awaits the refugees and limits them in their freedom. In contradiction to the title Birrer (2015) determines the main topic between "Aufbrechen und Ankommen, Fliehen und Festsitzen" in the question "Wohin geht ein Mensch, wenn er nicht weiss, wo er hingehen soll?" (Gestrandet in der Warteschlaufe, para. 9). The description of the refugees initial situation, the situation of lost home, allows comprehending the aimlessness and lack of perspective that results in the loss of the own identity: "Man weiß nicht, wohin. Man weiß nichts mehr. Ich kann mich selbst nicht mehr sehen, das Kind, das ich war. Ich habe kein Bild mehr von mir" (Erpenbeck, 2015a, p. 80). Such a loss of self-reflection finally results in disorientation which has its expression in a movement spreading in all directions of heaven. As a matter of fact, this speaks about hopelessness and the way to uncertainty. The picture is displayed through the lost orientation without having anything in perspective, without an idea of where to find home, and left with nothing, no home left behind. All these issues set up the groundwork not only for establishing an existential being for refugees, but an experience of statehood as insecurity.

A confrontation of individuals with overlapping cultural circles seems to be not just an inescapable apparition but also quite a need for participation in social processes. Of course, the starting point for perception of cultural contacts is always the ambiance of the culture of origin. And for this purpose, cultural gradations have to be understood as a cross-border phenomenon which encloses different forms of cultural expression of the same origin. Not too long ago, very painful experiences were made in shading ascriptions to certain cultural circles in Europe. During the war on the Balkans the German-Slavic language border on the South got very coveted (Erpenbeck, 2015a, p. 85). Now the historical borders of the Western civilization's ancient origin are critical.

Because of the differences made between cultural circles in regard with the process of their development, the generally valid opinion today inclines to the supposition that, to this end, the civilization process is in causal relationship. How should we interpret then Richard's assertion that today Apollo has an internet-enabled mobile phone, too

(Erpenbeck, 2015a, p. 69)? Hence, this raises the further question of whether even related cultures that have developed due to the adaptation to varying external influences each other apart, can find common ground again in times of crisis. Richard wonders if Norway and Sweden would issue passports to the Icelanders and employ them if a war breaks out between Alaska and Iceland so that the Icelanders could not return to their home (Erpenbeck, 2015a, p. 85). Therefore, the instability of cultural borders questions even a culture of solidarity.

In addition to the all-round progress of civilization determining culture, two of the most important characteristics for society in particular are the rise of material welfare as well as the administrative regulation ensuring social security. A decisive factor is undoubtedly the perception of reality strongly influenced by a behavior of consumerism. The retired professor, Erpenbeck's protagonist has difficulties in committing to memory people's names; he mixes them up with consumer's brands. But also he will handily fathom the social implications of the migrants' stay in their host countries. In Germany the first reactions on the novel quote descriptions of visits at public offices stating that the status of the migrants is defined by their commitment to leave. However, the young migrant understands his status, "wenn ich gehen muss, kann ich gehen", as a free man's one (Apel, 2015, para. 3). An interpretation from this point of view is comprehensible if the constitution of a guest is considered as a "scheinbar paradoxe *privilegierte Ausgeschlossenheit* aus der ›heimischen‹ Gemeinschaft" (Kopriwitz, 2016, p. 565). In case that a refugee is excluded from his/her ›home‹ community he/she is also free to join another community for a certain period and his commitment to leave is the future prospect of the opportunity he will have at joining in freedom again.

1.4. The sense of alienation

The high-contrast interplay of memories between refugee narratives and a remembrance culture derived from a German post-war fate, creates opposites which at least cancel each other out trying to establish a cultural communication. Osarobo, the piano player, whose parents were living separated in different parts of Africa, is an example of a destiny historically determined by social relations as well as Richard's friends in adapting to the new conditions after the historical turn of the German reunion. Similarities between Raschid's memories of his childhood in a large family and Richard's memories of his friend Walther, whose family life was and after his death is still marked with institutional visits to offices, may differ on the religious and the social

backgrounds. They represent varieties of concepts defying home. Both, the common source of the ethical understanding enclosed in the emblem of the Virgin Mary giving birth to the child and the realization of ethical values defined by institutionalized social responsibility represent different cultural cluster. In her research article Stone (2017) puts an emphasis on the cultural differences resulting from the step of civilization reached by societies. Her description of institutionalized cooperation of European countries in migration matters and in particular the corresponding legal regime in Germany (Stone, 2017, p. 2–3) shows to what extent the progress of civilization also influences the understanding of culture. The paradox of misunderstanding in the process of adapting ethical values through institutions refers to the different expectations of the level of civilization. While the control of citizenship is supposed to protect the individual in society, the violation of the security of the individual just insists on his protection (Marciniak & Tyler, 2013, p. 146). Wiedemann (2015) draws attention to the example of the female Sudanese activist Napuli Langa, on which Erpenbeck episodically falls back on (Erpenbeck, 2015a, p. 18–19).

In order to understand the difficulties in cultural communication the perspective of East Germany, in particular East Berlin, serves to explain the historical connection to culture describing the style of the former arrangement in social institutions. Berlin understood as a hopper that gathers hybrid cultural forms, combining associatively the Huguenots and the Russian heritage dressed up in the Prussian gown of administration (Erpenbeck, 2015a, p. 58) points unmistakably to a tradition of order. The experience that the migrants can make every day is them being confronted to life forms regulated by connection to the “ordnenden Strukturen eines geregelten Tagesablaufs” (Keller & Hammelehle, 2015, Gut gemeint wie die ganze Willkommenskultur, para. 6). Thinking in corresponding forms and trying to reach in life a form naturally ordered in advance (Erpenbeck, 2015a, p. 24) is the foundation for the functioning of the social structures in society. The Ghanaian Awad had a regular job as a car mechanic in Libya, where he grew up and regarded as his homeland. He first arrived in one European country, then as a tourist in Germany where he is seeking for asylum, and is now entering a space of thinking in categories of social assignment, which Richard puts in context with the German standards DIN & TÜV (Erpenbeck, 2015a, p. 148). The *Fiktionsbescheinigung* sets the migrants on a list for being granted the status of refugee, and reminds the professor in retirement of fiction – in Italy the migrants will have to wait for years to get an *Illimitata* issued. They are caught between *Dublin II* and being an *Asylbetrüger*. Magenau (2015) asks for the intention and thinks to hit the point. He qualifies the “bürokratische

Geometrie" (Ein Stückchen Acker in Ghana, para. 7) as an emotionless warmed up meal that has to deal with poor asylum seekers. Unfortunately, neither the undoubtedly existing intertextual link is interpreted within the framework of a literary-critical approach nor the idea of a state being still a symbol for insecurity is recognized. However, an approach that would lean on literary criticism would not fail to see the two opposite principles of coping life set in contrast to each other. The thinking in categories of order and definitions is one of the possibilities for coping with the challenges of life and stands against the idea of following reactively self-regulating processes.

Whether part of the society they belong to since they were neither born nor excepted in a society they have established their existents, furthermore the migrants seem to appear in a "Ausnahmestand", so Kopriwitsa (2015, p. 565), a state of emergency in which they were not integrated in the host society. Because of their cultural otherness the migrants' role of a foreign body could alleviate farewell rituals in case the host society would not have created a cultural relationship based on the cultural and economic progress centuries before. Richard questions his childhood memories of a book from the pre-war period which educated the children to be aware of their own cultural progress based on the civilization level that was reached. But reminding the immediate post-war period in divided Germany this earliest memory confronted with the memories of the fall of the Berlin wall, the reception rituals told him again about the expectations since 1990 which he is able to project now to the migrants. Obviously, monuments of cultural history change their meaning as time goes by, too. After the fall, the Berlin wall grew into the symbol of a welcoming culture that integrates refugees in daily life (Keller & Hammelehle, 2015, Gut gemeint wie die ganze Willkommenskultur, para. 7). Repeatedly, the migrants show even in the state of being a refugee a willingness to help. In fact, mutuality characterizes the relationship of hospitality. As Koriwitsa calls the idea of hospitality, welcoming guests and offering them basic needs for life a symbolic "Rückzahlung", repayment of a liability "in der man ursprünglich steht", this "symbolische[...]Danksagung" means a "Homage" to the "eigene Endlichkeit, Zerbrechlichkeit und Vergänglichkeit" (Kopriwitsa, 2015, p. 561–562).

Exclusiveness, "refugee-ness" and disorientation summarized in the feeling of strangeness grows to leitmotiv moreover with the strangeness of the East Germans in reunited Germany and the 'Fremdeln' with a new life section or the 'Entfremdung' in a relationship (Keller & Hammelehle, 2015, Gut gemeint wie die ganze Willkommenskultur, para. 5). Above all, Jenny Erpenbeck is very well acquainted with the experience of

strangeness. The dissolution experience of the home state made by the citizens of the GDR is often reflected in the technical literature as admission to an already known home. But does this point of view cover all possibly raised questions? Probably, it is possible to interpret Erpenbeck's work under the premise of a gender-defined topic which can be put in the context of "fluidity of social structures" (Jones, 2006, p. 119). But the adaption to social structures viewed from the perspective of throwing off certain ethical ideas misses most likely the context of an interpretation from a position brought in relation to the East part of Germany. While he is talking with his friends about grievances in parts of the world and the benefit some other parts are having because of these circumstances, Richard counts his country and himself to the parts of the world which are having profit. After Detlef has repeated, "Hier bei uns, in Deutschland", Richard is not sure about the point his friend refers to. He concludes: "Das Land, das Deutschland hieß, war schließlich bis vor einiger Zeit nur auf der andern Seite der Mauer" (Erpenbeck, 2015a, p. 182). The identification with social structures and the values they are representing depends seemingly on the willingness to accept the offered value structures. Nevertheless, an established misbalance to the ethical values represented by the ruling social institutions pictures also a loss of home and solitude.

The plot organized by familiarizing the migrants by person, shaping case reports contributes to the fact that the stories are mixed up and the reader loses track of all the figures and forgets what is experienced by whom. This is because the migrants do not gain a deeper individuality beyond their escape stories (Magenau, 2015, Ein Stückchen Acker in Ghana, para. 6). Although there is a great panorama of fright, the concrete political background in the respective home countries remains diffused. The didactic purpose, however, is clear: To give the anonymous crowd of refugees personal faces and stories in order to increase empathy in this way. Each of the contacts to a possibly different individual case causes, undeniably, repeated alienation. Yet, the unification of the cultural contact to a wholeness of unknown cultures encourages the protagonist to learn more about differences in the alien cultures. The preparedness to get to know better the foreign cultures allows him to lay bare a similarity between the understanding of boundaries among migrants and his concept of boundaries. Richard becomes aware of the permeability of borders at a moment he realizes that he does not know the size of the Sahara. He comes to the conclusion that the boundaries between the countries which border in the desert, and which do not concern the desert dwellers, were 'drawn' also by the Europeans (Erpenbeck, 2015a, p. 66). But this very similarity seems to become an insurmountable threshold, an obstacle.

1.5. The home concept in the host society

The appearance of the migration flows which question the concept of being at home in the host society, addresses the experiences of this society with regard to the tragedy of loss of home. According to Ludewig (2017) Richard pictures a temporary role of a surrogate father for the African refugees. Against that, Birrer emphasizes that the “exemplarisch aufflackernde [...] Humanismus” in the novel is shown “in seiner ganzen Erbärmlichkeit” (Gestrandet in der Warteschlaufe, para. 7). She locates Erpenbeck’s intentions in presenting the utilization of the tragedy of other people to the goal of clarifying one’s own ambivalent existence. Richard projects and reflects his own destiny in remembrance on the former period of his divided country. When spying on oneself was on the agenda and took over a control function, this created a specific atmosphere which raised the question of conformity. After the dissolution of this system the opening of the Stasi files (Erpenbeck, 2015a, p. 160) paved the way to self-imputation and self-betrayal based yet again on a system-compliant concept of society. Obviously, these historical experiences appeared to be the motivation for Erpenbeck in shaping the surrogate father role.

The allegorical disguising of the migrants’ existence in two examples for organizing a community in a systematical way gives to the retired professor a supportive idea about the refugees’ destiny. Richard remembers the invitation of a friend of his, an archaeologist, to visit excavations at the *Alex*, the square Alexanderplatz. Allegedly the people have built underground halls where they were supplying themselves and trading in the Middle Ages. An analogy provides for Richard the Polish medieval city Rzeszów, likewise, which had apparently subterranean paths the people retreated to in order to escape from war atrocities. The retreat to the underworld is being transformed antithetically to projected freedom (Erpenbeck, 2015a, p. 19–20). In fact, history seems to pervert itself in the cynical opposite. After the provisional quarters at the *Alex* were tore off a tunnel system dug by rats became visible, an apparent system that makes profit in hidden tracks (Erpenbeck, 2015a, p. 54). In fact these allegories represent the reality of war, the reality of confrontation with preserving life.

If we transfer the dichotomous relationship historically to relations within Germany, two representative squares, each for East and West, Alexanderplatz and Oranienplatz, recall ideas about the divided city as well as about a multicultural past. But while, on the one hand, the division of the people after the Second World War has marked the identity

of the entire German 'Volk' in a cultural historical frame, its multicultural history, on the other hand, has been transcended by social-economic conditions. Nevertheless, both identity constructions bear recognition features which are historically constituted and supported identity preservation through time independent of the rule system. Neither the material welfare nor the planned economy was convincing enough to explain any particular characteristic of the German people altogether (Erpenbeck, 2015a, p. 119). However, isolated differences in the identity construction between East and West Germans seem to become known just in relationship to the refugees. The professor's cultural-historical pioneering role is questioned regardless of the merits he has earned, by the need for further research on the origins of the world's grievances. He places the demonstrating refugees from the *Alex* in etymological and historical conditions of the Oranienplatz, in order to distance himself from the loss of a or rather his country. The hint to the compromise, i.e. he would not really believe in God (Erpenbeck, 2015a, p. 127), gets connected to the contemporary historical framework which makes the path to cultural-historical relativization possible. Osarobo compensates the loss of his country, his home, the loss of himself in his desire to play piano. The Divine Providence receives its content, thus confirming faith as a form of meaning.

2. Gerhard Gesemann's *Die Flucht*

The coincidence of the migration, more accurately, refugee crisis with the first century anniversary of the Great War gives reason to search for interconnections between these two occurrences. Back then, as now, the "obsessive matter" of war guilt for WWI (Bell, 1992, p. 106) occupies the history experts. But only after the Second World War the space for asking the right questions was opened. The division of Germany based on ideological orientation created a suitable terminology for outlining social relations. This circumstance allowed putting the reason for the outbreak of WWI in a new context. Terms like "bourgeois-conservative class, industrial and financial capital" (Mombauer, 2013, p. 112) which appeared in public discourse affirmed contestations of the revisionist views which were mainly represented in West Germany. As a matter of identity construction economic relations were defined by ideological arguments which led to taking a position regarding the war guilt not only related to WWI but also WWII. Though, in literature the historical legacy after WWII is considered to be divided into three successor states, Austria, the Federal Republic of Germany and the German Democratic Republic (Kattago, 2001, p. 5). But the historical role attributed to the national states formed after WWII do not necessarily coincide with the awareness of their members. By building a wall, East

Germany protected itself from fascist West since they deemed not to be part of the German tradition and Austrian historians dissociated themselves from “deutschen Wesen” (Mombauer, 2013, p. 127). Neither the GDR nor Austria identified themselves with the history of the German Empire before.

First of all, this paper is not intended to be a discussion on questions of guilt and neither of outbreaks of war or of its consequences. Namely, the underlying approach of this work tries to find common ground between German and Serbian history, arising from the understanding of the immediate living environment. It is out of question that, talking about mightiness, for the most economical reasons have led to tensions across cultural boundaries. The area of the Balkans is well known for being historically often in a state of insecurity. Here the existence of a refugee was experienced and surly still is further on in very different ways. The memories on the various convoys of refugees have marked the Serbian experience in “refugee-ness”. Known as a space of passageways and crossroads the concept of home be possible to compare with the procedure similar to the example Jenny Erpenbeck sets on her protagonist. Derived from Gesemann’s approach, Reber (2008) interprets a Nietzschean influence in the reinterpretation of scientific terms “blood” and “race” (p. 5) which are placed in a cultural-scientific context.

The novel *Die Flucht* (1935), a diary written along with the literary and aesthetic tendencies current at the time of originating, can be read as a historiographical contribution by Gesemann, using examples of the transcription of oral tradition. Preserved verses of folk songs on Serbian about rivers rolling over grove and gravel, “Valja drvlje i kamenje” (p. 8), and the “‘feurigen’ Polizeimänner – ognjeni čauši –” (p. 9) tells about a traditional conceptualization of the German perception. In the earlier German reports from the Balkans ‘Tschaušch’ served for describing a mentality of thugs and ruffians. Such a perception, however, speaks rather of a stereotype, which is probably derived from the historical perception of the areas inhabited by this people. The author of the book, Gesemann, participated in the Great War in capacity of a medical assistant during the retreat of the Serbian army, the government and parts of the people via Albania to Corfu. He was faced with death and had to fight for his life. But like the retired professor Richard eight decades later will quote a Pommeranian adage reminding of the decisions of the Nazis in the last days before the surrender, not to leave their own people alive to the enemy, the ongoing professor at the German Charles-Ferdinand University in Prague, Gerhard Gesemann offered beforehand the example of being proud of making decisions in his own live regardless of the value of its existence. While an innate or

educated resistance which is attributed to people, known as Serbian defiance, serves as a kind of protection of one's own being, an identity in which one recognizes oneself. The dedication to Jovan Cvijić, a Serbian geographer and ethnologist, given at the beginning, describes later on in a separate chapter named after him a kind of physiognomy of the experience, a knowing heart and a feeling mind (Gesemann, 1935, p. 119), which creates a cultural expression drawn in countenance.

2.1. Cultural Boundaries and National Borders

Not infrequently an epic tone of Albanian Calvary adheres to the columns of carts loaded with incapables to fight wars and with tailed cattle. Gesemann builds on the oral tradition, thereby to create a connection with the Serbian literary tradition, which is playing a historicizing function. The church Samodreža nearby Vučitrn on Kosovo reminds him on the eve of the Battle on Kosovo (Gesemann, 1935, p. 84). The mythological function of the fateful announcement is only strengthened while retreating again after the liberation of 1912. Myth formation appears rather as a historical learning process. The (mis)understanding of history in these areas may have contributed to what Ruthner, Cordileone, Reber and Detrez (2015) call "probably the most dramatic paradox" (p. 37) that revealed before the outbreak of war. Despite the "result of masterly diplomacy and sophisticated political engineering", the misjudgment of questions about existence, "the Austro-Hungarian occupation and ensuing annexation of Bosnia-Herzegovina only increased the South Slav danger it was meant to keep at bay" (Ruthner, Cordileone, Reber, & Detrez, 2015, p. 37). Through a further differentiation in a cultural comparison, the rationalization can submit new conclusions from *a priori* established lines of argument or cultural lines.

Today, the EU project of a common cultural space anticipates cultural adjustment by cultural contact which is determined by the immediately surrounding and based „auf einer an die Geografie und ihre Kartografierung geknüpften Vernunft“ (Reber, 2008, p. 6). The same idea was dictating the decisions of the Habsburg policy when their "military pointed out that taking over Bosnia-Herzegovina would [...] secure direct access to Serbia and Montenegro" (Ruthner et al., 2015, p. 25). Their assumption was based on the realization that the border is a spatial fact with sociological effects. In contrast, Georg Simmel (2006) argues in reverse. He interprets boundaries as sociological facts, which receive a spatial form. The idea that space is the imagination of ours, "[precisely]: daß er durch unsere synthetische Tätigkeit, durch die wir das Empfindungsmaterial formen,

zustande kommt –“ is specified in the way that „die Raumgestaltung, die wir Grenze nennen, eine soziologische Funktion ist“ (p. 304). Reinterpretation of conceptual relations facilitate, thoroughly, unifying a cultural space as a whole.

Starting from the common history in the area of the Balkans a cultural identity derived from folk literature and popular culture provides the creation of a “Serbian type” in a cultural context specific for the subject area. According to Ursula Reber this situation is the root position also for the “Montenegrin” (Reber, 2008, p. 6). The path leading from Kosovo further across Montenegro makes the retreat appear in an epic dimension. Gesemann calls to mind the old custom of division in tribes which was still current in Montenegro. Although the cross-generational efforts both since the Petrović dynasty and the rigidly guided state have tried to change the social structure, the old “partikularistische, oft anarchische Stammesgefühl” (Gesemann, 1935, p. 121) made the Montenegrin state sentiment be a mistrusted one. Consequently, freedom of decision-making is within a tradition in categorizing available.

Reber’s (2008) discourse on Montenegrin’s origin of name gives certainly a try to break away from the prosaic interpretations of earlier times, but stays, notwithstanding the will to develop a context of meaning derived from the natural landscape, because of the topographical terminology and the formation of links strictly inspired by borders further on in the political definition area. In addition to corresponding linguistic knowledge, cultural history is important in the same extent as the understanding of the origin of the attribute “black” for the ‘Balkan’ it is, whose designation is etymologically derived from Turkish, meaning black mountains and thus spatially territorial (Schwarz, 1888, p. 373). It is certainly an annoyance of time to foster more easily the old that existed before because of its age and chiefly because of the way of thinking connected to traditions, than to recapture the counterpart of reality to something detected as new. This is also the case with the attribute “black” which now serves as a supposedly distinctive feature mainly to shape radicalized stereotypes. Recent studies about the identity of the South Slavic people, dealing with political and economic dimensions of conflict consulting moreover ethnical aspects (Grabić, 2010, p. 10), claim to use the subject attribute in order to demonstrate the dimming of the Montenegrin culture by obtrusion of a historically evident groundwork (Grabić, 2010, p. 230).

In light of the refugees rows and migrations flows, the question of the functionality of borders is constantly being raised since drawing the national borders no cultural

cornerstone seemed to be resistant enough against the pressure of changes. Merely the existence of nomadism might be an example for a continuous culture form existing across the borders. Its localization outside a territory, “[d]as Exterritorium” pictures the exterior of its qualities and imports them like this in a state (Reber, 2008, p. 10). To this end Erpenbeck (2015a) creates a parallel between ancient ideas about the Persian world and the retracing of the migrant’s route: “vom Kaukasus über Anatolien und die Levante bis nach Ägypten und ins antike Libyen, [...] in den heutigen Niger und [...] wieder zurück ins heutige Libyen und über das Meer bis nach Rom und Berlin” (p. 178); in conclusion closing the circle of the ‘Diaspora’, the way faith and tradition were preserved supported by migration. She sees her novel as a confrontation of boundaries and move which strive for harmonization (Erpenbeck, 2015b, p. 3). In contrast, the trendsetting solution strategies offered by a ‘civilizing mission’ are also being projected onto the ‘Exterritorium der Affekte’ (Reber, 2008, p. 10). To that extent, the dichotomy of cultural and territorial identity generates social connections designed according to values derived from one’s own historical experience.

Strictly speaking, it is the historical experience that has strongly provided diverse nuances of the interwoven structures in the Balkan area. These, obscure structures organized in clans, “undurchsichtige[...] Clanstruktur[...]en” consisting of agreements in “Geheimbündelei”, which are captured in the term used by Reber (2008) who expounds in the term “Serbe” utilized also in documents of the Austrian-Hungarian military administration in Cetinje indicating an unattainable differentiation between the national declaration and the labors to establish a state (p. 11). Historically, the perception of loyalties is a matter of interests. Like contemporary relationships demonstrate, whether on a global plan or in regional frames, the marking of anniversaries of WWI like the Battle of Mojkovac show the relative character even of the historical perception. At times of the brigand tradition the protection and provision of the people was outside the established power structures (Gesemann, 1935, p. 14) and kept the tradition of the identity of the historical origin, the alliance between the Montenegrin and Serbian army ensured the independence of the ruling system for each.

2.2. Culture – Identification – Human Being

One of the reasons for the existence of refugees and migrants, the pursuit of interest which are not consistent with historical cultural structures is apparently a lack of willingness to share common cultural values. Different interests we can suppose just in

the presence of separated phenomena of individuals or groups. An unambiguous sign for the general atmosphere of colliding interests in the early years of the twentieth century is set by the words of Austro-Hungarian foreign minister Andrassy, who adapted the principle "Macht geht über Recht" (Haselsteiner, 1996, p. 17). As a result, the attempt of the individual to maintain his own being in the war is finally expressed unwaveringly. While he recalls images of a cultural contact in its most representative form, as it was the meeting of Stefan Nemanja and Frederick Barbarossa in Niš in light of the Third Crusade, Gesemann (1935) was overtaken by starvation (p. 23). The understanding of the individual is, of course, decisive as well as the reminiscences on Nikola Pašić (Gesemann, 1935, p. 22) show that it is not the political success or period of reign that characterizes him, but his understanding of war, the war that receives, yet loses the sense in sight of human existence.

Under the assumption that the answer on the meaning of the soldiers' moving in war may give a fair description of the reasons that cause an extending of movements, the question calls in fact for the irrational judgment that appears to succeed the circumstances and acquaintance. Subsequently, Kant's transcendental ideas may describe the irrational way of thinking at projecting a reality. According to Reed's (2014) reading of Kant, his "der Hang in sich selbst gekehrt zu sein" [...] can make internally general notions seem to be external realities" (p. 147). A reversal of this is possible if "der Mensch in die äußere Welt und dadurch in die Ordnung der Dinge, die den äußeren Sinnen vorliegen, zurückgeführt wird" (Reed, 2014, p. 147). This seems to fit the destiny of Serbian poets as the announcement and generalization of individual destinies to mass fate. Yet another question arises. Namely, to what extent participation in a national identity determines self-identity. In current discussions as it is between Badiou and Žižek (2012) Kant's idea is retraced in the following terms: "dass wir als Intellektuelle die Position des singulären Universellen einnehmen sollten; also einer Singularität, die an der Universalität unmittelbar teilhat [...]. Man kann unmittelbar Mensch sein, ohne erst noch Deutscher, Franzose, Engländer et cetera zu sein" (p. 69). The placards put up by the demonstrating migrants in Erpenbeck's novel (2015a) evoke the same ascertainment: "*Wir werden sichtbar*" (p. 23).

Two different principles in the cultural development condition necessarily the emergence of various forms of social structures. The German culture which emerged in Central Europe adapted its cultural characteristics to a historical paragon of ancient civilization. In contrast, the cultures in the Balkans fought against alien cultural influence to preserve a historical heritage. Gesemann (1935) recognizes the remnants of Diocletia on

the river mouth of Zeta and Morača walled in the castle of Podgorica (p. 131). While Goethe's "Asyl" discovered in Rome (Reed, 2014, p. 141) enabled subsequently a discussion on ethical and esthetical matters of culture, the Latin heritage in the Balkans, latent perspective of common civilization progress, went through a functional reorientation by the Ottomans. Next to the inherited infrastructure more significant are the social implications. Indeed, in Goethe hymning nakedness: "Uns ergötzen die Freuden des echten, nackten Amors" (Reed, 2014, p. 141), the authority of ancient forthrightness speaks about freedom. Nevertheless, in the encounter of a barefoot shepherdess, it appears for the migrants who recite out of Homer that the woman can claim neither the yarn nor the strings she weaves (Gesemann, 1935, p. 136). Historical experience determines therefore even the role and position of a woman in the society. Representing home she appears as a harbinger, which Reed (2014) cites with Goethe's thought "der unbehauste Mensch" (p. 138) and which became a cliché of the day for modern man's rootless, directionless existence, a view probably still widely ascribed to. Also, fallen back to the cave as a metaphor for life in the "Wald und Höhle" scene of Goethe's *Faust* (1808), the forest turns out to be the symbolic answer on the existence of human beings in the universe. Still at the beginning of his diary, Gesemann (1935) describes his impressions of the nature play, which, in his announcement of its unpredictability, contains the stimuli of human longing. His future perspective, "Jenseits beginnt die Wildnis" (p. 7), summarizes the existence as cultivated. Derived from 18th century and edged in today's terms, the solution Reed (2014) offers to, has further on its daily topicality. Yet Kant asked "why European Man built grand palaces that an earthquake would destroy" when "[p]eople built more simply and safely in Peru, with a low stone base and the rest just reeds" (Reed, 2014, p. 143). In terms of cultural history the "earthly possibilities" and "the fundamentals of the human condition" (Reed, 2014, p. 138) ensured a development embodied in the appearance of Goethe's life as a symbol for circumstances allowing cultural uprising and development.

Finally, it can be stated that irrespective of the area where migration flows take place, the accompanying culture hikes are more a consequence of a reaction to the offered environment than a desire for cultural adaptation to civilization progress. Interpreting the way Goethe understands human nature as a bringing together sensory experiences mankind is, according to Reed, not just a subject that interposes in nature. The partnership built between nature and man (Reed, 2014, p. 140) evokes the cycle of answer and recurrence, a reactive relationship to environment. Seen from historical experience, the change in the theoretical discourse of cultural-philosophic content back to redefined economics is possibly a solution strategy that could be consulted for today's problems.

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TANIM

Alman Dili ve Edebiyatı Dergisi - Studien zur deutschen Sprache und Literatur, İstanbul Üniversitesi, Edebiyat Fakültesi, Alman Dili ve Edebiyatı Anabilim Dalı tarafından 1954 yılından beri yayınlanan, uluslararası, hakemli, açık erişimli yılda iki kere Haziran ve Aralık aylarında çıkarılan bilimsel bir dergidir.

AMAÇ KAPSAM

Alman Dili ve Edebiyatı Dergisi - Studien zur deutschen Sprache und Literatur dergisinde, Alman dili ve edebiyatına odaklanılarak yapılan edebiyat bilimi, dilbilim, kültürbilimi, medyabilimi, çeviribilim ve dil öğretimi alanlarındaki disiplinler ve/veya disiplinlerarası, kuramsal ve/veya uygulamalı çalışmalar yer almaktadır. Dergi bu alanlarda bilimsel bilginin paylaşıldığı global bir platform oluşturmayı amaçlar.

Dergide, araştırma makalelerinin yanı sıra, yukarıda sıralanan alanlarda yazılmış bilimsel kitapların tanıtıldığı inceleme yazılarına ve yine aynı alanlarda düzenlenen ulusal veya uluslararası kongrelerin tanıtım yazılarına da yer verilmektedir. Derginin yayın dilleri Almanca, İngilizce ve Türkçe'dir. Derginin hedef kitesini akademisyenler, araştırmacılar, profesyoneller, lisansüstü öğrenciler ve ilgili mesleki, akademik kurum ve kuruluşlar oluşturur.

EDİTORYAL POLİTİKALAR VE HAKEM SÜRECİ

Yayın Politikası

Dergiye yayınlanmak üzere gönderilen makalelerin içeriği derginin amaç ve kapsamı ile uyumlu olmalıdır. Dergi, orijinal araştırma niteliğindeki yazıları yayınlamaya öncelik vermektedir.

Genel İlkeler

Daha önce yayınlanmamış ya da yayınlanmak üzere başka bir dergide halen değerlendirilmediği halde ve her bir yazar tarafından onaylanan makaleler değerlendirilmek üzere kabul edilir.

Ön değerlendirmeyi geçen yazılar iThenticate intihal tarama programından geçirilir. İntihal incelemesinden sonra, uygun makaleler Editör tarafından orijinaliteleri, metodolojileri, makalede ele alınan konunun önemi ve derginin kapsamına uygunluğu açısından değerlendirilir.

Makalede daha önce yayınlanmış alıntı yazı, tablo, resim vs. mevcut ise makale yazarı, yayın hakkı sahibi ve yazarlarından yazılı izin almak ve bunu makalede belirtmek zorundadır. Gerekli izinlerin alınıp alınmadığından yazar(lar) sorumludur.

Eğer makale daha önce bilimsel bir toplantıda sunulmuş olan bildiriden üretilmiş ise, bu durumun

makalede söz konusu bilimsel toplantının tüm detaylarını içeren bir dipnot olarak belirtilmesi gerekmektedir. Editör, gönderilen makale biçimsel esaslara uygun ise, gelen yazıyı yurtiçinden ve /veya yurtdışından en az iki hakemin değerlendirmesine sunar, hakemler gerek gördüğü takdirde yazıda istenen değişiklikler yazarlar tarafından yapıldıktan sonra yayınlanmasına onay verir.

Makale yayınlanmak üzere Dergiye gönderildikten sonra yazarlardan hiçbirinin ismi, tüm yazarların yazılı izni olmadan yazar listesinden silinemez ve yeni bir isim yazar olarak eklenemez ve yazar sırası değiştirilemez.

Yayına kabul edilmeyen makale, resim ve fotoğraflar yazarlara geri gönderilmez. Yayınlanan yazı ve resimlerin tüm hakları dergiye aittir.

Yazarların Sorumluluğu

Makalelerin bilimsel ve etik kurallara uygunluğu yazarların sorumluluğundadır. Yazar makalenin orijinal olduğu, daha önce başka bir yerde yayınlanmadığı ve başka bir yerde, başka bir dilde yayınlanmak üzere değerlendirmede olmadığını beyan etmelidir. Uygulamadaki telif kanunları ve anlaşmaları gözetilmelidir. Telifle bağlı materyaller (örneğin tablolar, şekiller veya büyük alıntılar) gerekli izin ve teşekkürle kullanılmalıdır. Başka yazarların, katkıda bulunanların çalışmaları ya da yararlanılan kaynaklar uygun biçimde kullanılmalı ve referanslarda belirtilmelidir.

Gönderilen makalede tüm yazarların akademik ve bilimsel olarak doğrudan katkısı olmalıdır, bu bağlamda “yazar” yayınlanan bir araştırmanın kavramsallaştırılmasına ve dizaynına, verilerin elde edilmesine, analizine ya da yorumlanmasına belirgin katkı yapan, yazının yazılması ya da bunun içerik açısından eleştirel biçimde gözden geçirilmesinde görev yapan birisi olarak görülür. Yazar olabilmenin diğer koşulları ise, makaledeki çalışmayı planlamak veya icra etmek ve / veya revize etmektir. Fon sağlanması, veri toplanması ya da araştırma grubunun genel süpervizyonu tek başına yazarlık hakkı kazandırmaz. Yazar olarak gösterilen tüm bireyler sayılan tüm ölçütleri karşılamalıdır ve yukarıdaki ölçütleri karşılayan her birey yazar olarak gösterilebilir. Yazarların isim sıralaması ortak verilen bir karar olmalıdır. Tüm yazarlar yazar sıralamasını [Telif Hakkı Devir Formunda](#) imzalı olarak belirtmek zorundadırlar.

Yazarlık için yeterli ölçütleri karşılamayan ancak çalışmaya katkısı olan tüm bireyler “teşekkür” kısmında sıralanmalıdır. Bunlara örnek olarak ise sadece teknik destek sağlayan, yazıma yardımcı olan ya da sadece genel bir destek sağlayan, finansal ve materyal desteği sunan kişiler verilebilir.

Bütün yazarlar, araştırmanın sonuçlarını ya da bilimsel değerlendirmeyi etkileyebileceği potansiyeli olan finansal ilişkiler, çıkar çatışması ve çıkar rekabetini beyan etmelidirler. Bir yazar kendi yayınlanmış yazısında belirgin bir hata ya da yanlışlık tespit ederse, bu yanlışlıklara ilişkin düzeltme ya da geri çekme için editör ile hemen temasa geçme ve işbirliği yapma sorumluluğunu taşır.

Editör ve Hakem Sorumlulukları ve Değerlendirme Süreci

Editör yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar. Gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalacağını garanti eder. Editör içerik ve yayının toplam kalitesinden sorumludur. Gereğinde hata sayfası yayınlamalı ya da düzeltme yapmalıdır.

Editör; yazarlar, editörler ve hakemler arasında çıkar çatışmasına izin vermez. Hakem atama konusunda tam yetkiye sahiptir ve dergide yayınlanacak makalelerle ilgili nihai kararı vermekle yükümlüdür. Konuyla ilgili COPE kaynağına bakmanızı tavsiye ederiz: <https://publicationethics.org/>

Hakemlerin araştırmayla ilgili, yazarlarla ve/veya araştırmanın finansal destekçileriyle çıkar çatışmaları olmamalıdır. Değerlendirmelerinin sonucunda tarafsız bir yargıya varmalıdırlar. Hakemler yazarların atıfta bulunmadığı konuyla ilgili yayınlanmış çalışmaları tespit etmelidirler. Gönderilmiş yazılara ilişkin tüm bilginin gizli tutulmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdır. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin, yazarların özel mülkü olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kendileri için makalelerin kopyalarını çıkarmalarına izin verilmez ve editörün izni olmadan makaleleri başkasına veremezler. Yazarın ve editörün izni olmadan hakemlerin gözden geçirmeleri basılamaz ve açıklanamaz. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir. Bazı durumlarda editörün kararıyla, ilgili hakemlerin makaleye ait yorumları aynı makaleyi yorumlayan diğer hakemlere gönderilerek hakemlerin bu süreçte aydınlatılması sağlanabilir. Konuyla ilgili COPE kaynağına bakmanızı tavsiye ederiz: <https://publicationethics.org/>

AÇIK ERİŞİM İLKESİ

Alman Dili ve Edebiyatı Dergisi - Studien zur deutschen Sprache und Literatur dergisinin tüm içeriği okura ya da okurun dahil olduğu kuruma ücretsiz olarak sunulur. Okurlar, ticari amaç haricinde, yayıncı ya da yazardan izin almadan dergi makalelerinin tam metnini okuyabilir, indirebilir, kopyalayabilir, arayabilir ve link sağlayabilir. Bu BOAI açık erişim tanımıyla uyumludur.

YAYIN ETİĞİ

İlke ve Standartlar

Alman Dili ve Edebiyatı Dergisi - Studien zur deutschen Sprache und Literatur, yayın etiğinde en

yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE) tarafından geliştirilen yayın etiği ilkelerini gözetir ve tavsiye eder.

Gönderilen tüm makaleler orijinal, daha önce başka bir yerde yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmamalıdır. Her bir makale editörlerden biri ve en az iki hakem tarafından çift kör değerlendirmeden geçirilir. İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştırma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar olarak kabul edilir.

Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı uygulamalar, uygunsuzluklar da dahildir.

Olası bilimsel etik dışı davranışlar ve etik yayın ihlali durumunda, COPE kaynağına bakmanız tavsiye edilir: <https://publicationethics.org/>

DİL

Dergide Türkçe, Almanca ve İngilizce makaleler yayınlanır. Her makalede, makale dilinde öz ve İngilizce öz olmalıdır. Tüm makalelerde ayrıca İngilizce geniş özet yer almalıdır.

YAZILARIN HAZIRLANMASI

Aksi belirtilmedikçe gönderilen yazılarla ilgili tüm yazışmalar ilk yazarla yapılacaktır. Makale gönderimi online olarak ve <http://sdsl.istanbul.edu.tr> üzerinden yapılmalıdır. Gönderilen yazılar, yazının yayınlanmak üzere gönderildiğini ifade eden, makale türünü belirten ve makaleyle ilgili detayları içeren (bkz: Son Kontrol Listesi) bir mektup; yazının elektronik formunu içeren Microsoft Word 2003 ve üzerindeki versiyonları ile yazılmış elektronik dosya ve tüm yazarların imzaladığı [Telif Hakkı Devir Formu](#) eklenerek gönderilmelidir.

1. Çalışmalar, A4 boyutundaki kağıdın bir yüzüne, üst, alt, sağ ve sol taraftan 2,5 cm. boşluk bırakılarak, 10 punto Times New Roman harf karakterleriyle ve 1,5 satır aralık ölçüsü ile ve iki yana yaslı olarak hazırlanmalıdır. Paragraf başlarında tab tuşu kullanılmalıdır.
2. Metnin başlığı küçük harf, koyu renk, Times New Roman yazı tipi olarak sayfanın ortasında yer almalıdır.
3. Giriş bölümünden önce 200-250 kelimelik çalışmanın kapsamını, amacını, ulaşılan sonuçları ve kullanılan yöntemi kaydeden makale dilinde ve İngilizce öz ile 600-650 kelimelik İngilizce genişletilmiş özet yer almalıdır. Çalışmanın İngilizce başlığı İngilizce özün üzerinde yer almalıdır. İngilizce ve makale dilinde özlerin altında çalışmanın içeriğini temsil eden, makale dilinde 5 adet, İngilizce 5 adet anahtar kelime yer almalıdır.
4. Çalışmaların başlıca şu unsurları içermesi gerekmektedir: Makale dilinde başlık, öz ve anahtar kelimeler; İngilizce başlık öz ve anahtar kelimeler; İngilizce genişletilmiş özet, ana metin bölümleri, son notlar ve kaynaklar.

5. Nicel ve nitel çalışmalar, Giriş, Yöntem, Bulgular, Tartışma bölümlerini içermelidir. Yöntem kısmında, eğer özgün bir model kullanılmışsa, model alt bölümü ile mutlaka Örneklem/Çalışma Grubu, Veri Toplama Araçları ve İşlem alt bölümleri bulunmalıdır.
6. Çalışmalarda tablo, grafik ve şekil gibi göstergeler çalışmanın takip edilebilmesi açısından numaralandırılarak, tanımlayıcı bir başlık ile birlikte metin içinde verilmelidir.
7. Yayınlanmak üzere gönderilen makale ile birlikte yazar bilgilerini içeren kapak sayfası gönderilmelidir. Kapak sayfasında, makalenin başlığı, yazar veya yazarların bağlı oldukları kurum ve unvanları, kendilerine ulaşılabilecek adresler, telefon numarası, e-posta adresleri ve ORCID'leri yer almalıdır (bkz. Son Kontrol Listesi).
8. Kurallar dâhilinde dergimize yayınlanmak üzere gönderilen çalışmaların her türlü sorumluluğu yazar/yazarlarına aittir.
9. Yayın kurulu ve hakem raporları doğrultusunda yazarlardan, metin üzerinde bazı düzeltmeler yapmaları istenebilir.
10. Dergiye gönderilen çalışmalar yayınlansın veya yayınlanmasın geri gönderilmez.
11. Yayın kurulu tarafından yayınlanması uygun bulunan makalelerin telif hakkı İstanbul Üniversitesi Edebiyat Fakültesi'ne aittir; başka bir yerde yayınlanamaz. Yazarlara telif ücreti ödenmez.

Kaynaklar

Derleme yazıları okuyucular için bir konudaki kaynaklara ulaşmayı kolaylaştıran bir araç olsa da, her zaman orijinal çalışmayı doğru olarak yansıtmaz. Bu yüzden mümkün olduğunca yazarlar orijinal çalışmaları kaynak göstermelidir. Öte yandan, bir konuda çok fazla sayıda orijinal çalışmanın kaynak gösterilmesi yer israfına neden olabilir. Birkaç anahtar orijinal çalışmanın kaynak gösterilmesi genelde uzun listelerle aynı işi görür. Ayrıca günümüzde kaynaklar elektronik versiyonlara eklenebilmekte ve okuyucular elektronik literatür taramalarıyla yayınlara kolaylıkla ulaşabilmektedir.

Kabul edilmiş ancak henüz sayıya dahil edilmemiş makaleler Early View olarak yayınlanır ve bu makalelere atıflar "advance online publication" şeklinde verilmelidir. Genel bir kaynaktan elde edilemeyecek temel bir konu olmadıkça "kişisel iletişimlere" atıfta bulunulmamalıdır. Eğer atıfta bulunulursa parantez içinde iletişim kurulan kişinin adı ve iletişimin tarihi belirtilmelidir. Bilimsel makaleler için yazarlar bu kaynaktan yazılı izin ve iletişimin doğruluğunu gösterir belge almalıdır.

Referans Stili ve Formatı

Alman Dili ve Edebiyatı Dergisi - Studien zur deutschen Sprache und Literatur, metin içi alıntılama ve kaynak gösterme için APA (American Psychological Association) kaynak sitilinin 6. edisyonunu benimser. APA 6. Edisyon hakkında bilgi için:

- American Psychological Association. (2010). Publication manual of the American Psychological Association (6th ed.). Washington, DC: APA.
- <http://www.apastyle.org/>

Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar aşağıdaki örneklerdeki gibi gösterilmelidir.

Metin İçinde Kaynak Gösterme

Kaynaklar metinde parantez içinde yazarların soyadı ve yayın tarihi yazılarak belirtilmelidir. Birden fazla kaynak gösterilecekse kaynaklar arasında (;) işareti kullanılmalıdır. Kaynaklar alfabetik olarak sıralanmalıdır.

Örnekler:

Birden fazla kaynak;

(Esin ve ark., 2002; Karasar 1995)

Tek yazarlı kaynak;

(Akyolcu, 2007)

İki yazarlı kaynak;

(Sayiner ve Demirci 2007, s. 72)

Üç, dört ve beş yazarlı kaynak;

Metin içinde ilk kullanımda: (Ailen, Ciabrune ve Welch 2000, s. 12–13) Metin içinde tekrarlayan kullanımlarda: (Ailen ve ark., 2000)

Altı ve daha çok yazarlı kaynak;

(Çavdar ve ark., 2003)

Kaynaklar Bölümünde Kaynak Gösterme

Kullanılan tüm kaynaklar metnin sonunda ayrı bir bölüm halinde yazar soyadlarına göre alfabetik olarak numaralandırılmadan verilmelidir. Kaynak yazımı ile ilgili örnekler aşağıda verilmiştir.

Kitap

a) Türkçe Kitap

Karasar, N. (1995). *Araştırmalarda rapor hazırlama* (8.bs). Ankara: 3A Eğitim Danışmanlık Ltd.

b) Türkçeye Çevrilmiş Kitap

Mucchielli, A. (1991). *Zihniyetler* (A. Kotil, Çev.). İstanbul: İletişim Yayınları.

c) Editörlü Kitap

Ören, T., Üney, T. ve Çölkesen, R. (Ed.). (2006). *Türkiye bilişim ansiklopedisi*. İstanbul: Papatya Yayıncılık.

d) Çok Yazarlı Türkçe Kitap

Tonta, Y., Bitirim, Y. ve Sever, H. (2002). *Türkçe arama motorlarında performans değerlendirme*. Ankara: Total Bilişim.

e) İngilizce Kitap

Kamien R., & Kamien A. (2014). *Music: An appreciation*. New York, NY: McGraw-Hill Education.

f) İngilizce Kitap İçerisinde Bölüm

Bassett, C. (2006). Cultural studies and new media. In G. Hall & C. Birchall (Eds.), *New cultural studies: Adventures in theory* (pp. 220–237). Edinburgh, UK: Edinburgh University Press.

g) Türkçe Kitap İçerisinde Bölüm

Erkmen, T. (2012). Örgüt kültürü: Fonksiyonları, öğeleri, işletme yönetimi ve liderlikteki önemi. M. Zencirkıran (Ed.), *Örgüt sosyolojisi kitabı* içinde (s. 233–263). Bursa: Dora Basım Yayın.

h) Yayımcının ve Yazarın Kurum Olduğu Yayın

Türk Standartları Enstitüsü. (1974). *Adlandırma ilkeleri*. Ankara: Yazar.

Makale**a) Türkçe Makale**

Mutlu, B. ve Savaşer, S. (2007). Çocuğu ameliyat sonrası yoğun bakımda olan ebeveynlerde stres nedenleri ve azaltma girişimleri. *İstanbul Üniversitesi Florence Nightingale Hemşirelik Dergisi*, 15(60), 179–182.

b) İngilizce Makale

de Cillia, R., Reisiğl, M., & Wodak, R. (1999). The discursive construction of national identity. *Discourse and Society*, 10(2), 149–173. <http://dx.doi.org/10.1177/0957926599010002002>

c) Yediden Fazla Yazarlı Makale

Lal, H., Cunningham, A. L., Godeaux, O., Chlibek, R., Diez-Domingo, J., Hwang, S.-J. ... Heineman, T. C. (2015). Efficacy of an adjuvanted herpes zoster subunit vaccine in older adults. *New England Journal of Medicine*, 372, 2087–2096. <http://dx.doi.org/10.1056/NEJMoa1501184>

d) DOI'si Olmayan Online Edinilmiş Makale

Al, U. ve Doğan, G. (2012). Hacettepe Üniversitesi Bilgi ve Belge Yönetimi Bölümü tezlerinin atıf analizi. *Türk Kütüphaneciliği*, 26, 349–369. Erişim adresi: <http://www.tk.org.tr/>

e) DOI'si Olan Makale

Turner, S. J. (2010). Website statistics 2.0: Using Google Analytics to measure library website effectiveness. *Technical Services Quarterly*, 27, 261–278. <http://dx.doi.org/10.1080/07317131003765910>

f) Advance Online Olarak Yayımlanmış Makale

Smith, J. A. (2010). Citing advance online publication: A review. *Journal of Psychology*. Advance online publication. <http://dx.doi.org/10.1037/a45d7867>

g) Popüler Dergi Makalesi

Semerçioğlu, C. (2015, Haziran). Sıradanlığın rayihası. *Sabit Fikir*, 52, 38–39.

Tez, Sunum, Bildiri**a) Türkçe Tezler**

Sarı, E. (2008). *Kültür kimlik ve politika: Mardin'de kültürlerarasılık*. (Doktora Tezi). Ankara Üniversitesi Sosyal Bilimler Enstitüsü, Ankara.

b) Ticari Veritabanında Yer Alan Yüksek Lisans Ya da Doktora Tezi

Van Brunt, D. (1997). *Networked consumer health information systems* (Doctoral dissertation). Available from ProQuest Dissertations and Theses. (UMI No. 9943436)

c) Kurumsal Veritabanında Yer Alan İngilizce Yüksek Lisans/Doktora Tezi

Yaylalı-Yıldız, B. (2014). *University campuses as places of potential publicness: Exploring the political, social and cultural practices in Ege University* (Doctoral dissertation). Retrieved from Retrieved from: <http://library.iyte.edu.tr/tr/hizli-erisim/iyte-tez-portali>

d) Web'de Yer Alan İngilizce Yüksek Lisans/Doktora Tezi

Tonta, Y. A. (1992). *An analysis of search failures in online library catalogs* (Doctoral dissertation, University of California, Berkeley). Retrieved from <http://yunus.hacettepe.edu.tr/~tonta/yayinlar/phd/ickapak.html>

e) Dissertations Abstracts International'da Yer Alan Yüksek Lisans/Doktora Tezi

Appelbaum, L. G. (2005). Three studies of human information processing: Texture amplification, motion representation, and figure-ground segregation. *Dissertation Abstracts International: Section B. Sciences and Engineering*, 65(10), 5428.

f) Sempozyum Katkısı

Krinsky-McHale, S. J., Zigman, W. B. & Silverman, W. (2012, August). Are neuropsychiatric symptoms markers of prodromal Alzheimer's disease in adults with Down syndrome? In W. B. Zigman (Chair), *Predictors of mild cognitive impairment, dementia, and mortality in adults with Down syndrome*. Symposium conducted at American Psychological Association meeting, Orlando, FL.

g) Online Olarak Erişilen Konferans Bildiri Özeti

Çınar, M., Doğan, D. ve Seferoğlu, S. S. (2015, Şubat). *Eğitimde dijital araçlar: Google sınıf uygulaması üzerine bir değerlendirme* [Öz]. Akademik Bilişim Konferansında sunulan bildiri, Anadolu Üniversitesi, Eskişehir. Erişim adresi: <http://ab2015.anadolu.edu.tr/index.php?menu=5&submenu=27>

h) Düzenli Olarak Online Yayımlanan Bildiriler

Herculano-Houzel, S., Collins, C. E., Wong, P., Kaas, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. *Proceedings of the National Academy of Sciences*, 105, 12593–12598. <http://dx.doi.org/10.1073/pnas.0805417105>

i) Kitap Şeklinde Yayımlanan Bildiriler

Schneider, R. (2013). Research data literacy. S. Kurbanoğlu ve ark. (Ed.), *Communications in Computer and Information Science: Vol. 397. Worldwide Communalities and Challenges in Information Literacy Research and Practice* içinde (s. 134–140). Cham, İsviçre: Springer. <http://dx.doi.org/10.1007/978-3-319-03919-0>

j) Kongre Bildirisi

Çepni, S., Bacanak A. ve Özsevgeç T. (2001, Haziran). *Fen bilgisi öğretmen adaylarının fen branşlarına karşı tutumları ile fen branşlarındaki başarılarının ilişkisi*. X. Ulusal Eğitim Bilimleri Kongresi'nde sunulan bildiri, Abant İzzet Baysal Üniversitesi, Bolu

Diğer Kaynaklar**a) Gazete Yazısı**

Toker, Ç. (2015, 26 Haziran). 'Unutma' notları. *Cumhuriyet*, s. 13.

b) Online Gazete Yazısı

Tamer, M. (2015, 26 Haziran). E-ticaret hamle yapmak için tüketiciyi bekliyor. *Milliyet*. Erişim adresi: <http://www.milliyet>

c) Web Page/Blog Post

Bordwell, D. (2013, June 18). David Koepp: Making the world movie-sized [Web log post]. Retrieved from <http://www.davidbordwell.net/blog/page/27/>

d) Online Ansiklopedi/Sözlük

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Marcoux, A. (2008). Business ethics. In E. N. Zalta (Ed.), *The Stanford encyclopedia of philosophy*. Retrieved from <http://plato.stanford.edu/entries/ethics-business/>

e) Podcast

Radyo ODTÜ (Yapımcı). (2015, 13 Nisan). *Modern sabahlar* [Podcast]. Erişim adresi: <http://www.radyoodtu.com.tr/>

f) Bir Televizyon Dizisinden Tek Bir Bölüm

Shore, D. (Senarist), Jackson, M. (Senarist) ve Bookstaver, S. (Yönetmen). (2012). Runaways [Televizyon dizisi bölümü]. D. Shore (Baş yapımcı), *House M.D.* içinde. New York, NY: Fox Broadcasting.

g) Müzik Kaydı

Say, F. (2009). Galata Kulesi. *İstanbul senfonisi* [CD] içinde. İstanbul: Ak Müzik.

Yukarıda sıralanan koşulları yerine getirmemiş çalışma kabul edilmez, eksiklerinin tamamlanması için yazara iade edilir. Yayın Komisyonu tarafından kabul edilen yazılar basıma kabul sırasına göre yayınlanır. Baskı tashihleri yazarlar tarafından yapılır.

SON KONTROL LİSTESİ

Aşağıdaki listede eksik olmadığından emin olun:

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 - ✓ Son notlar (varsa belirtiniz)
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 - ✓ Tablolar-Resimler, Şekiller (başlık, tanım ve alt yazılarıyla)

İLETİŞİM İÇİN:

Editörler : İrem Atasoy

irem.atasoy@istanbul.edu.tr

Bariş Konukman

konukman@istanbul.edu.tr

Tel : + 90 212 455 57 00 / 15909

Faks : + 90 212 512 21 40

Web site:<http://sdsl.istanbul.edu.tr>

Email : sdsl@istanbul.edu.tr

Adres : İstanbul Üniversitesi

Edebiyat Fakültesi

Alman Dili ve Edebiyatı Anabilim Dalı

Ordu Cad. No: 6 34134, Laleli

İstanbul-Türkiye

DESCRIPTION

Alman Dili ve Edebiyatı Dergisi - Studien zur deutschen Sprache und Literatur which has been an official publication of Istanbul University, Faculty of Letters, Department of German Language since 1954 is an international, open access, peer-reviewed and scholarly journal published two times a year in June and December.

AIM AND SCOPE

Alman Dili ve Edebiyatı Dergisi - Studien zur deutschen Sprache und Literatur publishes disciplinary and/or interdisciplinary, theoretical and/or applied research articles that focus on German language and literature in the following fields: literary studies, linguistics, cultural studies, media studies, translation studies, and language teaching. The journal aims to provide a platform for sharing scientific knowledge in these fields.

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Book

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Karasar, N. (1995). *Araştırmalarda rapor hazırlama* (8th ed.) [Preparing research reports]. Ankara, Turkey: 3A Eğitim Danışmanlık Ltd.

b) Book Translated into Turkish

Mucchielli, A. (1991). *Zihniyetler* [Mindsets] (A. Kotil, Trans.). İstanbul, Turkey: İletişim Yayınları.

c) Edited Book

Ören, T., Üney, T., & Çölkesen, R. (Eds.). (2006). *Türkiye bilişim ansiklopedisi* [Turkish Encyclopedia of Informatics]. İstanbul, Turkey: Papatya Yayıncılık.

d) Turkish Book with Multiple Authors

Tonta, Y., Bitirim, Y., & Sever, H. (2002). *Türkçe arama motorlarında performans değerlendirme* [Performance evaluation in Turkish search engines]. Ankara, Turkey: Total Bilişim.

e) Book in English

Kamien R., & Kamien A. (2014). *Music: An appreciation*. New York, NY: McGraw-Hill Education.

f) Chapter in an Edited Book

Bassett, C. (2006). Cultural studies and new media. In G. Hall & C. Birchall (Eds.), *New cultural studies: Adventures in theory* (pp. 220–237). Edinburgh, UK: Edinburgh University Press.

g) Chapter in an Edited Book in Turkish

Erkmen, T. (2012). Örgüt kültürü: Fonksiyonları, öğeleri, işletme yönetimi ve liderlikteki önemi [Organization culture: Its functions, elements and importance in leadership and business management]. In M. Zencirkıran (Ed.), *Örgüt sosyolojisi* [Organization sociology] (pp. 233–263). Bursa, Turkey: Dora Basım Yayın.

h) Book with the same organization as author and publisher

American Psychological Association. (2009). *Publication manual of the American psychological association* (6th ed.). Washington, DC: Author.

Article**a) Turkish Article**

Mutlu, B., & Savaşer, S. (2007). Çocuğu ameliyat sonrası yoğun bakımda olan ebeveynlerde stres nedenleri ve azaltma girişimleri [Source and intervention reduction of stress for parents whose children are in intensive care unit after surgery]. *Istanbul University Florence Nightingale Journal of Nursing*, 15(60), 179–182.

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de Cillia, R., Reisigl, M., & Wodak, R. (1999). The discursive construction of national identity. *Discourse and Society*, 10(2), 149–173. <http://dx.doi.org/10.1177/0957926599010002002>

c) Journal Article with DOI and More Than Seven Authors

Lal, H., Cunningham, A. L., Godeaux, O., Chlibek, R., Diez-Domingo, J., Hwang, S.-J. ... Heineman, T. C. (2015). Efficacy of an adjuvanted herpes zoster subunit vaccine in older adults. *New England Journal of Medicine*, 372, 2087–2096. <http://dx.doi.org/10.1056/NEJMoa1501184>

d) Journal Article from Web, without DOI

Sidani, S. (2003). Enhancing the evaluation of nursing care effectiveness. *Canadian Journal of Nursing Research*, 35(3), 26–38. Retrieved from <http://cjr.mcgill.ca>

e) Journal Article with DOI

Turner, S. J. (2010). Website statistics 2.0: Using Google Analytics to measure library website effectiveness. *Technical Services Quarterly*, 27, 261–278. <http://dx.doi.org/10.1080/07317131003765910>

f) Advance Online Publication

Smith, J. A. (2010). Citing advance online publication: A review. *Journal of Psychology*. Advance online publication. <http://dx.doi.org/10.1037/a45d7867>

g) Article in a Magazine

Henry, W. A., III. (1990, April 9). Making the grade in today's schools. *Time*, 135, 28–31.

Doctoral Dissertation, Master's Thesis, Presentation, Proceeding**a) Dissertation/Thesis from a Commercial Database**

Van Brunt, D. (1997). *Networked consumer health information systems* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 9943436)

b) Dissertation/Thesis from an Institutional Database

Yaylali-Yıldız, B. (2014). *University campuses as places of potential publicness: Exploring the political, social and cultural practices in Ege University* (Doctoral dissertation). Retrieved from <http://library.iyte.edu.tr/tr/hizli-erisim/iyte-tez-portali>

c) Dissertation/Thesis from Web

Tonta, Y. A. (1992). *An analysis of search failures in online library catalogs* (Doctoral dissertation, University of California, Berkeley). Retrieved from <http://yunus.hacettepe.edu.tr/~tonta/yayinlar/phd/ickapak.html>

d) Dissertation/Thesis abstracted in Dissertations Abstracts International

Appelbaum, L. G. (2005). Three studies of human information processing: Texture amplification, motion representation, and figure-ground segregation. *Dissertation Abstracts International: Section B. Sciences and Engineering*, 65(10), 5428.

e) Symposium Contribution

Krinsky-McHale, S. J., Zigman, W. B., & Silverman, W. (2012, August). Are neuropsychiatric symptoms markers of prodromal Alzheimer's disease in adults with Down syndrome? In W. B. Zigman (Chair), *Predictors of mild cognitive impairment, dementia, and mortality in adults with Down syndrome*. Symposium conducted at the meeting of the American Psychological Association, Orlando, FL.

f) Conference Paper Abstract Retrieved Online

Liu, S. (2005, May). *Defending against business crises with the help of intelligent agent based early warning solutions*. Paper presented at the Seventh International Conference on Enterprise Information Systems, Miami, FL. Abstract retrieved from http://www.iceis.org/iceis2005/abstracts_2005.htm

g) Conference Paper - In Regularly Published Proceedings and Retrieved Online

Herculano-Houzel, S., Collins, C. E., Wong, P., Kaas, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. *Proceedings of the National Academy of Sciences*, 105, 12593–12598. <http://dx.doi.org/10.1073/pnas.0805417105>

h) Proceeding in Book Form

Parsons, O. A., Pryzwansky, W. B., Weinstein, D. J., & Wiens, A. N. (1995). Taxonomy for psychology. In J. N. Reich, H. Sands, & A. N. Wiens (Eds.), *Education and training beyond the doctoral degree: Proceedings of the American Psychological Association National Conference on Postdoctoral Education and Training in Psychology* (pp. 45–50). Washington, DC: American Psychological Association.

i) Paper Presentation

Nguyen, C. A. (2012, August). *Humor and deception in advertising: When laughter may not be the best medicine*. Paper presented at the meeting of the American Psychological Association, Orlando, FL.

Other Sources

a) Newspaper Article

Browne, R. (2010, March 21). This brainless patient is no dummy. *Sydney Morning Herald*, 45.

b) Newspaper Article with no Author

New drug appears to sharply cut risk of death from heart failure. (1993, July 15). *The Washington Post*, p. A12.

c) Web Page/Blog Post

Bordwell, D. (2013, June 18). David Koepp: Making the world movie-sized [Web log post]. Retrieved from <http://www.davidbordwell.net/blog/page/27/>

d) Online Encyclopedia/Dictionary

Ignition. (1989). In *Oxford English online dictionary* (2nd ed.). Retrieved from <http://dictionary.oed.com>

Marcoux, A. (2008). Business ethics. In E. N. Zalta (Ed.). *The Stanford encyclopedia of philosophy*.

Retrieved from <http://plato.stanford.edu/entries/ethics-business/>

e) Podcast

Dunning, B. (Producer). (2011, January 12). *inFact: Conspiracy theories* [Video podcast]. Retrieved from <http://itunes.apple.com/>

f) Single Episode in a Television Series

Egan, D. (Writer), & Alexander, J. (Director). (2005). Failure to communicate. [Television series episode]. In D. Shore (Executive producer), *House*; New York, NY: Fox Broadcasting.

g) Music

Fuchs, G. (2004). Light the menorah. On *Eight nights of Hanukkah* [CD]. Brick, NJ: Kid Kosher.

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CONTACT INFO

Editors : İrem Atasoy
irem.atasoy@istanbul.edu.tr
Barış Konukman
konukman@istanbul.edu.tr

Phone : + 90 212 455 57 00 / 15909

Web site: <http://sdsl.istanbul.edu.tr>

Email : sdsl@istanbul.edu.tr

Address : Istanbul University,
Faculty of Letters
Department of German Language and Literature
Ordu Cad. No: 6
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