

Seminar Readings and Select Bibliography

Seminar Readings

All of the shorter readings will be available as downloads on a project website once we have selected the 2014 Summer Scholars. You will need to get copies of the books, and we will explain how best to go about acquiring them once the shorter readings become available. There are also a number of films for you to see, but we will arrange viewings before we discuss them. You will need to have read or watched the materials before the relevant seminar meeting, and it might be a good idea to have read as much as possible before you get to Berlin. You will certainly want to refresh your memory of the texts, but having read the material in advance gives you more time to explore the city and take advantage of everything that it offers.

The select bibliography contains a list of additional texts and films by migrant authors, including a selection of works aimed at children and adolescents that you might find useful in your teaching. There is also full bibliographic information about the readings.

Week I: Berlin and the Long History of Cosmopolitan Germany

Wednesday, June 25

Background reading, Klaus J. Bade and Jochen Ottmer, "Migration in Deutschland seit der Frühen Neuzeit," in Beier-de Hann, *Zuwanderungsland Deutschland*, 20-49.

Thursday, June 26

Adelbert von Chamisso's *Peter Schlemihls wundersame Geschichte* (1814) Chaps. 1-6. We will also discuss Harald Weinreich's speech launching the Adelbert-von-Chamisso Prize for "contributions to German literature by writers whose native language is not German."

Friday, June 27

Read excerpts from David Blackbourne, *Conquest of Nature*, (2006), "Conquest of Barbarism."

Week Two: Jewish Germans, German Jews, or Jews in Germany

Monday, June 30

Background reading, James E. Young, "Daniel Libeskind's Jewish Museum in Berlin: The Uncanny Arts of Memorial Architecture," in Young, *At Memory's Edge*, 152-183.

Wednesday, July 2

Gottfried Ephriam Lessing's *Nathan der Weise* (1779).

Weeks Three and Four: From Guest Worker to Cosmopolitan Citizen

Monday, July 7

Zafer Senocak "Die atonale Welt: Wie viel Vielfalt ertragen wir?" in *Deutschsein: Eine Aufklärungsschrift* (2011), pp. 36-58.

Tuesday, July 8

Amos Ören, "Was will Nayazi in der Naunynstraße?" (1973) and Özdamar's "Mutter Zunge" (1990). For background on the first generation of postwar migrant authors, read Suhr "*Ausländerliteratur: Minority Literature in the Federal Republic of Germany.*"

Tuesday evening: screening of Tevfik Basar, *40 M² Deutschland* (1986).

Thursday, July 10

Renan Demirkan, *Schwarzer Tee mit drei Stück Zucker* (1991).

Evening, viewing of Yasemin Samdereli's *Almanya: Willkommen in Deutschland* (2011).

Friday, July 11

Discussion of the guerilla TV program *Kanak TV* (<http://www.kanak-attak.de/ka/kanaktv.html>), reading, Kanak Attak, "Manifesto," Gunnar Lützow, "Okay, We Are Kanaks," and Oliver Hüttmann, "Country Code TR" in Göktürk et al., pp. 260-62, 455-56, 463-65. In addition, Mutlu Ergün, "Edutainment Attake! Wo kommst du her?" (<http://www.youtube.com/watch?v=rFYIu4WYJ7A>). For the text, see Mutlu Ergün, *Kara Günlük, Die geheimen Tagebücher des SESPÉRADO* (2010) pp. 9-12.

Tuesday, July 15

Imran Ayata, *Mein Name ist Revolution* (2011).

Wednesday, July 16

Evening viewing of *Türkisch für Anfänger*, episode 1 & 25.

Week Five: From "Multi-Kulti" to "Transnational Identities"

Sunday July 20, evening, viewing of Fatih Akin, *Auf der anderen Seite* (2007).

Tuesday, July 22

Discussion of Kaminer, "Integration auf der Schönhauser Allee" and "Meine Tante auf der Schönhauser Alle" in *Schönhauser Alle*, pp. 69-71, 148-150 and "Geschäftstarnungen" and "Warum ich immer noch keinen Antrag auf Einbürgerung gestellt habe," in *Russendisko*, pp. 97-99, 189-92.

Wednesday, July 23

Discussion of Olga Grjasnowa, *Der Russe ist einer, der Birken liebt*.

Select Bibliography

Abonji, Melinda Nadj, *Tauben fliegen auf*, Salzburg: Jung & Jung 2010. *Pidgeons start to fly* was the 2010 winner of the best German novel prize. It tells the story of a young Serbian-Hungarian woman whose family has migrated to Switzerland, where their success is continually undermined by the bloody unraveling of what used to be their homeland in Yugoslavia.

Acevit, Aysegül, and Birand Bingül, eds. *Was lebst Du: Jung, deutsch, türkisch—Geschichten aus Almanya*, Munich: Knauer, 2005. *What are you living? Young, German, Turkish—Stories from Germany* (using the Turkish word "Almanya") is a non-fiction collection of short articles by Turkish migrants

in Germany, albeit often in the third generation. They address issues such as: Where are my roots? What do I believe? and Who am I?

Ackermann, Irmgard and Harald Weinrich, eds. *Eine nicht nur deutsche Literatur: Zur Standortbestimmung der "Ausländerliteratur,"* Munich: Piper, 1986. A pioneering collection of literary works by minority authors, as well as an early discussion of why such texts matter.

Adelson, Leslie, *The Turkish Turn in Contemporary German Literature: Toward a New Critical Grammar of Migration,* New York: Palgrave Macmillan, 2005. A rethinking of German literary categories through which Adelson claims that Turkish literature in German "advances a shared imaginative project" (14).

Ayata, Imran, *Hürriyet Love Express: Storys.* Cologne: Kiepenheuer & Witsch, 2005. Named after a widely read Turkish tabloid, these stories narrate the lives of young migrants in Germany., including those who are self-consciously "Kanaken," i.e., the German-Turkish equivalent of hip hop culture in the United States.

-----, *Mein Name ist Revolution.* Berlin: Blumenbar, 2011. Ayata's first novel explores contemporary, multi-cultural Berlin through the eyes of a 35-year-old Turkish man who has lost his parents, broken up with his girlfriend, and will soon be fired from his job. He always lands on his feet and learns, if nothing else, that he is most at home in Berlin.

Beier-de Haan, Rosmarie, *Zuwanderungsland Deutschland: Migrationen 1500-2005,* Berlin: Deutsches Historisches Museum, 2005. Catalog of a major exhibition at the German Historical Museum in Berlin; the title alone, "Zuwanderungsland," suggests that Germany has welcomed immigrants for centuries.

Blackbourne, David, *The Conquest of Nature: Water, Landscape, and the Making of Modern Germany.* New York: Norton, 2007. Rich chapters that discuss how Dutch and other migrants were essential in reshaping the German landscape.

Burns, Rob, "Turkish-German cinema: from cultural resistance to transnational cinema?" in David Clarke, ed, *German Cinema Since Unification,* New York: Continuum, 2006, pp. 127-149.

Chamisso, Adelbert von, *Peter Schlemihls wundersame Geschichte,* 1814. A young man sells his shadow in order to enjoy the wealth he sees around him, but without a shadow (perhaps Chamisso's French past), he is unable to enjoy his riches or marry the woman he loves.

Cheesman, Tom, *Novels of Turkish German Settlement: Cosmopolitan Fiction,* Rochester, NY: Camden House, 2007.

Chiellino, Carmine, *Interkulturelle Literatur in Deutschland,* Stuttgart: Metzler, 2007. A standard reference work on German literature by post-war labor migrants. Adelson rejects the notion of locating such literature between two cultures ("interkulturell"), but the book remains an important interpretative paradigm.

Chin, Rita, *The Guestworker Question in Postwar Germany,* Cambridge: Cambridge UP, 2007. A history of labor migrants in Germany that takes their story from the immediate post-war period to the

fall of the Wall in 1989. It combines a thorough history with contextualized readings of poetry, fiction and films.

Demirkan, Renan, *Septembertee oder Das geliebene Leben*, Cologne: Kiepenheuer & Witsch, 2008. In her memoir *September Tee or A Borrowed Life* the fifty-year-old Demirkan reflects on her having "two lives in one skin," in other words, on her dual Turkish-German identity. She revisits the issues that frame the autobiographical novel (see next entry) that she wrote seventeen years earlier.

-----, *Schwarzer Tee mit drei Stück Zucker*, Cologne: Kiepenheuer & Witsch, 1991. *Black Tea with Three Sugar Cubes* is an autobiographical novel about a Turkish woman who came to Germany as a small child and is awaiting the birth of her bi-cultural child.

"*ein jeder nach seiner Façon?*" *300 Jahre Zuwanderung nach Kreuzberg und Friedrichshain*, Verein zur Erforschung und Darstellung der Geschichte Kreuzbergs, 2005. The cd version of the exhibition on 300 years of migration to Kreuzberg uses as its title a famous quotation from Frederick the Great, "everyone should be [saved] in his own preferred manner."

Eley, Geoff, and Jan Palmoski, eds., *Citizenship and National Identity in Twentieth-Century Germany*, Palo Alto: Stanford UP, 2007.

Ergün, Mutlu, *Kara Günlük: Die geheimen Tagebücher des SESPERADO*, Münster: Unrast Verlag, 2010. In *The Secret Diaries of SESPERADO* the narrator, who has styled himself into an urban "person of color," fictionalizes debates about multiculturalism, subaltern identities, and the theory of whiteness; he also falls in love with a fiercely intelligent, independent and still proper Muslim woman.

Ewing, Katherine Pratt, *Stolen Honor: Stigmatizing Muslim men in Berlin*, Stanford, Stanford UP, 2008.

Fachinger, Petra, *Rewriting Germany from the Margins: "Other" German Literature of the 1980s & 1990s*, Montreal: McGill-Queen's UP, 2001.

-----, "A New Kind of Creative Energy: Yadé Kara's *Selam Berlin* and Fatih Akin's *Kurz uns Schmerzlos* and *Gegen die Wand*," *German Life and Letters*, 60:2 (April 2007): 243-260.

-----, "Ohne Koffer: Renan Demirkan und Akif Pirinçi" in *Interkulturelle Konfigurationen: Zur deutschsprachigen Erzählliteratur von Autoren nichtdeutscher Herkunft*, Mary Howard, ed. Munich: iudicium, 1997, pp. 139-151.

Friedrich, Heinz, ed., *Chamisso's Enkel: Zur Literatur von Ausländern in Deutschland*, Munich: DTV, 1986. *Chamisso's Grandchildren: Concerning Literature from Foreigners in Germany* collects work from the first two recipients of the Chamisso Prize for German-language literature written by non-Germans. The collection also contains a justification for the prize and assessments of two pioneering authors.

Gerdes, Hilke, *Türken in Berlin*, Berlin: be.bra verlag, 2009. A popular history of the presence of Turks in Berlin that begins in 1763 and continues until the present.

- Göktürk, Deniz, David Grammling and Anton Kaes, eds., *Germany in Transit: Nation and Migration 1955-2005*. Berkeley: U of California Press, 2007. A collection of primary materials that "illuminate the country's transition into a multiethnic society." In German, *Transit Deutschland: Debatten zu Nation und Migration*. Konstanz: Konstanz UP, 2011.
- Gorelik, Lena, "*Sie können aber gut Deutsch!*" *Warum ich nicht mehr dankbar sein will, dass ich hier leben darf, und Toleranz nicht weiterhilft*. Munich: Pantheon, 2012. A polemic piece by a Russian-German author who is angry at people who are surprised that she speaks German. She argues that migrants deserve acceptance and respect rather than mere tolerance.
- Grjasnowa, Olga, *Der Russe ist einer, der Birken liebt*. Munich: Hanser, 2012. *A Russian is Someone Who Loves Birchtrees* traces the life of a Russian-Jewish migrant to Germany as she struggles to find a place to belong. After this talented speaker of at least five languages loses her German boyfriend, she discovers that she is equally at home, and just as foreign in Germany and Israel as she was in what remained of the old Soviet Union.
- Halle, Randall, *German Film after Germany: Toward a Transnational Aesthetic*, Urbana: U of Illinois P, 2008.
- Harnisch, Antje, Ann Marie Stokes and Friedemann Weidauer, eds. and trans., *Fringe Voices: An Anthology of Minority Writing in the Federal Republic of Germany*, Oxford & New York: Berg, 1998. The introductory essay and bibliography are useful for anyone who wants access to the broad selection of texts translated here.
- Hertz, Deborah, *How Jews Became Germans: The History of Conversion and Assimilation in Berlin*, New Haven: Yale UP, 2007.
- Horrocks, David, and Eva Kolinsky, *Turkish Culture in German Society Today*, Providence: Berghahn, 1996.
- Hunn, Karin, "*Nächstes Jahr kehren wir zurück . . .*" *Die Geschichte der türkischen Gastarbeiter in der Bundesrepublik*, Göttingen: Wallstein, 2005. A history of Turkish guest workers in the Federal Republic that uses an ironic title, "next year we'll go home again."
- Huyssen, Andreas, "Diaspora and Nation: Migration into Other Pasts," *New German Critique*, 88, Winter 2003, 147-62.
- Jaraus, Konrad H., ed., *After Unity: Reconfiguring German Identities*, Providence, RI: Berghahn Books, 1997.
- Jasper, Willi and Bernhard Vogt, *Russische Juden in Deutschland: Integration und Selbstbehauptung in einem fremden Land*, Weinheim: Juventa, 1996. *Russian Jews in Germany: Self Assertion in a Foreign Country*. Although leaving the Soviet Union was an opportunity denied to other Russians, coming to Germany—rather than to Israel—involved special challenges.
- Kaminer, Wladimir, *Russendisko*, Munich: Goldmann, 2000. A Russian Jewish emigrant who has become a wildly popular writer and analyst of the immigrant scene in Berlin.

- , *Schönhauser Allee*, Munich: Goldmann, 2001. Kaminer's treatment of the multicultural neighborhood where participants will be living.
- Kara, Yadé, *Selam Berlin*, Zürich: Diogenes, 2003. *Greetings Berlin* tells the story of a young Turkish man who returns "home" to Berlin from Istanbul when he hears news of the fall of the Wall. He is surprised to learn that German reunification threatens his family and personal identity.
- Konuk, Kader, "Taking on German and Turkish History: Emine Sevgi Özdamar's *Seltsame Sterne*" *Gegenwarts Literatur* 6/2007, pp232-256.
- Lucassen, Leo, *The Immigrant Threat: The Integration of Old and New Migrants in Western Europe since 1850*, Urbana and Chicago: U of Illinois P, 2005.
- Mandel, Ruth, *Cosmopolitan Anxieties: Turkish Challenges to Citizenship and Belonging in Germany*. Durham: Duke UP, 2008.
- Mani, B. Venkat, *Cosmopolitan Claims: Turkish-German Literatures from Nadolny to Pamuk*, Iowa City: U of Iowa P, 2007.
- Meier-Braun, Karl-Heinz, *Deutschland, Einwanderungsland*, Frankfurt/M.: Suhrkamp, 2002. Despite a widespread belief to the contrary, postwar Germany has been well served by its de facto status as a country that welcomes immigrants. Meier-Braun's *German: An Immigration Country* examines that history, elucidates the demographic disaster that awaits Germany's shrinking and aging population, and argues that Germans must begin welcoming foreigners if they are to survive.
- Naficy, Hamid, *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton: Princeton UP, 2001.
- Ören, Aras, *Was will Niyazi in der Naaunynstraße: Ein Poem*, Berlin: Rotbuch Verlag, 1973. This long poem is one of the first works of so-call "guest-worker" literature. As the title suggests, it tries to answer the question of what a Turkish worker is looking for on one of the main streets of Berlin's Kreuzberg neighborhood.
- Özdamar, Emine Sevgi, *Mutter Zunge*, Cologne: Keipenheuer & Witsch, 1998. Stories of a young Turkish woman in Berlin who is looking for new roots now that her Turkish homeland has become foreign to her.
- , *Der Hof im Spiegel*, Cologne: Kiepenheuer & Witsch, 2001. In this autobiographical novel the nomadic narrator returns to Germany and constructs her own version of Berlin while also attempting to work through the loss of her parents and her homeland.
- Panayi, Panikos, *Ethnic Minorities in Nineteenth and Twentieth Century Germany: Jews, Gypsies, Poles, Turks and Others*, Essex: Pearson, 2000. The best, in fact, one of the few surveys of migration to Germany in historical perspective with a wealth of detail and case studies of the most important groups, all in a short, accessible book.

Peterson, Brent O. "Turkish for Beginners: Teaching Cosmopolitanism to Germans," in Sabine Hake and Barbara Mennel, eds., *Turkish German Cinema in the New Millennium: Sights, Sounds and Screens*, (New York: Berghan Books 2012) 96-108.

-----, "Imagining Integration: Why Fictional Inter-Ethnic Marriages Matter," *German Studies Review*, 34.2, Fall, 2011, 513-528.

Pirinçci, Akif, *Tränen sind immer das Ende*, Munich: Goldmann, 1980. Tom Cheesman calls *Tears Are Always the End* the first novel of Turkish-German settlement, i.e., the first novel by a Turkish author who grew up in Germany and dealt with life there rather than the problems of migration.

Sarrazin, Thilo, *Deutschland schafft sich ab: Wie wir unser Land aufs Spiel setzen*, Munich: Deutsche Verlags Anstalt, 2010. Thilo Sarrazin's *Germany Does Away with Itself: How We Are Gambling with Our Country* was an enormously controversial best-seller that appears to use social science research to warn Germans about how their country is supposedly being overrun by biologically or culturally inferior outsiders.

Senocek, Zafer, *Gefährliche Verwandtschaft*, Munich: Babel, 1998. *Dangerous Kinship* is narrated from present-day Berlin by a man whose German-Jewish mother fled to Turkey, where she married a Turkish man. The novel argues that whether migrants have to lay claim to the German past, including its tragic elements, if they are to become part of the nation's present.

-----, *Atlas of a Tropical German: Essays on Politics and Culture 1990-1998*, Leslie Adelson, trans., Lincoln, NB: U of Nebraska P, 2000.

-----, *Deutschsein: Eine Aufklärungsschrift*. Hamburg: Edition Körber-Stiftung, 2011. Argues that since Germans do not have a coherent view of what it means to be German, Senocak attempts to remind readers of Enlightenment virtues such as tolerance.

Seyhan, Asade, *Writing Outside the Nation*, Princeton: Princeton UP, 2001. A comparison of Chicano/a and Turkish-German literature that shows how the most innovative uses of language can come from people who write in a language other than the one they grew up speaking.

Suhr, Heidrun, "Ausländerliteratur: Minority Literature in the Federal Republic of Germany," *New German Critique* 46, 71-103, 1989. A classic examination of German-language "literature by foreigners" in Germany that explains the different roles such literature can play in both a multilingual migrant community and among German readers.

Teraoka, Arlene, "Gastarbeiterliteratur: The Other Speaks Back," *Cultural Critique*, 7 (Autumn 1987): 77-101.

Terkessidis, Mark. 2010. *Interkultur*. Berlin: Suhrkamp Verlag, 2010.

Yildiz, Yasemin, *Beyond the Mother Tongue: The Postmonolingual Condition*. New York: Fordham UP, 2012.

Young, James, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture*, New Haven: Yale UP, 2002.

Zaimoglu, Feridun, *Kanak Sprak: 24 Mißtöne vom Rande der Gesellschaft*, Berlin: Rotbuch, 1995. *Foreigners' Language: 24 Dissonant Sounds from the Margin of Society* helped turn an abusive label for foreigners, particularly Turks (*Kanaken*) into a badge of honor. Far from viewing their language as some substandard version of German, Zaimoglu documents the rich and creative tradition of this mixture of street slang and youth culture.

----, *Liebesbrand*, Cologne: Kiepenheuer & Witsch, 2008. *Love's Fire* is a novel that marks Zaimoglu's almost complete rejection of the category "guest-worker literature." The hero's name is David, and he spends the novel search for a young woman who gave him first aid after a bus accident.

----, "Mein Deutschland: Warum die Einwanderer auf ihre neue Heimat stolz sein können." *Die Zeit*, 16, April 12, 2006, p. 1. "My Germany: Why Immigrants Can Be Proud of Their New Homeland," appeared on page one of Germany's most prominent newspapers.

---- "Migrationsliteratur ist ein toter Kadaver," *Text und Kritik* (2006). For Zaimoglu who fancies himself a German rather than a Turkish-German author, the category of migrant literature is a second-class, cultural ghetto in which he no longer belongs.

----, *Zwölf Gram Glück*, Cologne: Kiepenheuer & Witsch, 2004. *Twelve Grams of Happiness* is a series of stories that explores how migrants attempt to leave old rituals and beliefs behind as they move into the modern world.

Children's and Adolescent Literature

Abdel-Qadir, Ghazi, *Spatzenmilch und Teufelsdreck*, Munich, dtv, 1999. Eleven-year-old Michael lives with his mother, grandmother, his half sister, and her Jordanian father in relative harmony until more relatives arrive from Jordan. A humorous look at cultural misunderstandings.

Çelik, Aygen-Sibel, *Seidenhaar*, Vienna: Ueberreuter, 2007. *Silken Hair* tells the story of two Turkish girls. One decides of her own accord to wear a headscarf, while the other is just as certain that she does not want to don that symbolic item of clothing.

----, *Seidenweg*. Vienna: Ueberreuter, 2012. In *Silk Way* the heroine of the previous novel confronts anti-Turkish sentiments at her school, and she learns that the religious teacher who had helped her understand the headscarf has decided to leave Germany for the opportunities in a booming Turkish economy, where speaking German and Turkish is a real advantage.

----, and Barbara Korthues, *Sinan und Felix*, Vienna: Betz, 2007. Felix, the German boy in this pair of friends notices that he's left out whenever Sinan's Turkish friends show up. But Felix

notices that he has already learned some Turkish and, more important, that his friend Sinan is absolutely reliable.

Drvenkar, Zoran, *Niemand so stark wie wir*, Reinbek: Rowohlt, 1998. *No One Is As Strong As We Are* is the story of a group of young friends in Berlin, one from Yugoslavia, a Turk and two Germans who have to fight for their soccer field against a gang of Turks.

Heyne, Isolde, *Yıldız heißt Stern*, Würzburg: Arena, 1994. *Yıldız Means Star* tells the story of a fifteen-year-old Muslim girl in Germany who is shunned by her classmates until she falls victim to skinheads.

Innenministerium des Landes Nordrhein-Westfalen, *Andi: Comic für Demokratie und gegen Extremismus* 1 & 2. www.andi.nrw.de, 2005 & 2007. Two comics published by the Ministry of the Interior of North-Rhine Westphalia and starring a German schoolboy Andi and his Turkish friend Murat. In the first volume the two confront neo-Nazis in their school; in the second Murat has to choose between his love of basketball and Islamic extremism. Both are available as free downloads.

König, Karin, *Oya: Fremde, Heimat, Türkei*, Munich: dtv, 1988. Oya, a sixteen-year-old Turkish girl, has grown up in Frankfurt; she cannot understand why her parents suddenly decide to return to Turkey, a country that she only knows from vacations.

Kurt, Kemal, *Die Sonnentrinker*, Berlin: Altberliner, 2002. *The Sun-Drinkers* centers on Hakan, a sixteen-year-old in Berlin, who has to deal with the fact that his father is not nearly as well integrated into German life as he is.

Mennen, Patricia, *Kopftuch*, Ravensburg: Ravensburger Buchverlag, 2006. The heroine of *Headscarf* grows up in secular Turkey with her liberal grandparents. When she moves to Germany, her father's second wife demands that she cover her hair.

Schwarz, Annelies, *Hamide spielt Hamide. Ein türkisches Mädchen in Deutschland*, Munich: dtv, 1986. Hamide, a Turkish girl in a German school, plays herself in the class play about how a Turkish family tries to come to terms with life in Germany.

Siege, Nasrin, *Shirin*, Weinheim, Basel: Beltz & Gelberg, 1996. Eleven-year-old Shirin moves with her family from Teheran to Hamburg, where she misses her grandmother and her friends and where even her parents strike her as foreign.

Zaptcioglu, Dilek, *Der Mond isst die Sterne auf*, Munich: cbt, 1998. *The Moon Eats the Stars* revolves around a Turkish boy in Berlin whose happy life collapses when his father, who appears to be a model migrant worker, is rescued from drowning in a Berlin canal. Was he thrown there by skinheads, or did he fall in the water when his double life—a happy marriage to a German woman and an arranged marriage to a Turkish woman—overwhelms him.

Film/Television

40 M² Deutschland, Tefvik Baser, 1986. *40 Square Meters of Germany* tells story of a young Turkish bride who comes to Germany with her new husband. She has no knowledge of the country or its language. One day she discovers that her husband locks her into their apartment when he goes to work. The film provides a brutal commentary on the confines of marriage and migration.

Almanya: Willkommen in Deutschland, Yasemin Samdereli, 2011. The story of a Turkish family that leaves their homeland in the 1960s. By 2011, the family is much larger and still torn between the culture they left and the one that increasingly defines their lives in Germany.

Auf der anderen Seite, Fatih Akin, 2007. This multi-layered film interweaves the lives of six characters: a Turkish prostitute working in Germany and her daughter, who is active in leftist politics in Istanbul; a retired “guest-worker” and his son, who has become a professor of German at the University of Bremen; and an upper middle class German woman and her daughter, who is drifting through life as a student. As these three sets of characters move between Germany and Turkey, it becomes increasingly difficult to identify them using the normal categories of citizenship, culture and ethnicity.

Gegen die Wand, Fatih Akin, 2004. Akin’s most acclaimed film sets up the story of Sibel, the younger daughter of a conservative Turkish family. She proposes a fake marriage to Cahit, a fellow Turk, in order to leave her family; in return, she offers to share the rent of the flat, cook and clean the place, and they could have independent lives. Cahit accepts, but while living with Sibel, he falls in love with her, until a tragedy happens.

Kanak TV, <http://www.kanak-attak.de/ka/kanaktv.html>. A guerrilla group of young, mostly Turkish, journalists produce humorous accounts of integration, which they view as a two-way street. The first episode, for example, asks Germans, in what the interviewers call a “white ghetto,” what more they could do to integrate themselves into the larger and more diverse culture of contemporary Germany.

Kebab Connection, Anno Saul's 2005, screenplay by Fatih Akin. The young Turkish hip-hopper Ibo wants to make the first German kung-fu film. He practices by making an extremely successful commercial spot for his uncle's kebab stand. Everything seems to be going his way until his German girlfriend tells him she's pregnant. She leaves him and his parents kick him out of the house. His uncle promises to help patch things up with his parents, if he'll make another commercial. But this time, the spot is a flop. Frustrated, he gives in to the temptations of the rival Greek restaurant-owner across the street (and his beautiful daughter!) and agrees to make a commercial spot for his uncle's worst enemy. Once the mafia gets involved, Ibo can finally put his kung-fu talents to the test.

Kurz und Schmerzlos, Fatih Akin, 1998. *Short, Sharp Shock*, Akin’s first full-length feature film tells the story of three young friends, one Turkish, one Greek, and one Serbian, trying to make their way in and out of crime through the streets of Hamburg. Following a course set by Martin Scorsese's *Mean Streets* (1973) and Mathieu Kassovitz's *La Haine* (1995), *Kurz und Schmerzlos* is at once a gangster film and a portrait of young lives lived on the margins of German society.

Reise der Hoffnung, Xavier Koller, 1990, screenplay by Feride Çiçekoglu. *Journey of Hope* is a fact-based drama that chronicles the hardships suffered by a family of Turkish farmers who sell all their

worldly possessions in order to fund an escape to the greener pastures of Switzerland. En route, they fall prey to a group of smugglers, who direct them to access Switzerland via an illegal and dangerous mountain pass. The film won an Oscar in 1991 as the best foreign-language film.

"Türkisch für Anfänger," Bora Dagtekin. "Turkish for Beginners" is a German television series that began running in March 2006 and has been renewed for a third season. It follows a German woman and her two teenage children as she moves in with her middle-class Turkish lover and his two teenage children. The result combines the "Brady Bunch" with an attempt to address real issues of integration, acculturation, and assimilation in contemporary Germany.

Wut Zuli Aladag, 2006, screenplay by Max Eip. *Wut* is a made-for-television melodrama about the family of a German professor, Simon, whose teenage son comes into conflict with a rough ethnic Turkish youth, Can. Can's wrath is then directed toward exposing the lies and contradictions of the comfortable German family. Despite his polished liberal attitudes, the confrontations with Can reveal in Simon an unexpected level of racism and rage.