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Carol Anne Costabile-Heming (Ed.) et al.

TEXTUAL RESPONSES TO GERMAN UNIFICATION

Textual Responses To German Unification Procebing Historical And Social Change In Literature And Film

**Carol Anne Costabile-Heming, Rachel J.
Halverson, Kristie A. Foell**

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Foell, 2013-07-05 The unification of the two German states changed the geo political economic social and cultural borders of Germany and Europe This volume in three parts researches how East German and West German authors and directors reacted to these radical changes The basis of this research are fictional autobiographical journalistic and cinematic texts The authors and directors presented in this volume not only comment on the changes which they themselves experienced but also voice their changing attitudes to their own past within the divided Germany

Textual Responses to German Unification Carol Anne Costabile-Heming, Rachel J. Halverson, Kristie A. Foell, 2001 The unification of the two German states changed the geo political economic social and cultural borders of Germany and Europe This volume in three parts researches how East German and West German authors and directors reacted to these radical changes The basis of this research are fictional autobiographical journalistic and cinematic texts The authors and directors presented in this volume not only comment on the changes which they themselves experienced but also voice their changing attitudes to their own past within the divided Germany

Grotesque Revisited Laurynas Katkus, 2013-07-26 This collection of essays aims to recapitulate the state of grotesque poetics in modern and post modern writing It concentrates on Central and Eastern Europe introducing the Western reader to the variety and ingenuity of this region's literary traditions ranging from German and Russian to Lithuanian and Romanian literatures At the same time it seeks to highlight the importance of the grotesque mode of writing in the region It includes new insights and interpretations of theories on grotesque and Menippean satire including but not limited to the works of Mikhail Bakhtin The historic scope of the volume ranges from the legacies of Nazi dictatorship and exile to the post communist times but it is especially focused on the Soviet era Scholars not only from Central and Eastern Europe but also from Great Britain Ireland and Turkey analyze the literary devices of the grotesque examining the relationship between the socio political background and subversive representations of the grotesque Many studies take on a comparative and transnational approach Alternatively some studies aim to present important and innovative creators of grotesque texts in greater detail This book which features among others contributions by Professor Galin Tihanov George Steiner Chair of Queen Mary College at the University of London Professor Alexander Ivanitsky of the Russian State University of Humanities Professor Algis Kalda of the Lithuanian Institute of Literature and Folklore Professor Peter Arnds of Trinity College Dublin and Dr Carmen Popescu of the University of Craiova Romania will appeal to a broad academic readership including both students and professors wanting to discover more about the literary grotesque and modern Central and Eastern European literature and culture

Cognitive Approaches to German Historical Film Jennifer Marston William, 2016-12-07 This book explores how minds at the movies understand minds in the movies and introduces readers to some fundamental principles of Cognitive Studies namely conceptual blending Theory of Mind and empathy perspective

taking through their application to film analysis A cognitive approach to recent popular historical films demonstrates cinema's potential to stimulate viewers' critical thinking about crucial events of the past century Diverging from the focus on narrative processing in traditional cognitivist theory this book examines film reception and production in the context of the latest developments in cognitive and social psychology Turning to German cinema as a case study for this interdisciplinary partnership Jennifer Marston Williams offers a fresh look at some internationally successful films of the twenty-first century including *Nowhere in Africa* *Goodbye Lenin* *Sophie Scholl* *Downfall* *The Lives of Others* and *The Baader Meinhof Complex*

German Reunification and the Legacy of GDR Literature and Culture, 2018-04-17 Since the tumultuous events of 1989-1990 writers, cultural practitioners and academics have responded to, reconstructed and reflected upon the process and enduring impact of German reunification This bilingual volume provides a nuanced understanding of the literature and culture of the GDR and its legacy today It explores a broad range of genres, combines perspectives on both lesser-known and more established writers and juxtaposes academic articles with the personal reflections of those who directly experienced and engaged with the GDR from within or beyond its borders Whether creative practitioners or academics contributors consider the broader literary and intellectual contexts and traditions shaping GDR literature and culture in a way that enriches our understanding of reunification and its legacy Contributors are Deirdre Byrnes, Anna Chiarloni, Jean E. Conacher, Sabine Egger, Robert Gillett, Frank Thomas Grub, Jochen Hennig, Nick Hodgkin, Frank H. Rignk, Therese H. Rignk, Gisela Holfter, Jeannine Jud, Astrid K. Hler, Marieke Krajenbrink, Hannes Krauss, Reinhard Kuhnert, Katja Lange Mller, Corina L. we, Hugh Ridley, Kathrin Schmidt

Ostalgie in German Cinema After Reunification Tatiana Astafeva, 2024-12-26 This book provides a thorough overview of the ostalgie films about the German Democratic Republic (GDR) produced since the 1990s Far from being a homogenous phenomenon that romanticizes the totalitarian state, the ostalgie genre is multifaceted, reflexive and at times subversive Thus Astafeva argues the core of ostalgie is an experience of distance that is prefocused by various aesthetic strategies This genre-based definition makes it possible to conceptualize the phenomenon of ostalgie film in its heterogeneity and to reveal the mechanisms that lay in the essence of ostalgic experience The cognitivist phenomenological approach is underpinned by historiographic and genre theory and close analysis of film examples from the most popular ostalgie films such as *Goodbye Lenin* (Wolfgang Becker, 2003) to lesser-known film productions and recent series such as *Kleo* (2022, 2024) that allow exploration of various functions of the ostalgic experience Ostalgie films can foster uncritical, reactionary and conservative views of history and expose the experience of distance by orienting aesthetics toward kitsch and retro They can also encourage reflexive and meta-reflexive understandings of history so that the GDR past is critically discussed and reworked Furthermore, ostalgie films can in some cases activate historical consciousness, facilitate the production of historical knowledge and generate ethical thinking and empathy

The GDR Remembered Nick Hodgkin, Caroline Pearce, 2011 Competing representations of the former East German state in the German cultural memory

Twenty years after the fall of the Berlin Wall the consequences of the country's divided past continue to be debated. The legacy of the German Democratic Republic occupies a major role in German popular culture with audiences flocking to films claiming to depict the East German state as it was. Politicians from both left and right make use of its legacy to support their parties' approach to unification while former citizens of the GDR are still working through their own memories of the regime and adjusting to unification. Since 1989 competing representations of the East German state have emerged some underlining its repressive nature others lamenting the loss of a sense of community. The twentieth anniversary of the Wende is an occasion to reflect upon both the history of the GDR and the ways in which it has been remembered and the present volume presents new research on the theme from a variety of perspectives with sections on film and literature museums and memorials and historiography and politics. Contributors: Thomas Ahbe, Pertti Ahonen, Silke Arnold, de Simone, Stefan Berger, Laura Bradley, Mary Fulbrook, Nick Hodgkin, Anna O'Driscoll, Stuart Parkes, Caroline Pearce, Gnter Schlusche, Peter Thompson, Andreas Wagner. Nick Hodgkin is a Cultural Historian working at the University of Sheffield UK and Caroline Pearce is Lecturer in German and Interpreting also at the University of Sheffield.

Performing Unification Matt Cornish, 2019-07-08. Since the moment after the fall of the Berlin Wall important German theater artists have created plays and productions about unification. Some have challenged how German history is written while others opposed the very act of storytelling. *Performing Unification* examines how directors, playwrights and theater groups including Heiner Müller, Frank Castorf and Rimini Protokoll have represented and misrepresented the past confronting their nation's history and collective identity. Matt Cornish surveys German language history plays from the Baroque period through the documentary theater movement of the 1960s to show how German identity has always been contested then turns to performances of unification after 1989. Cornish argues that theater in its structures and its live gestures on pages, stages and streets helps us to understand the past and its effect on us, our relationships with others in our communities and our futures. Engaging with theater theory from Aristotle through Bertolt Brecht and Hans-Thies Lehmann's postdramatic theater and with theories of history from Hegel to Walter Benjamin and Hayden White, *Performing Unification* demonstrates that historiography and dramaturgy are intertwined.

A Companion to German Cinema Terri Ginsberg, Andrea Mensch, 2012-02-13. *A Companion to German Cinema* regards the shifting terrain of German filmmaking and film studies against their larger social contexts with twenty-two newly commissioned essays by well-established and younger scholars in the field. While several of these focus on classic topics such as Weimar cinema, Fifties cinema, New German Cinema and its legacy and Holocaust film, the collection is distinguished by its focus on new developments and the innovative light they may shed on earlier practices. *A Companion to German Cinema* includes essays on Berlin Film, Neue Heimat Film, New Comedy, post-Wall documentaries, the post-Wende RAF genre and Rabenmutter imagery as well as on the persistently overlooked and under-theorized Indianerfilme, post-AIDS documentaries, sexploitation films and new multicultural and transnational films produced

in Germany under the auspices of the European Union Organized into three movements representing the significance of these developments for their aesthetic theorization A Companion to German Cinema challenges its readers to address critical gaps in the field with the aim of opening it further onto new terrains of intellectual engagement **Films With Legs**

Véronique Maisier, Rosemary A. Peters, 2011-07-12 Films With Legs Crossing Borders with Foreign Language Films addresses the ways international cinematic traditions both erect borders and blur them or tear them down Each chapter of this book examines real and perceived borders their representations on the screen and their manifestations in filmic texts that can also be cultural documents and political statements The fifteen articles included here discuss films made by twenty four directors with dialogues in nine foreign languages representing cultural aspects from twelve countries and five continents From Algeria to Bulgaria Germany to Israel India to Argentina the films studied in this book have legs that cross many borders and take their audiences on distant journeys Simultaneously these films comment on the ever expanding nature of cinema itself of filmic language and of film as language and discuss how borders are constructed on the screen not just in fences and walls and boundaries but also in dialogue and dialect speech and accent and silence

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