

Copyright © 2008 Katharina Gerstenberger

All Rights Reserved. Except as permitted under current legislation, no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded, or reproduced in any form or by any means, without the prior permission of the copyright owner.

First published 2008
by Camden House

Camden House is an imprint of Boydell & Brewer Inc.
668 Mt. Hope Avenue, Rochester, NY 14620, USA
www.camden-house.com
and of Boydell & Brewer Limited
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK
www.boydellandbrewer.com

ISBN-13: 978-1-57113-381-6
ISBN-10: 1-57113-381-X

Library of Congress Cataloging-in-Publication Data

Gerstenberger, Katharina, 1961-

Writing the new Berlin: the German capital in post-Wall literature /
Katharina Gerstenberger.

p. cm. — (Studies in German literature, linguistics, and culture)

Includes bibliographical references and index.

ISBN-13: 978-1-57113-381-6 (hardcover : alk. paper)

ISBN-10: 1-57113-381-X (hardcover : alk. paper)

1. German literature — Germany — Berlin — History and criticism.
2. Literature and society — Germany — History — 20th century.
3. Literature and society — Germany — History — 21st century.
4. National characteristics, German. 5. German literature — 21st century — History and criticism. 6. Social change — Germany — History — 21st century. 7. Berlin (Germany) — In literature. I. Title. II. Series.

PT3807.B3 G47 2008
830.9'35843155—dc22

2008004847

A catalogue record for this title is available from the British Library.

This publication is printed on acid-free paper.
Printed in the United States of America.

Contents

Acknowledgments	ix
Introduction: Newness and Its Discontents: Berlin Literature in the 1990s and Beyond	1
1: Erotic Sites: Sexual Topographies after the Wall	24
2: Bodies and Borders: The Monsters of Berlin	52
3: Multicultural Germans and Jews of Many Cultures: Imagining “Jewish Berlin”	77
4: Goodbye to East Berlin	109
5: Looking for Perspectives: The Construction at Potsdamer Platz	141
Conclusion	170
Bibliography	177
Index	199

1: Erotic Sites: Sexual Topographies after the Wall

*wenn man fickt, vermeint man doch was zu erleben,
fremde räume bekommt man dabei zumindest zu sehen,
andere wohnungen sozusagen, beinahe schon andere städte.
daß sie so berlin kennengelernt hätte, würde sie nicht
behaupten. und auch jetzt steht sie nicht wirklich vor
neuen aussichten, sie tritt mehr so auf der stelle. immerhin
auch diesmal ganz sony-trunken das gelände da draußen,
sieht sie, ganz sony-frisch auch seine hände . . .*

*[when you fuck you think you are experiencing something,
at least you get to see foreign rooms, other apartments so to
speak, almost different cities. that she got to know Berlin
this way she would not claim. and even now she is not really
facing new prospects, rather, she is marking time. yet the
terrain outside also this time completely sony-drunk, she
sees, completely sony-fresh also his hands . . .]*

— Kathrin Röggla, *Irres Wetter*

THE CITY AS AN EROTIC SITE has a long literary tradition. Historically, such plots range from the male traveler seeking erotic adventure in the foreign city to the single female professional hoping to find an appropriate companion in her home town.¹ The particularities and the intent of erotic scenarios in city literature change over time, but they have in common that they first delineate and then push the boundaries of convention. The metropolis defines contemporaneity and is thus bound up with notions of change. Depictions of sex and sexuality are one way to measure and to analyze such changes for the reader as well as for the writer. Erotic constellations in city literature hint at the socio-sexual issues that occupy a society at a particular historical moment and fuel the fantasies of the city as an erotic site. The vanguard position of the city itself has, of course, a long tradition and it continues to play a role in Berlin literature and its contributions to the self-definition of united Germany.

Eroticism and sexuality in contemporary Berlin literature are mainly symbolic interpretations of the city's history, often expressed as generational difference, and responses to the physical reconstruction of Berlin in the 1990s and the general fascination with newness. Assessments of the changing city thus merge with explorations of shifting attitudes towards

sex and sexuality. Specific locations within the city have different erotic and sexual connotations. Sites in Western Berlin are often linked to the experiences of the members of the student movement and their search for sexual freedom in the big city during the period of division. For the younger generation, by contrast, sexual identity is connected to the emergence of the New Berlin. A good number of texts reflect on the consequences of the sexual revolution for the generation of the participants as well as that of their children, underlining the importance of sexual attitudes and practices for generational difference and conflict. The massive construction projects of the 1990s, to which the epigraph from Kathrin Röggla refers, embody the longing for new sexual impulses together with the realization that such desires might well go unfulfilled. Experiences of fragmentation and isolation in the metropolis are particularly pronounced in texts about erotic longing. Literary depictions of sexuality continue to mark the boundaries of convention and appeal to the reader through scenarios of transgression. In post-wall Berlin literature they are also reflections on the promises, the hopes and the limitations of the united city.

Sex and Berlin

Fanny Lewald (1811–89), a young Jewish woman who later wrote and advocated for women's rights, came to Berlin from provincial Königsberg in 1832. Besotted by Berlin's urban beauty, she imagined herself just as attractive, and she conjured up a young nobleman who falls in love with her at first sight. The metropolitan environment and the young woman's self-image as worthy of erotic desire form a seamless connection. Recalling this incident in her autobiography about thirty years later, Lewald rejects her youthful fantasies as "Selbsttäuschung" (self-delusion). Moving from the trope of the city as erotic site to the city as a symbol of modern isolation, she ruefully acknowledges that she learned to perceive herself as an "Atom in der Menge" (atom in the crowd).² E. T. A Hoffmann's canonical Berlin text "Des Veters Eckfenster" (The Cousin's Corner Window, 1822) similarly merges the city with eroticism. The protagonists, an aging writer and his younger cousin, watch the activities on Berlin's Gendarmenmarkt from the elevated position of their corner window, imagining the exchange not only of merchandise and money but also of erotic glances and crude jokes on the busy market below.³

The city also makes possible illicit relationships. In Heinrich Heine's 1824 poem "Blamir' mich nicht" (Do Not Embarrass Me) the lyrical "I" asks his mistress, with whom he shares an apartment, not to compromise him by greeting him on Berlin's central boulevard, Unter den Linden.⁴ The tension between the public sphere with its pretense of bourgeois respectability and the anonymity of the city, which permits unmarried

partners of different social backgrounds to cohabit, is itself a source of eroticism. In these early nineteenth-century texts Berlin inspires the erotic imagination and offers a degree of freedom from social convention.

This tradition still resonates in the late nineteenth and early twentieth century. Aristocrat Botho von Rienäcker and the lower-class woman Lene in Fontane's Berlin novel *Irrungen, Wirrungen* (*Delusions, Confusions*, 1887) have a love relationship across class boundaries. Later, Lene finds a husband who not only knows about Botho but thanks him for having treated her kindly.⁵ Of course, not all of these unconventional relationships end well. Set in the same decade that Fanny Lewald imagines the possibility of a Christian lover, Georg Hermann's *Jettchen Gebert* (1906) tells of the love between a Jewish woman and a Christian man, a love that is possible in the enlightened environment of the big city but nonetheless ends with the heroine's suicide.⁶

In the twentieth century the canonical city texts of the Weimar Republic, most notably Alfred Döblin's *Berlin Alexanderplatz* (1929) and Irmgard Keun's *Das kunstseidene Mädchen* (*The Artificial Silk Girl*, 1932), fix Berlin's reputation as a city with all the freedoms and socio-sexual ills of a great metropolis.⁷ Prostitution and pimping, which occupied the public debate in Weimar Germany, play a central role in both of the novels. Keun's novel places the issue in a larger context, questioning whether all women prostitute themselves in one way or another, no matter whether they live in the big city or in the provinces. Still, radical depictions of sexuality acknowledge that the city's freedom comes at a price, especially for the female characters. Both Döblin's and Keun's novels include prostitutes who die violent deaths.

In postwar literature, Berlin's division between East and West emerges as the determining characteristic of the city's erotic profile. Christa Wolf's *Der geteilte Himmel* (*The Divided Heaven*, 1963) is perhaps the most prominent example in East German literature.⁸ It tells the story of a young woman who sacrifices her love relationship with a man who defects to West Berlin in favor of her commitment to the ideals of a socialist society. In West German literature, West Berlin often appears as a political and sexual utopia, away from the conservatism of the Federal Republic. The protagonist in Peter Schneider's *Lenz* (1973), a young intellectual and active member of the student movement in West Berlin, attempts to combine sexual and social progressivism in his relationship with a young woman from the working class.⁹ Both Wolf and Schneider let political developments and conflicts in Berlin bear on the love relationships their novels depict. In the case of Wolf's novel, the erection of the Berlin Wall cements the lovers' physical and ideological divide. Schneider's narrative calls into question the viability of West Berlin as a progressive society when love, in the end, fails to overcome class boundaries. As this brief overview from

the early nineteenth century to the late twentieth century shows, the erotic space that is Berlin evolves together with the city's history. Its literary rendition is shaped by shifting attitudes toward gender, sex, and sexuality and, in turn, seeks to influence prevailing ways of thinking about these issues.

If literature of the 1990s and the early twenty-first century is any indication, Berlin continues to inspire the erotic imagination. The re-emergence of post-unification Berlin as a sexualized space raises the question how these recent texts respond to the tradition of erotic city writing and, more importantly, whose sexuality and what kind of sexed bodies writers conjure as they imagine Berlin of and for the post-wall period.

Descriptions of the fall of the wall and Germany's political unification frequently draw on sexual imagery.¹⁰ Thomas Brussig's ironic *Helden wie wir* (*Heroes Like Us*, 1996), a satirical novel about the Stasi that very quickly attained the status of a canonical post-unification text, envisions the fall of the wall as an act of male sexual conquest. In a grotesque twist on the semantic construction of the city as a woman waiting to be conquered,¹¹ the protagonist Klaus Uhltscht brings about the wall's fall by exposing his gigantic penis to the East German border guards who flee in fear and amazement. When Klaus reaches the West, he is approached by the producer of a porn magazine who wishes to capitalize on his outsized member.¹² Brussig's Berlin as the site of sexual conquest and capitalist decadence recalls traditional themes of city writing. Here, sexual conquest is both individual and political liberation, and capitalist decadence provides much needed money. In Thomas Hettche's *Nox* (1995), discussed in chapter 2, sex murder and sado-masochism practiced by both East and West Germans accompany the opening of the wall.¹³ The city as body is the novel's dominant metaphor, the scarred flesh of the city mirroring the injuries the protagonists inflict on each other in acts of ritualized sexual violence. Inka Parei's *Die Schattenboxerin* (*The Shadow Boxer*), discussed later in this chapter, links the fall of the wall and its aftermath with a story of rape and recovery.¹⁴ The association of the wall's opening with violence and sex takes up a theme of city writing and hints at a dark underside of German unification but avoids direct political statements.

By the end of the 1990s, Berlin's wish to be a great world metropolis has turned the city into its own *Sehnsuchtsort* (place of longing). Many narratives celebrate Berlin as a utopian home to a population of diverse people and desires, responding to the city's ubiquitous motto "Hier neu. Hier anders" (here new, here different) with erotic projections of their own.¹⁵ The construction site, the embodiment of the "new Berlin" par excellence, turns out to be a privileged location in the sexualized cityscape. In her experimental novel *Irres Wetter* (*Crazy Weather*), Kathrin Röggla describes *Baustellentourismus* (construction-site tourism) as Berlin's version of sex tourism:

eine menge an orten ist ja in dieser stadt im entstehen, an denen man dann dinge sagen kann wie: "mir ist die sexuelle atmosphäre nicht ganz entgangen, die zwischen uns herrschen soll, dieses hüben und drüben, dieses vertreten von äußersten energien." und sie glaubt ihm nicht, und er glaubt ihr nicht, und so kommt es wieder zu nichts. (69)

[a multitude of places is going up in this city where you can say things like: "the sexual atmosphere that supposedly exists between us did not entirely escape me, this hither and thither, this representing of utmost energies." and she does not believe him, and he does not believe her, and again it comes to nothing.]

Röggla, an Austrian-born writer living in Berlin, first sets up the construction site as stimulant of sexual desire and erotic dialogue, only to debunk these ideas as myth. In this chapter's epigraph from Röggla's novel, construction activity becomes a substitute for the intensity that seems to be lacking in the sexual experience. The name of the Sony corporation, one of the companies that did a great deal of construction at Potsdamer Platz, stands for a new city as much as for new sex. Sex provides a bodily experience of a changing city and Berlin, in turn, entices with fresh sex. Even as they caution that the outcome does not always meet the expectations, these texts render the cityscape as erotic topography.

Peter Schneider also expands on the idea of Berlin as a site of sexual rejuvenation in *Eduards Heimkehr* (*Eduard's Homecoming*, 1999).¹⁶ The main character in Schneider's book is, like its author himself, a participant in the student movement and sexual revolution of the 1970s. After an absence of several years, Eduard returns to a united Berlin to live and work and to take possession of a house in Friedrichshain that he unexpectedly inherits. Here, too, German unification has sexual connotations, as Eduard's exploration of the East includes an extramarital affair with an East German woman. More important is Eduard's desire to bring Jenny, his American-Jewish wife, to a sexual climax. During one such attempt, the uncomfortable bed in their temporary apartment floats through the window and loops past Brandenburg Gate (89) before Jenny interrupts the act with a trivial question. Another, equally unsuccessful, try culminates in a sexual encounter on the roof of Weinhaus Huth during the construction phase at Potsdamer Platz (167). Here, too, the fast-changing city is called upon to provide new sexual impulses. Schneider lets his protagonists succeed in their loft apartment in West Berlin's Charlottenburg neighborhood (406). In this novel, West Berlin with its history of the student movement and the sexual revolution is a more powerful stimulant than the New Berlin and its construction sites.

In a number of texts, particularly those by young writers like Kathrin Röggla, Berlin offers limitless sexual freedom, but this freedom does not

Index

- Adelson, Leslie, 106 n. 34
Aichinger, Ilse, 87
Alter, Robert, 20 n. 30
Annaud, Jean-Jacques, works by:
 Enemy at the Gates (film), 95
Anselm, Sigrun, 49 n. 11
anti-Semitism, 6, 79, 82, 83, 85, 87,
 92–94, 97, 99, 101, 107 n. 40
Anz, Thomas, 13
Arend, Ingo, 51 n. 29
Arjouni, Jakob, works by:
 Magic Hoffmann, 1
Arnold, Dietmar, 167 n. 21
Arnold, Ingmar, 167 n. 21
Arnold, Sven, 20 n. 26
Ash, Timothy Garton, 106 n. 29
Aufbau-Verlag, 50 n. 26
Augé, Marc, 89
- Bach, Inka, works by: “Besetzer,”
 147–49, 153, 168 n. 32
Bafslar, Moritz, 18 n. 8
Bataille, George, 71
Beck, Barbara, 49 n. 11
Becker, Franziska, 107 n. 38
Becker, Jurek, works by:
 Bronsteins Kinder, 90
Becker, Jürgen Jakob, 11
Becker, Wolfgang, works by:
 Good Bye Lenin! (film), 113–15,
 132, 138 n. 38
Becker-Cantarino, Barbara, 14
Behrens, Katja, 87
Benjamin, Walter, 54, 166 n. 14
Beradt, Martin, works by:
 Die Straße der kleinen Ewigkeit,
 54, 55, 80–81, 106 n. 26
- Berendse, Gerrit-Jan, 137 n. 26,
 138 n. 33
Berg, Sybille, works by: “Wo ist
 eigentlich Stuckrad-Barre?,” 8
Berlin: authentic representation of,
 14, 16, 77, 78, 80, 82, 83,
 106 n. 27, 113, 114, 115, 162;
 marketing of, 2, 52, 66, 82, 143,
 145, 152, 166 n. 12; as media
 event, 15, 52, 113, 114, 115,
 136 n. 14, 148
Berlin, districts and major landmarks
 in: Alexanderplatz, 10, 77, 99,
 111, 122, 128, 144, 145, 167 n.
 17; Brandenburg Gate, 28, 38–
 39, 141, 160; Charité, 52, 55,
 58–72, 73 n. 14; Charlottenburg,
 28, 84, 92, 155, 158, 169 n. 39;
 Friedrichshain, 28, 67, 68, 155,
 157, 169 n. 36; Friedrichstrasse,
 38, 56, 130, 131;
 Gendarmenmarkt, 25, 128;
 Hermannplatz, 31, 67; Jüdischer
 Friedhof in Mitte, 111; Jüdischer
 Friedhof in Weissensee, 101;
 Jüdisches Altersheim, 99;
 Jüdisches Gymnasium, 100;
 Kreuzberg, 30, 36, 37, 40, 42,
 43, 90, 91, 92, 116, 124;
 Kurfürstendamm, 57, 92; Mitte,
 30, 51 n. 28, 66, 67, 99, 101,
 110, 122, 128, 155; Moabit, 45;
 Neue Synagoge, 80, 102;
 Neukölln, 31, 32, 34, 36, 38, 66,
 67; Pankow, 125, 132; Potsdamer
 Platz, 16, 28, 78, 90, 112, 115,
 128, 141–64; Prenzlauer Berg:
 29–36, 39, 44, 51 n. 28, 64, 66,

- Berlin, districts and major landmarks
 in: Prenzlauer Berg: (continued)
 95, 110, 112, 114, 115–24; as
 magnet for East German artists,
 116–17; Scheunenviertel, 21 n.
 23, 55, 87–88, 89, 91, 98, 104 n.
 4, 104 n. 12, 105 n. 14, 105 n.
 20, 111, 154; Schöneberg, 40,
 42; Siegessäule, 38, 63, 64; Spree
 (river), 44, 45, 47, 61;
 Tiergarten, 38, 63, 80, 105 n. 14,
 143, 150; Unter den Linden, 25,
 63, 115, 161; Wedding, 125,
 126; Weinhaus Huth, 28, 147,
 168 n. 32
- Berlin literature. *See* Berlin novel
- Berlin memorials: Koppenplatz
 memorial, 104 n. 9; Memorial to
 the Murdered Jews of Europe, 69,
 90, 102, 145, 146
- Berlin novel, 1, 7, 8, 9, 10, 11, 13,
 18 n. 1, 20 n. 28, 20 n. 32, 26, 40,
 50 n. 23, 110, 144, 158, 170, 173
- Berliner Republik, 23 n. 50
- Berlinroman*. *See* Berlin novel
- Berman, Russell, 4
- Berolina, 145, 167 n. 17
- Besson, Benno, 126
- Bexte, Peter, 55, 57
- Biedermann, Karl, 104 n. 9
- Bienert, Michael, 73 n. 13, 74 n. 19,
 104 n. 7, 164 n. 1
- Biermann, Picke, works by:
Herzrasen, 50 n. 18, 83–85, 154;
Potsdamer Ableben, 169 n. 41
- Bilski, Emily, 107 n. 46
- Bischoff, Doerte, 22 n. 40, 22 n. 43,
 75 n. 41
- Bisky, Jens, 136 n. 18
- Blankenburg, Gudrun, works by:
Jeanne d'Arc der Hauptstadt, 29
- Blum, Martin, 136 n. 17
- Bodemann, Michal Y., 103 n. 1
- Body Worlds* (exhibition), 70
- Bogdal, Klaus-Michael, 4
- Bohrer, Karl Heinz, 3
- Bois, Curt, 145, 150, 159, 167 n. 19
- Boldt, Paul, works by: “Auf der
 Terrasse des Café Josty,” 142
- Bönt, Ralf, works by:
 “Berliner Stille,” 170, 174–75;
Traumstadtbuch, 20 n. 26
- Borders, as theme of Berlin
 literature, 15, 16, 52–76, 109,
 119, 126, 128, 129, 134, 173
- Borneman, John, 77
- Borst, Renate, 136 n. 11, 139 n. 57
- Böthig, Peter, 137 n. 25
- Böttcher, Frank, 138 n. 34
- Brady, Philip, 137 n. 26
- Braun, Volker, works by: *Hinze-
 Kunze-Roman*, 110, 136 n. 10
- Brecht, Bertolt, 115, 125, 126
- Bremen, 78
- Brockmann, Stephen, 5, 23 n. 61,
 175 n. 1
- Brohm, Holger, 50 n. 26
- Brueggemann, Aminia, 21 n. 40
- Brüns, Henning, 22 n. 47, 50 n. 15,
 51 n. 27, 166 n. 13
- Brussig, Thomas, 5
- Brussig, Thomas, works by:
*Am kürzeren Ende der
 Sonnenallee*, 125, 139 n. 51;
Helden wie wir, 27
- Buchanan, Ian, 138 n. 40
- Buchenwald, 58
- Budapest, 88
- Bude, Heinz, 12, 13, 23 n. 50, 43
- Buruma, Ian, 166 n. 12
- Carbe, Monika, 51 n. 36
- Carow, Heiner, works by:
Die Legende von Paul und Paula
 (film), 136 n. 10
- Caspar, Nadja, 20 n. 26, 22 n. 47,
 51 n. 27
- Castan, Louis, 56
- Castorff, Frank, 67
- Chiarloni, Anna, 134 n. 1

- city, metaphors of: as body, 27, 52–54, 120, 123, 130; as female, 36, 40, 43, 48, 49 n. 1, 49 n. 11, 110, 129; as map, 38, 120; as text, 38, 68, 118, 119, 120
- city center, metaphor of, as heart, 43, 148, 151, 153, 156, 157, 162
- city literature, tropes of, 154; disorientation, 16, 68, 177, 118, 145, 148, 150, 153, 154, 156; as erotic site, 15, 24, 25, 29, 32, 40, 46, 48, 67, 126, 133, 146; as ethnic space, 55; as gendered space, 54, 153, 172, 174; identifying features and locations, 50 n. 20, 50 n. 21, 102, 117, 123, 127, 135 n. 3, 139 n. 58; as site of freedom, 25–30, 34, 35, 40, 41, 43, 44, 47, 48, 68, 69, 122; transformation of urban space, 14, 15, 20 n. 30, 109, 128, 144, 145, 171; urban decay, 79, 98, 110, 117, 122, 123; view from above, 69, 122, 131; walking in the city, 54, 69, 110, 119, 166 n. 14
- construction site tourism, 27, 149, 165 n. 8
- Cook, Roger, 136 n. 18
- Cooke, Paul, 106 n. 29, 113, 136 n. 19, 138 n. 36, 138 n. 42
- Corbin, Anne-Marie, 6
- Cosentino, Christine, 140 n. 61
- cosmopolitanism, 6, 8, 81, 90, 91, 93, 94, 96, 97, 100, 101, 107 n. 35, 107 n. 46, 127, 170
- Costabile-Heming, Carol Anne, 14, 22 n. 46
- critical reconstructionists, 143, 144, 166 n. 10
- cross-dressing, 33
- Cruikshank, George, 53
- Dahlke, Birgit, 110, 129, 135 n. 3, 136 n. 10
- Daimler Benz, 141, 142, 144, 165 n. 8
- De Bruyn, Günter, works by: *Buridans Esel*, 110–12; “Freiheitsberaubung,” 111; *Unter den Linden*, 136 n. 12
- De Certeau, Michel, works by: “Walking in the City,” 119, 122
- Deiritz, Karl, 18 n. 6
- Dickens, Charles, works by: *Oliver Twist*, 53
- Dieckmann, Friedrich, 139 n. 58
- Dischereit, Esther, works by: “Auguststraße 14/16,” 101–2; *Joemis Tisch*, 90
- Döblin, Alfred, 81, 82
- Döblin, Alfred, works by: *Berlin Alexanderplatz*, 7, 26, 54, 79, 144, 145, 161
- Dold, Gaylord, works by: *The Last Man in Berlin*, 21 n. 33, 104 n. 12
- Doomernik, Jeroen, 107 n. 37
- Draesner, Ulrike, works by: “Atmer,” 153, 154, 174
- Dresden, 56, 88
- Dresen, Andreas, works by: *Willenbrock* (film), 139 n. 58
- Ducke, Gerold, 167 n. 19
- Dückers, Tanja, 5
- Dückers, Tanja, works by: “In der Mitte,” 51 n. 27; “Palmen in Berlin,” 51 n. 27; *Spielzone*, 10, 30–35, 38, 42, 44, 63–65, 116, 133, 173
- Eckart, Gabriele, 140 n. 67
- Eichmann, Adolf, 93
- Eloesser, Arthur, 57, 58
- Emmerich, Wolfgang, 18 n. 4
- Endler, Adolf, works by: *Tarzan am Prenzlauber Berg*, 117, 134 n. 1
- engagierte Literatur*, 3, 6, 13, 68, 84
- Enke, Roland, 165 n. 5, 166 n. 10
- Erb, Andreas, 4, 137 n. 32
- event culture, 71, 113

- Felsmann, Barbara, 134 n. 1
 feminism, 30, 34, 35, 41, 49 n. 11,
 105 n. 23, 130, 131, 133, 173,
 174
 Feyerabend, Wolfgang, 104 n. 4
 Fioretos, Aris, works by: "Brief aus
 Sankt Petersburg," 76 n. 50
 First World War, 78, 80
 Fischer-Kania, Sabine, 107 n. 44
 Flamm, Stefanie, 51 n. 28
 Flierl, Bruno, 165 n. 5
 Foell, Kristie, 22 n. 42, 138 n. 36
 Fontane, Theodor, 7, 8, 9
 Fontane, Theodor, works by:
Effi Briest, 169 n. 43; *Irrungen*,
Wirrungen, 26, 144, 145
 Förch, Christian, works by: *Unter
 der Stadt*, 160–63, 169 n. 41
 Foucault, Michel, 3
 Franck, Julia, 3
 Franck, Julia, works by: *Lagerfeuer*,
 168 n. 30; *Liebediener*, 29, 152–54
 Frankfurt, 67
 Freie Universität Berlin, 106 n. 27,
 118, 161, 167 n. 23
 Freud, Sigmund, works by:
Beyond the Pleasure Principle, 40
 Fricke, Corinna, 105 n. 20
 Friebe, Holm, 20 n. 32
 Friedrich, Jörg, works by:
Der Brand, 166 n. 12
 Friedrich II, 144
 Friedrich Wilhelm Universität, 57
 Gaertner, Eduard, 122, 166 n. 11
 Geisel, Eike, 77
 Geisel, Eike, works by:
Im Scheunenviertel, 82, 98
 Gender, and transcending of
 traditional roles, 29, 30, 31, 33–
 35, 46, 47
 generational change, 3, 11, 13, 15,
 17, 69, 110, 171
 generations: *Flakhelfergeneration*,
 12; *Generation Berlin*, 12, 13;
Generation Golf, 22 n. 48; of
 1968, 12, 13, 31, 35, 152, 171
 German-Jewish dialogue, 97, 101,
 103
 Gernhardt, Robert, works by:
 "Couplet vom Hauptstadroman,"
 9, 10
 Georg-Kolbe-Museum, 76 n. 49
 Gerstenberger, Katharina, 21 n. 39,
 22 n. 40, 22 n. 43, 51 n. 36
Gesinnungsästhetik, 3
 Giersch, Ulrich, 167 n. 26
 Gilman, Sander, 70, 103 n. 1, 106 n.
 27
 Giovinazzo, Buddy, works by: *Pots-
 damer Platz*, 21 n. 33, 169 n. 41
 Gladow, Werner, 121
 Glasmeier, Michael, 56, 57
 globalization, 1, 5, 15, 17, 52, 119,
 129, 141, 150, 160–64, 165 n. 5,
 173
 Goethe, Johann Wolfgang von, 58,
 73 n. 18, 125
 golem, 88
 Grass, Günter, 5
 Grass, Günter, works by: *Ein weites
 Feld*, 8, 9, 10, 11; *Schreiben nach
 Auschwitz*, 151
 Greek mythology, 58, 130–31
 Greiner, Ulrich, 3
 Gronemann, Sammy, works by:
Tobuwabobu, 80
 Gröschner, Annett, 134 n. 1
 Grosz, Elizabeth, 60
 Grotewohl, Otto, 131
 Gruber, Ruth Ellen, 103 n. 2
 Grünbein, Durs, works by:
 "Im Museum der Mißbildungen,"
 56, 57, 58, 75 n. 37; "Transit
 Berlin," 58
Gruppe 47, 13
 Gurltsche Mißbildungssammlung,
 56–59
 Gutzkow, Karl, 149

- Hagens, Gunther von, 70, 76 n. 46
- Hagner, Michael, 59, 72, 74 n. 27, 74 n. 30
- Hähnel, Ingrid, 139 n. 46
- Hähnel, Klaus-Dieter, 139 n. 46
- Hamburg, 6, 64, 67, 68, 78
- Hammerstein, Lukas, works by:
Die 120 Tage von Berlin, 162–63
- Harder, Matthias, 3–4, 15, 19 n. 10, 19 n. 12
- Häußermann, Hartmut, 169 n. 36
- Haußmann, Leander, works by:
Am kürzeren Ende der Sonnenalle (film), 139 n. 50
- Hegel, Georg Friedrich, 53
- Hein, Christoph, 5
- Hein, Christoph, works by:
Willenbrock, 127–29
- Heine, Heinrich, works by:
“Blamir” mich nicht,” 25
- Heipcke, Corinna, 14, 21 n. 39, 22 n. 41
- Henckel von Donnersmarck, Florian, works by: *Das Leben der Anderen* (film), 106 n. 29
- Henning, Peter, 20 n. 28
- Herman, Jost, 73 n. 8
- Hermann, Georg, works by:
Jettchen Gebert, 26, 144, 145
- Hermann, Judith, works by:
Nichts als Gespenster, 18 n. 9;
Sommerhaus, später, 29
- Herrndorf, Wolfgang, works by:
In Plüschgewittern, 67–69
- Hettche, Thomas, works by: *Nox*, 10, 27, 60–64, 66, 69, 75 n. 33
- Heym, Georg, works by:
“Der Gott der Stadt,” 73 n. 8
- Heym, Stefan, works by:
“Mein Richard,” 111
- Hille, Almut, 15
- Hitler’s bunker, 146, 156, 160, 167 n. 21, 168 n. 35
- Hoffmann, E. T. A., works by:
“Des Veters Eckfenster,” 25
- Holocaust, the: economic effects of, 101; memory of, 6, 13, 16, 77, 82, 90, 91, 96, 98, 145, 159; and narrative, 87; as sexual stimulant, 97, 98; survivor of, 13, 93, 100
- Holocaust Memorial. *See* Berlin memorials: Memorial to the Murdered Jews of Europe
- homosexual characters, 30, 32, 34, 48, 67
- Honigmann, Barbara, works by:
Alles, alles Liebe, 100–101, 135 n. 2; *Eine Liebe aus Nichts*, 135 n. 2
- Hong Kong, 128
- Humboldt Universität, 59
- Huntemann, Willi, 6
- Huyssen, Andreas, 16, 166 n. 6
- Illies, Florian, works by:
Generation Golf, 22 n. 48
- Info Box, 143, 150, 165 n. 7
- Isherwood, Christopher, works by:
Berlin Stories, 136 n. 14
- Janetzki, Ulrich, 11, 20 n. 26
- Jerusalem, 88, 89, 100
- Jordan, Jennifer A., 82, 104 n. 9
- Judaism, conversion to, 88
- Jung, Thomas, 139 n. 51
- Just, Ward, works by:
The Weather in Berlin, 21 n. 33
- Kafka, Franz, works by:
“Der Hungerkünstler,” 56, 58
- Kahane, Peter, works by:
Die Architekten (film), 135 n. 8
- Kaminer, Wladimir, works by:
Frische Goldjungs, 107 n. 42;
Russendisko, 94–96
- Kanon, Joseph, works by:
The Good German, 21 n. 33
- Kapchan, Andreas, 169 n. 36
- Kara, Yadé, 134
- Kara, Yadé, works by:
Selam Berlin, 124, 139 n. 55

- Kästner, Erich, works by:
 “Besuch vom Lande,” 142
- Keller, Ursula, 6
- Kemper, Hans-Georg, 73 n. 9
- Keun, Irmgart, works by:
Das kunstseidene Mädchen, 26, 54, 79, 142
- Kiesler, Ralf, 18 n. 1
 “King Bluebeard,” 118
- Kirchner, Ernst Ludwig, 142
- Kirsch, Sarah, works by:
 “Naturschutzgebiet,” 142
- Kirschey-Feix, Ingrid, 105 n. 20
- Kisch, Egon Erwin, works by:
 “Geheimkabinet des Anatomischen Museums,” 56, 57, 67, 70; “Die Versteigerung von Castans Panoptikum am 24. Februar 1922,” 73 n. 18; “Die zusammengewachsenen Schwestern,” 74 n. 18
- Kleeberg, Michael, works by: *Ein Garten im Norden*, 106 n. 28
- Klein, Georg, works by: *Libidissi*, 5
- Klentak-Zabłocka, Małgorzata, 20 n. 20
- Knauf, Thomas, works by: “Ab durch die Mitte: Liebesversuch,” 149, 154
- Knödler-Bunte, Eduard, 73 n. 16, 167 n. 26
- Koch, Hans, 140 n. 66
- Köhler, Andrea, 18 n. 6, 20 n. 15, 20 n. 17, 135 n. 4
- Koneffke, Jan, works by:
Paul Schatz im Uhrenkasten, 85–87, 88, 89, 105 n. 25, 106 n. 26
- Kormann, Julia, 135 n. 4
- Kracauer, Siegfried, works by: “Aus dem Fenster gesehen,” 146, 147
- Kracht, Christian, works by:
1979, 18 n. 9
- Kraft, Thomas, 19 n. 11
- Kramer, Jane, 104 n. 2
- Krätke, Stefan, 136 n. 11, 139 n. 57
- Krauss, Hannes, 18 n. 6
- Krietsch, Peter, 59, 71, 75 n. 33
- Krings, Constanze, 105 n. 16
- Kristeva, Julia, 72 n. 7
- Krull, Barbara, 73 n. 16
- Kulturnation*, 5
- Kunert, Günter, 82
- Künstlerroman*, 98
- Lampart, Fabian, 20 n. 22, 140 n. 60
- Lampugnani, Vittorio, 143, 156
- Lange-Müller, Katja, works by:
Bahnhof Berlin, 20 n. 26, 167 n. 23, 167 n. 25; *Die Letzten*, 64–65
- Lasker-Schüler, Else, 125
- Ledanff, Susanne, 22 n. 40
- Leeder, Karen, 116
- Lehker, Christoph, 135 n. 3, 136 n. 10, 137 n. 20
- Lehrer, Ute, 143
- Leroy, Margaret, works by:
Postcards from Berlin, 21 n. 33
- Lewald, Fanny, 25, 26, 48
- Lewin, Waltraut, works by: *Alter Hund auf drei Beinen*, 83, 85
- Libeskind, Daniel, 16
- Liebmann, Irina, 112
- Liebmann, Irina, works by:
In Berlin, 99; *Stille Mitte von Berlin*, 99–100, 101
- Literarisches Colloquium am Wannsee, 11, 20 n. 26, 22 n. 45, 60, 97
- literature: debates about, 1, 2, 4, 5, 6, 8, 13, 110; marketing of, 20 n. 26; and national identity, 1–7, 171, 174
- Loescher, Jens, 135 n. 9
- London, 53
- Lorenz, Dagmar, 140 n. 69
- Lorenzo, Giovanni di, 139 n. 59
- Lottmann, Joachim, works by: *Die deutsche Einheit*, 97–98, 108 n. 49
- Love Parade, 37 n. 23
- Lützelner, Paul Michael, 23 n. 62

- Maetzig, Kurt, works by: *Roman einer jungen Ehe* (film), 135 n. 8
- Magenau, Jörg, 21 n. 40, 61, 75 n. 34
- magical realism (literary movement), 85, 87
- Mahler, Andreas, 49 n. 1, 50 n. 20, 166 n. 14
- Mahlsdorf, Charlotte von, works by: *Ab durch die Mitte*, 84, 85; *Ich bin meine eigene Frau*, 84
- Mann, Thomas, works by: *Der Tod in Venedig*, 40
- Maron Monika, works by: *Animal triste*, 124–25, 129
- Marquis de Sade, works by: *The 120 Days of Sodom*, 163
- Martin, Marko, works by: *Der Prinz von Berlin*, 30
- Martin-Gropius-Bau, 59
- Marven, Lyn, 139 n. 54
- März, Volker, works by: “Der Mensch ist, was ihm fehlt” (art exhibition), 71
- Matyssek, Angela, 72 n. 1, 76 n. 46
- “Mauer im Kopf,” 3, 124
- Meier, André, 104 n. 4, 105 n. 20
- Meise, Helga, 22 n. 43, 50 n. 21, 168 n. 31
- Mendes-Flohr, Paul, 107 n. 46
- Mercier, Louis-Sébastien, 74 n. 27
- Meshulash Berlin, 101, 108 n. 53
- Meyer, Mareike, 51 n. 29
- Michael, Klaus, 137 n. 25
- modernism (literary period), 7, 14, 79, 81, 123, 172
- Moritz, Rainer, 18 n. 6, 20 n. 15, 20 n. 17, 135 n. 4
- Morris, Leslie, 103 n. 2, 104 n. 8
- Morshäuser, Bodo, 153
- Morshäuser, Bodo, works by: *Berliner Simulation*, 113; “Bildstadt,” 145–47, 149, 158, 159
- Moscow, 88, 92, 95, 98, 100, 101
- Müller, Jan-Werner, 168 n. 28
- multiculturalism: challenges of, 92; German desire for, 93, 94, 96, 172, 173; as prerequisite for Jews in united Germany, 90, 103, 158; as safeguard against racism, 79, 83, 85, 92
- Nabokov, Vladimir, 76 n. 50
- Naters, Elke, 3
- Naters, Elke, works by: *Königinnen*, 49 n. 1
- Nazi past: engagement with, 6, 77; and German identity, 2, 4, 17, 145, 141, 149, 150, 162, 164; memory of, 4, 5, 6, 16, 57, 146, 160; and unification, 9, 62
- Nebenzal, Harold, works by: *Café Berlin*, 21 n. 33
- Negt, Oskar, 21 n. 35
- New York City, 80, 92, 96, 124, 170
- 9 November 1938, 79
- 9 November 1989, 10, 60, 62, 60
- 1920s. *See* Weimar Republic
- Nooteboom, Cees, works by: *Allerseelen*, 30, 154, 158–60, 161, 169 n. 39
- normalcy, 52, 71, 77, 89, 90, 91, 94, 96–98, 102, 174
- normalization, 1, 5, 16, 18 n. 2, 98, 102
- nostalgia: for East Berlin, 64, 113, 116, 132, 134; for Jewish Berlin, 77, 81, 82, 85, 103; for Weimar Berlin, 81; for West Berlin, 153, 158
- Ostalgie. *See* nostalgia: for East Berlin
- Özdamar, Emine Sevgi, 134
- Özdamar, Emine Sevgi, works by: *Seltsame Sterne starren zur Erde*, 125–27, 131

- Pankoke, Helga, 134 n. 1
- Panoptikum, 57, 59, 67, 70, 73 n. 14; Berliner Panoptikum, 55, 56, 57, 73 n. 13; Castans Panoptikum, 55, 56, 57, 73 n. 13, 73 n. 18; Passage-Panoptikum, 56, 57
- Parei, Inka, works by:
Die Schattenboxerin, 10, 27, 35–40, 44
- Paris, 31, 44, 46, 47, 53, 54, 88
- Parteidiktatur und Alltag in der DDR* (Exhibition in Deutsches Historisches Museum), 136 n. 15
- Pasewalck, Silke, 140 n. 60
- Pasolini, Pier Paolo, works by: *Saló: The 120 Days of Sodom* (film), 163
- Peck, Jeffrey, 77
- Peitsch, Helmut, 3
- Pinto, Diana, 77
- Penzdorf, Volker, works by: *Glück im Hinterhaus* (film), 136 n. 10; “kein runter kein fern,” 110
- Politycki, Matthias, 18 n. 5
- Polzin, Alexander, works by:
Abgetrieben, 70–71
- pop literature, 18 n. 8, 69, 97
- Porombka, Stephan, works by:
“Das Blutwunder von Mitte,” 66–67, 70
- Potsdam, 142
- Prague, 88, 89
- Prenzlau, 100
- Raabe, Wilhelm, 7, 81, 122
- Raabe, Wilhelm, works by: *Die Chronik der Sperlingsgasse*, 122
- Rabbi Löw, 88, 89
- Rabinovici, Doron, works by:
“Wellner,” 75 n. 37
- Radisch, Iris, 135 n. 4
- Rakusa, Ilma, 6
- Raschke, Thomas, 104 n. 10
- Rauch, Christian Daniel, 144
- Rauch, Yamin von, 165 n. 5, 166 n. 10
- Realism (literary period), 7, 8, 123
- Regener, Sven, 3
- Regener, Sven, works by:
Herr Lehmann, 124
- Reich-Ranicki, Marcel, 21 n. 35
- Reinhold, Ursula, 14, 22 n. 44, 23 n. 54
- Remmler, Karin, 90, 103 n. 1
- Roberts, David, 18 n. 7, 19 n. 10, 22 n. 40, 23 n. 52, 74 n. 21, 135 n. 4
- Röggla, Kathrin, 28
- Röggla, Kathrin, works by: “Die Berufsjugendlichen,” 141, 144; *Irres Wetter*, 24, 25, 27, 28, 133
- Romanticism (literary movement), 44, 47
- Rosenkranz, Karl, works by:
Ästhetik des Häßlichen, 53–55
- Roth, Joseph, 57, 58, 82
- Roth, Joseph, works by:
“Betrachtungen über den Verkehr,” 142; *The Wandering Jews*, 78
- Rothfels, Nigél, 73 n. 14
- Rutschky, Michael, 137 n. 21
- Ruttman, Walter, works by:
Berlin: Die Symphonie der Großstadt (film), 142
- Ryan, Judith, 74 n. 21
- Sachs, Angeli, 165 n. 5
- sado-masochism, 27, 40, 43, 45, 46, 60, 62, 69
- Salm, Frieder, 167 n. 21
- Schäfer, Andreas, 20 n. 25
- Schaff, Barbara, 49 n. 1, 49 n. 11
- Scharenberg, Albert, 165 n. 6
- Scheffler, Karl, 114
- Scherpe, Klaus, 49 n. 11, 73 n. 8
- Schievelbein (Pomerania), 61, 62
- Schimm, Sylvie, 55, 57, 73 n. 13
- Schindler, Stephan, 23 n. 62
- Schirmmacher, Frank, 8
- Schlesinger, Klaus, 120

- Schlesinger, Klaus, works by:
 “Am Ende der Jugend,” 111;
Die Sache mit Random, 117, 121–23, 129, 173
- Schlette, Magnus, 21 n. 39, 51 n. 27
- Schlögel, Karl, 107 n. 36
- Schlör, Joachim, 80, 104 n. 3
- Schmidt, Christa, works by:
Eselstest, 40–44, 46, 150–52, 154
- Schmidt, Thomas, 20 n. 22, 160 n. 60
- Schmitter, Elke, works by:
 “Zu Gast in Berlin,” 96–97
- Schmitz, Helmut, 119
- Schneider, Peter, 124
- Schneider, Peter, works by:
Eduards Heimkehr, 10, 21 n. 38, 28, 154–58, 173; “The Good Germans,” 157; *Lenz*, 26; *Der Mauerspringer*, 52, 154; *Paarungen*, 154, 168 n. 33; “*Und wenn wir nur eine Stunde gewinnen*” — *Wie ein jüdischer Musiker die Nazi-Jahre überlebte*, 169 n. 37
- Schneider, Romana, 165 n. 5
- Scholz, Hannelore, 19 n. 11
- Schramm, Ingo, 120, 121
- Schramm, Ingo, works by:
Fitchers Blau, 10, 117–20, 123, 129; “Virtual Megacity: Release Berlin,” 21 n. 29
- Schubert, Helga, works by:
 “Heute abend,” 139 n. 55
- Schweitzer, Eva, 165 n. 5
- Second World War, 12, 14, 21 n. 33, 52, 55, 57, 58, 63, 64, 75 n. 37, 79, 121, 124, 130, 142, 143, 147
- Seligmann, Raphael, 97
- Shafi, Monika, 51 n. 38
- Siebenpfeiffer, Hania, 14, 22 n. 41, 22 n. 42, 138 n. 43
- Siemons, Mark, 51 n. 28
- Şenocak, Zafer, works by:
Der Erottomane, 44–48, 174
- Sennett, Richard, 53
- Sex: as metaphor for German unification, 28, 40, 49 n. 10, 132; and murder, 27, 47, 51 n. 39; and travel, 24, 44, 45, 47, 51 n. 38
- Sieg, Katrin, 105 n. 23
- Sinka, Margit, 12
- socialist realism, 104 n. 9
- Solzhenitsyn, Alexander, works by:
Gulag Archipelago, 68
- Sommerfeld, Adolf, works by: *Das Ghetto von Berlin*, 79, 105 n. 20
- Sony Corporation, 24
- Sorg, Petra, 22 n. 47, 50 n. 15, 51 n. 27, 166 n. 13
- Sparschuh, Jens, works by:
Der Zimmerspingbrunnen, 112
- Speer, Albert, 142, 150, 151
- Speier, Michael, 135 n. 1, 164 n. 1, 165 n. 3
- Spengler, Tilman, 20 n. 26, 107 n. 45
- squat culture, 42, 117, 136 n. 14, 138 n. 34, 147, 148, 154, 155, 157, 164 n. 4, 168 n. 36
- Stade, Martin, works by: “Von einem, der alles doppelt sah,” 111
- Staffel, Tim, works by:
Terrorordrom, 10
- Stasi, 27, 114, 116, 117, 118, 121, 105 n. 24, 130, 137 n. 25
- Steglich, Ulrike, 104 n. 4
- Stein, Benjamin, 106 n. 27
- Stein, Benjamin, works by: *Das Alphabet des Juda Liva*, 87–89
- Steinert, Hajo, 20 n. 25
- Steinfeld, Thomas, 49 n. 11
- Sternheim, Carl, 149
- Steyerl, Hito, works by: *Die leere Mitte* (film), 164 n. 4
- Stillmark, Hans-Christian, 135 n. 3, 136 n. 10, 137 n. 20
- Streeruwitz, Marlene, 129, 134
- Streeruwitz, Marlene, works by:
Majakowskiring, 131–33, 174
- Strohmeier, Klaus, 73 n. 16

- Strom, Elizabeth A., 165 n. 5
 student movement, 10, 12, 13, 25,
 26, 28, 31, 40, 41, 48, 93, 150,
 151, 154, 172, 173
 Suhr, Heidrun, 49 n. 11
- Taberner, Stuart, 5, 18 n. 2, 19 n. 10,
 19 n. 11, 51 n. 36, 106 n. 29,
 135 n. 4, 138 n. 41, 175 n. 1
- Tatar, Maria, 51 n. 39
Theatrum naturae et artis
 (Exhibition in Martin-Gropius-
 Bau), 74 n. 29
- Thomson, Rosemarie Garland, 73 n.
 14, 75 n. 31
- Tieck, Ludwig, works by:
 “Der Blonde Eckbert,” 44
- Timm, Uwe, works by:
Johannisnacht, 10
- Toussaint, Philippe, works by:
La télévision, 21 n. 33
- Treuhandanstalt, 8, 9
- Tübingen, 68
- Tuckermann, Anja, works by: *Die*
Haut retten, 90–93, 149–50, 154
- twin figures as allegories of
 unification, 52, 65, 75 n. 36
- Usedom, 127
- Vienna, 88, 100
- Vietta, Silvio, 73 n. 9
- Virchow, Rudolf, 52, 56, 58, 59,
 61–63, 66, 71, 72 n. 1, 73 n. 14,
 76 n. 49
- Virchow, Rudolf, works by: *Das*
neue Pathologische Museum der
Universität zu Berlin, 74 n. 24
- Visscher, Jochen, 165 n. 5, 166 n. 10
- Volksbühne, 67, 78, 100
- Wächserne Identitäten* (Exhibition
 in Georg Kolbe Museum), 76 n.
 49
- Wagner, Bernd, 132
- Wagner, Bernd, works by:
Paradies, 116
- Wagner, Richard, works by: *In der*
Hand der Frauen, 50 n. 23; *Die*
Walküre, 41
- Wallace, Ian, 137 n. 26, 137 n. 27
- Walsler, Martin, 5
- Wawerzinek, Peter, 132, 137 n. 24,
 137 n. 32
- Wawerzinek, Peter, works by: *Café*
Komplott, 109, 112–15, 124;
 “Mein Babylon,” 116–17, 134 n. 1
- Wegner, Armin, works by:
 “Der Zug der Häuser,” 54
- Wehdeking, Volker, 4, 6, 14, 22 n.
 44
- Weigel, Sigrid, 12, 13, 49 n. 11
- Weimar Berlin, 8, 47, 81, 107 n. 44
- Weimar Republic, 2, 14, 15, 26, 29,
 47, 57, 78, 79, 83, 142, 159, 162
- Weiss-Sussex, Godella, 15, 18 n. 3,
 104 n. 3
- Weller, Christine, 75 n. 36
Wenderoman, 8, 118
- Wenders, Wim, works by
Der Himmel über Berlin (film),
 145, 150, 159, 167 n. 19
- Wertheim department store, 169 n.
 44
- Wilhelm II, 145, 167 n. 17
- Winkler, Markus, 140 n. 65
- Whitmore, Lisa R., 137 n. 26
- Wolf, Christa, works by:
Der geteilte Himmel, 26, 129;
Leibhaftig, 129–31, 134
- Wright, Doug, 105 n. 24
- writer, as commentator on issues of
 national importance, 1, 2, 3, 6,
 17, 171, 174
- Wunderkammer*, 66, 74 n. 27, 76 n.
 50
- Zeitschrift für Ethnologie*, 73 n. 14
- Zille, Heinrich, 79
- Zimmermann, Anja, 72 n. 3