

Multilingualism in 20th century German Literature and Film

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Class Time: MWF 4-5/ Dwinelle 258
Office Hours: W 2-3:30/ Dwinelle 5406

Several scholars have recently argued that the 20th century should be understood as “postmonolingual.” This course will question the validity of this argument for the German context through readings of literary and scholarly texts from the 20th and 21st centuries. Throughout the semester we will pay close attention to the ways in which apparently monolingual texts exhibit elements of multilingualism through the use of dialect, heteroglossia, spatial representations of language, the interaction of word and image, and metaphors of translation. As we consider the importance of multilingual texts within the German canon, we will pay particular attention to recent political developments such as changes to German immigration and citizenship policy, which now require certain immigrants to either learn or prove knowledge of the German language. Finally, we will consider what it means to read multilingual literature in translation, questioning both the pros and cons of reading through the lens of the English language.

Required Texts

Please Buy:

- Kafka, Franz. *Amerika: The Man Who Disappeared*. Trans Michael Hofmann. New York: New Directions, 2004.
- Özdamar, Emine Sevgi. *The Bridge of the Golden Horn*. Trans. Martin Chalmers. London: Serpent’s Tail, 2007.
- Tawada, Yoko. *Where Europe Begins*. Trans Susan Bernofsky. New York: New Directions, 2002.

In Course Reader:

- Gabriele von Natzmer Cooper, “Das Temperament der Sprache: Kafka’s Love of Language”
- Franz Kafka, “Before the Law,” “An Imperial Message,” “The Animal in the Synagogue” “Leopards in the Temple,” “The Problem of our Laws,” “In the Caravansaray,” “The Metamorphosis” Selected pages from additional translations of *Amerika*
- Gilles Deleuze and Felix Guattari, “What is a Minor Literature?”
- John Felstiner, “Loss and the Mother Tongue”
- Michael Hamburger, “On Translating Paul Celan”
- Paul Celan, “Death Fugue,” “Speak, You Also” “Go Blind Now, Today,” “Language Mesh,”

Requirements and Assignments

- Prompt attendance and thoughtful participation in class (15%)
- Introductory 2-3 page (double-spaced) analytical response (ungraded)
- A variety of short analytical assignments that target specific aspects of the writing process; these assignments are marked with an * in the syllabus (20%)

- One 4-5 page analytical essay, including first draft and revision (30 %)
 - o First draft: 15%
 - o Revision: 15%
- One 6-7 page analytical paper including first draft and revision (35%)
 - o First draft: 20%
 - o Revision: 15%

Attendance and Participation

Prompt attendance is required. As for participation, you are expected to listen attentively and develop thoughtful questions, responses and ideas for discussion. A site on bSpace has been established for the course where you will be able to post your writing assignments, as well as reviews, notes, and questions you might have. See: <https://bspace.berkeley.edu>

Plagiarism

Plagiarism is a serious matter and will result in automatic failure for the work in question as well as a mark on your permanent record. Acts of plagiarism can also lead to a University hearing resulting in possible expulsion. Here is the University's official policy on plagiarism:

All written work submitted for a course, except for acknowledged quotations, must be expressed in the student's own words. It must also be constructed upon a plan of the student's own devising. Work copied without acknowledgment from a book, from another student's paper, from the Internet, or from any other source is plagiarized. Plagiarism can range from wholesale copying of passages from another's work to using the views, opinions, and insights of another without acknowledgment, to paraphrasing another person's original phrases without acknowledgment.

For more information, consult the Office of Student Conduct at the following web address: <http://students.berkeley.edu/osl/sja.asp>

Working Schedule

Friday August 27: Introduction to Course Content

- Senocak, "Beyond the Language of the Land"

** Writing Assignment: Due Sunday night on bspace*

- 1) *Written Definitions of: Monolingualism/ Bilingualism/ Multilingualism (2-4 sentences)*
- 2) *What do you consider yourself to be and why? (1-2 paragraphs)*

Monday August 30: Student Introductions/ Intro to Kafka

- Gabriele von Natzmer Cooper, "Das Temperament der Sprache:" Kafka's Love of Language" (pp 6-40)

Wednesday, September 1: Introduction to Close Reading

- Kafka, "Before the Law"

Friday September 3: Kafka Continued

- Kafka, "An Imperial Message"

* *Writing Assignment (ungraded): Due Sunday Night on bspace*

2-3 pg essay on one of the following:

"The Problem of our Laws,"

- "Leopards in the Temple,"

- "In the Caravansaray"

- "A Leaf from an Old Manuscript"

Monday, September 6

HOLIDAY

Wednesday, September 8: Kafka Continued/ WW

* *Writing Assignment: Due Tuesday night on bspace*

Summarize the main points of "What is a Minor Literature?" (2-3 paragraphs)

Friday, September 10: How to Summarize/ Analyze an Argument

- "What is a Minor Literature?" Deleuze and Guattari

Monday, September 13: Kafka's Amerika

- Kafka, *Amerika* (Chapter 1)
- Close reading of opening paragraph

* *Writing Assignment*

Keep a reading journal in which you note recurrent motifs in the text (chapters 1-2) with specific references to page numbers.

Wednesday, September 15: Amerika Continued

- Kafka, *Amerika* (Chapter 2)

Friday, September 17: Amerika Continued / Choosing and Developing an Argument

- Kafka *Amerika* (Chapters 3 and 4)

* *Writing Assignment: Due Sunday night on bspace*

Post an argumentative question about Amerika. Begin to delineate the evidence you will use to answer this question.

Monday, September 20: Amerika

- *Amerika* (Chapters 5 and 6)
- Discuss student questions in class

Wednesday, September 22: Kafka Continued

- *Amerika* (Chapters 7 and 8)
- Discuss structure of introductions

**Writing Assignment: Bring to class
Introductions*

Friday, September 24: Kafka Continued

- *Amerika*, (Fragment 2)
- Workshop student introductions

** Writing Assignment: Due Sunday night on bspace
4-5 page paper (close reading)*

Monday, September 27: Silence and Song in the work of Paul Celan

- How to read a poem: “Speak You, Also”

Wednesday, September 29: Celan Continued / WW: Introductions and Thesis statements

- “Go Blind Now, Today,” “Language Mesh

Friday, September 30: Celan Continued

- “Death Fugue” (focus on questions of voice)
- Homework: Research the musical fugue

Monday, October 4: Celan Continued

- Felstiner, “Loss and the Mother Tongue” (3-21)
- Paul Celan, “Death Fugue”
- Discuss “Death Fugue” in its historical context

- Go over three part thesis statements

**Writing Assignment: Due Tuesday night on bspace
Write a thesis statement on the following question:
“What is the importance of Celan’s decision to write “Death Fugue” German?”*

Wednesday, October 6: Wrap up

- Thesis workshop: group students according to their thesis statements
- How can we expand these statements to include additional poems by Celan?

*- *Writing Assignment: Bring to Class
- Revise your thesis statement to incorporate
all three poems we have read so far by Celan.*

Friday, October 8: Celan Wrap Up

- Discuss student theses
- Look at excerpts from “The Meridian” together

Monday, October 11: Guestworker experiences: Representing the Other

- Germany in Transit: Introduction

Wednesday, October 13: How to Analyze an Image

- Analyze selected images from *A Seventh Man* together

*Writing Assignment: ***Due Sunday Night on Bspace***
write an analytical response (2-3 paragraphs) to one of the images on bspace
Be prepared to discuss your reading in class.

Friday, October 15: A Seventh Man Continued

- Image analysis

* Writing Assignment: ***Due Sunday Night on Bspace***
Revisions of 4-5 page paper

Monday, October 18: Rainer Werner Fassbinder, *Ali: Fear Eats the Soul*

- Watch/Analyze opening scene together, discuss how to analyze film

Tuesday Night Screening

Wednesday, October 20: Fassbinder Continued

- Analyze key places in the film (stairwells, the bar, Emmi's home etc.)

*Writing Assignment: **due Thursday night on bspace**
Post 1-2 paragraphs on the portrayal of Ali in the film

Friday, October 22: Shahbaz Noshir, *Ali Fear Eats the Soul* (2002)

- Discuss student postings
- Watch short film in class / compare to Fassbinder

* **Writing Assignment:**
Start a Reading Journal to Keep Throughout our Reading of this Novel

Monday, October 25: Emine Sevgi Özdamar: Hybridity of Language

- Begin Reading *The Bridge of the Golden Horn*

Wednesday, October 27: Özdamar Continued

- *Bridge*

Friday, October 29: Özdamar Continued

- *Bridge*

Monday, November 1: Özdamar Continued

- *Bridge*

Wednesday, November 3: Özdamar Continued

- *Bridge*

Friday, November 5: Özdamar Continued

- *Bridge*

Monday, November 8: Özdamar Continued

- *Bridge*

* *Writing Assignment: Due Wednesday in Class*

Reading Journal

Include: 1)References to Important Motifs/ Images (with page numbers)

2) Key questions/ themes within the text

Wednesday, November 10: Özdamar Wrap Up

Friday, November 12: Yoko Tawada: The Spatial Poetics of Multilingualism

- *Where Europe Begins*

Monday, November 15: Tawada continued

- *Where Europe Begins*

Paper Topic and Thesis Statement Due

Wednesday November 17: Tawada continued

- *Where Europe Begins*

Friday November 19: WW Peer Editing Introductions/ Arguments

* *Writing Assignment: Due Sunday on Bspace*

First drafts of 6-7 page paper

Monday, November 22

- *Head On, Fatih Akın*

November 24/26: Thanksgiving

Monday, November 29: Methods of Viewing – Reading Trilingualism Through Subtitles

- *The Edge of Heaven, Fatih Akın*

Wednesday, December 1: Methods of Viewing

- *The Edge of Heaven, Fatih Akın*

Friday, December 3

- *Wrap up*

* *Writing Assignment:*

Due Date to Be Determined: Revisions of Final Paper